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**A Stylistic Comparative Study of The Movie Avatar (2009) and  
Joseph Conrad's (1899) Short Story 'Heart of Darkness'**

**A Dissertation Submitted in Partial Fulfilment of the Requirements for Master's  
Degree in Linguistics**

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## Dedication

I dedicate this work to my father Ahmed and my mother Badra, my sisters Chahra Zed and Amaria, Karima, Lema, Ilhem. My nieces Sirine and Loujin. My sister's children Younes and Yacine. My partner Fatima. My blood brothers, Sidahmed, Mohamed, Kamel, Nadjib, Khalil, Yacine, Noureddine, Amenas Mohamed, Meknassi Mohamed, Lakhdar

***Mr.Boumaza Walid***

## Dedication

I dedicate this work to my mother and my father who worked hard for me, my partner Walid, my second mother and my support in life Hanan, my colleague Ruqayya and my husband Bilal

***Ms.Boucena Fatima***

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## Abstract

This study aims at providing textual evidence that proves that there is a solid link between Conrad's short story 'Heart of Darkness' and the Movie Avatar (2009) produced by James Cameron. The current research attempts to prove that the film inspired from the short story without mention the reference which is considered as plagiarism by James Cameron. To this effect, the present paper attempts to determine whether there is link between the film Avatar (2009) and short story 'Heart of Darkness' by Conrad. In order to solve the aforementioned problematic, to analyse the movie shall used Van Leeuwen's model as well as Firth's model context of situation to analyse the short story. After analysis, the findings indicate that there is strong link between the movie Avatar (2009) and short story 'Heart of Darkness'. In other terms the movie Avatar (2009) is inspired from short story 'Heart of Darkness'.

Key words: Film Avatar, story 'Heart of Darknes', Firth's model, Van Leeuwen's model.

## List of Figures

<b>Figure: 3. 1 : workers from the company .....</b>	<b>43</b>
<b>Figure: 3. 2 : Landing in the Planet Pandora .....</b>	<b>44</b>
<b>Figure: 3. 3 : Jack Sully in Panadora .....</b>	<b>44</b>
<b>Figure: 3. 4 : Jack Meet Grace .....</b>	<b>45</b>
<b>Figure: 3. 5 : Parker and Grace in the Laboratory .....</b>	<b>46</b>
<b>Figure: 3. 6 : The Expensive Stone .....</b>	<b>47</b>
<b>Figure: 3. 7 : Parker in his Office .....</b>	<b>48</b>
<b>Figure: 3. 8 : Jack Sully in the Wooden Hut .....</b>	<b>49</b>
<b>Figure: 3. 9 : Jack Meets Neytiri .....</b>	<b>50</b>
<b>Figure: 3. 10 : Attack of Warplans on the Holy Tree .....</b>	<b>51</b>
<b>Figure: 3. 11 : Fall of the Holy Tree .....</b>	<b>51</b>
<b>Figure: 3. 12 : Jack vs colonel Miles.....</b>	<b>52</b>

## Table of Contents

Dedication .....	i
Acknowledgements .....	ii
Abstract.....	iii
General Introduction .....	1

### CHAPTER ONE: FUNDAMENTAL KEY CONCEPTS IN STYLISTICS

Introduction.....	3
1. The definition of stylistics.....	3
I. Historical background .....	5
II. Types of Stylistics.....	7
1. Linguistic Stylistics .....	7
2. Literary Stylistics .....	8
A. General Stylistics or Stylistics .....	9
B. Literary Stylistics.....	9
C. Linguistic Literary Stylistics.....	9
D. Interpretative Stylistics .....	10
E. Formalist and Functional Stylistics.....	10
F. Evaluative Stylistics.....	11
G. Discourse Stylistics .....	11
H. Contextualist Stylistics .....	11
I. Phonostylistics.....	11

<b>J.</b>	<b>Sociostylistics .....</b>	<b>12</b>
<b>K.</b>	<b>Feminist Stylistics .....</b>	<b>12</b>
<b>L.</b>	<b>Computational Stylistics .....</b>	<b>12</b>
<b>M.</b>	<b>Expressive Stylistics.....</b>	<b>13</b>
<b>N.</b>	<b>Pedagogical Stylistics.....</b>	<b>13</b>
<b>O.</b>	<b>Radical Stylistics .....</b>	<b>13</b>
<b>P.</b>	<b>New Stylistics.....</b>	<b>14</b>
<b>III.</b>	<b>The purpose of stylistics .....</b>	<b>14</b>
<b>IV.</b>	<b>Stylistics theories.....</b>	<b>16</b>
<b>V.</b>	<b>Stylistics and cinema.....</b>	<b>18</b>
	<b>Conclusion .....</b>	<b>19</b>

## **CHAPTER TWO: CONTEXT OF SITUATION AND DISCOURSE ANALYSIS**

	<b>Introduction.....</b>	<b>20</b>
<b>I.</b>	<b>Stylistics as an approach towards the study of movies.....</b>	<b>20</b>
<b>II.</b>	<b>Context of situation as stylistics tool .....</b>	<b>22</b>
<b>1.</b>	<b>Malinowski Model of Context of Situation.....</b>	<b>24</b>
<b>2.</b>	<b>Halliday's (1989) Context of Situation .....</b>	<b>26</b>
<b>3.</b>	<b>Firth's (1957) Context of Situation.....</b>	<b>27</b>
<b>4.</b>	<b>Dell Hymes's (1967) Context of situation.....</b>	<b>28</b>
<b>III.</b>	<b>The notion of discourse Analysis .....</b>	<b>28</b>
<b>1.</b>	<b>Discourse Analysis in Social Context .....</b>	<b>30</b>

2.	<b>Discourse Analysis and Visual Grammar</b> .....	31
IV.	<b>The use of visual grammar as stylistic tool</b> .....	32
1.	<b>Reading Images</b> .....	33
2.	<b>Other Approaches to the Visual</b> .....	34
3.	<b>Van Leeuwen (1996) Model of Visual Grammar</b> .....	35
A.	<b>The Representational Level.</b> .....	35
B.	<b>The Interactional Level.</b> .....	36
C.	<b>The Compositional Level.</b> .....	36
	<b>Conclusion</b> .....	36

### **CHAPTER THREE: PRACTICAL ISSUES**

	<b>Introduction</b> .....	37
I.	<b>Description of the research</b> .....	37
1.	<b>The Case Study</b> .....	38
2.	<b>Plot and Summary of the Movie</b> .....	38
3.	<b>Plot and Summary of Short Story ‘Heart of Darkness’</b> .....	39
III.	<b>Data collection</b> .....	42
1.	<b>Slected Scenes from the Movie</b> .....	42
III.	<b>Data Analysis</b> .....	52
1.	<b>Selected Passages from the Story</b> .....	53
A.	<b>The Representational Level</b> .....	58
B.	<b>The Interactional Level</b> .....	58



<b>C. The Compositional Level.....</b>	<b>58</b>
<b>IV. Findings and discussions .....</b>	<b>59</b>
<b>Conclusion .....</b>	<b>59</b>
<b>General conclusion.....</b>	<b>60</b>
<b>References.....</b>	<b>61</b>

## GENERAL INTRODUCTION

Since movies are literary pieces; stylistics took interest in their analysis approaches. Many filmmakers plagiarize other people's work, but they try to justify it by calling the similarities inspiration. Direct plagiarized work, such as word-for-word copying or whole scene reproduction, cannot be considered original. Plagiarism has been found in a number of films from different sources. In the case of films, however, determining the source is not always straightforward. Mosaic plagiarism can also be found in movies, where scenes that have been copied are mixed in with other scenes. The same form of patchwork plagiarism is used by screenwriters when drafting the screenplay, composing the background score, and more. Proving plagiarism with unpublished sources is even more challenging. It's also difficult to prove copyright violation in the case of an unpublished work. Plagiarism in films has so become naturalized in many ways. However that does not, mean that plagiarists can get away with it, because copyrighted works cannot be used for commercial purposes without the author's written permission. Authors of unpublished works can also sue the filmmaker based on similarities. This study aims to providing textual evidence that proves that there is a solid link between Conrad's short story 'Heart of Darkness' and the Movie Avatar (2009) produced by James Cameron. The film Avatar was inspired from the short story without mention the refrence which is considered as plagiarism. The question to be asked in this thesis is there a link between the movie Avatar (2009) and short story 'Heart of Darkness'? And What study do we use to analyze film and short story? Concerning the hypothesis of this work, this paper hypothesize that there is a strong link between the movie and short story. The director wants to refer the story of movie Avatar to himself. To prove that the movie Avatar (2009) is inspired from short story 'Heart of Darkness'. As data collection shall used Firth's context of situation to analyse passages from the short story and used Van Leeuwen's

model to analyse scenes from the movie. In this respect, the first chapter shall be allocated to stylistics, to familiarize the reader about the notion of stylistics and historical background and types of stylistics (linguistic tylistics and literary stylistics) and the purpose of stylistics, stylistics theories and stylistics and cinema . Moreover, the second chapter talked about stylistics as an approach towards the study of movies, then, it shall select a context of situation as a stylistic tool. Then shall underscore the notion of discourse analysis, in addition the use of visual grammar as stylistic tool. Furthermore, the third chapter shall investigate the practical framework of this thesis, description of the research to elucidate, Van Leeuwen's model (1996) of visual grammar to analyze the movie, as well as, Firth's model (1956) context of situation to analyse short story 'Heart of Darkness'. Then shall underscore the findings and the discussions about the results of the analysis. Stylistics is not only interested in texts and languages, but we can also use stylistics to analyse movies and stories, and use linguistic techniques to describe and analyse literary works.

**CHAPTER ONE: FUNDAMENTAL KEY CONCEPTS IN STYLISTICS****Introduction**

There is a link between linguistics and literature. Linguistics is the systematic study of a language, where as literature is the study of written works in a language. And the chapter's aim to define stylistics in general. stylistics can be seen as a vast discipline, further details are required for a better comprehension and understanding. Thus, this chapter is divided into six sections. The first section shall define stylistics according to different scholars. Moreover, the historical background of stylistics shall be underscored within the second section. The third part however shall give the purpose of stylistics. Concerning the fourth section, it shall present the types of stylistics, and the fifth section is to show stylistics theories, and the last section is about stylistics and cinema.

**1. THE DEFINITION OF STYLISTICS**

According to Jeffries and McIntyre (2010), stylististics have been defined as a branch of linguistics, which is to study and explain texts of all kinds, and spoken language with respect to their linguistic and stereotypical style, where the stylistic is the particular diversity of language used by different individuals and/or in different situations or settings. For example, slang or everyday language can be used among ordinary friends, while the most official language, in relation to rules.

A subdiscipline of linguistics interested in systematic analysis of language style and how this can vary according to factors, for example, type, context and historical period. It is the individual style that distinguishes the writer from the other, the methods associated with certain species, or the characteristics of what may constitute a "literary" style.

In this sense, an analysis of the stylistics means regularly considering the formal features of the text and determining its functional importance for the interpretation of the text in question. In fact, the growth of style over the past 20 years or so has meant that this definition no longer embodies every aspect of stylism. For example, during the 1980s concerns began to increase in the reader's role in interpreting texts, but more recently there has been an increase in interest in cognitive aspects of understanding the text.

The relationship between stylistic and linguism is that styliscs uses language models, analytical techniques and methodologies from linguistics to facilitate the study of the stylistic in a broader sense. With some notable exceptions. Stylistics has tended to concentrate on the analysis of literary texts, though there is in fact no reason why this should necessarily be the case..(p.01)

According to Missiková (2003) stylistics refers to the study of style. There are several stylistic options, just as there are numerous ways to look at style. The main influences of linguistics and literary criticism are responsible for the stylistic variation.

Stylistics is a twentieth-century study that replaces and expands on rhetoric. Following the publication of Ch. Bally's two-volume thesis on French style (1909), a student from the structural, F. de Saussure, interest in style gradually spread throughout Europe through the work of L. Spitzer and others. It had already begun to flourish in the United Kingdom and the United States by the 1960s. Traditional literary critics were wary of taking an objective approach to literary works.

Stylistics is similar to literary criticism and practical criticism in many ways. Literary material is by far the most commonly studied, with a strong emphasis on text. The goal of most stylistic studies isn't merely to formalize textual aspects for their own sake, but also to

show how they might be used to read the text or to link literary effects to linguistic reasons where they are regarded significant.

They were generative rules in the late 1960s and influencers in the 1970s and 1980s. The stylistics are also influenced by literary theory movements or parallel advancements in this sector. As a result, in the 1970s, there was a shift away from the reader and his responses to the text (affective stylistics, reception theory). (Gabriela Missíková, 2003, p. 18\_19)

## **I. HISTORICAL BACKGROUND**

Stylistics is the study of textual meaning. Historically, it arose from the late-19th- and early-20th-century Russian formalist approach to literary meaning, which endeavored to identify the textual triggers of certain literary effects from their structures. Its beginnings in Anglo-American criticism are usually traced back to the publication of the books listed below: Fowler, Roger, *Essays on Style in Language*.

Therefore, stylistics is concerned with the examination of grammar, lexis, semantics, as well as phonological properties and discursive devices. In the twentieth century Stylistics can be seen as a logical extension of moves within literary criticism to concentrate on studying texts rather than authors. While in Nineteenth century literary criticism concentrated on the author, and the text-based criticism of the two British critics Richards and William Empson who rejected that approach and replaced it with the other approach called Practical criticism.

Historically, the style may be perceived as being due to a focus on oral expression, which has been anchored in rhetoric according to the tradition of Aristotle's speech. However, the real prosperity of methods was seen in particular in Britain and the United States in the 1960s, largely driven by work done in this area by Russian formalism supporters such as

Roman Jakobson and Victor Shklovski. Russian formalists wishes to make literary research more "scientific" by relying strongly on explicit observations about the official linguistic features of the texts under scrutiny. They were interested in 'literariness' and devoted their stylistic study to phonological, lexical and grammatical forms and structures such as parallelism and linguistic deviation that would make the text "poetic."

The formalists focused their stylistic investigations almost solely on poetry. While praised – at least in stylistic circles – for their devotion to the linguistic aspects of literary meaning-making, and for the systematic and rigorous nature of their work, formalist stylisticians were sometimes criticized for their overriding focus on linguistic form at the expense of the function and effects of the formal features put up for examination, and for their tendency to ignore the significance of contextual factors such as the pragmatic, social and historical contexts of these texts. The focus on literature in general and poetry in particular, on the one side, and the interdisciplinary character which was visible even in the early years of stylistics, on the other, made some see stylistics only as a sub-branch of literary criticism.

Due to its focus on social context and the realization by any given text of contextual factors such as register, genre and ideology, Hallidayan linguistics came to play a significant role in branches of stylistics with an interest in the linguistic manifestation of ideology, like those of feminist stylistics and critical stylistics. Feminist stylisticians are especially concerned with the realization and maintenance of gender relations in literary as well as other types and texts and may, in fact, be seen as a variant of critical stylistics whose focus lies with the linguistic embodiment of social inequality, power structures and ideology more generally.

Another, major turn in stylistics is that spurred by the recent rise and growth of cognitive linguistics. Of central interest to cognitive linguists and stylisticians alike is the role played by human cognition in the creation of meaning. Cognitive stylistics, or cognitive poetics, fuses cognitive science, linguistics and literary studies in analyses where meaning is seen as a product of the text and the human conceptualization of it, meaning that equal importance is ascribed to the text and the reader.

Finally, certain branches of stylistics combine elements from some of the branches mentioned above. Historical stylistics is one such branch. With the aim of exploring historical texts from a stylistic perspective, or of examining linguistic aspects of style as they either change or remain stable over time, historical stylisticians draw on concepts, methodologies and models from corpus stylistics, cognitive stylistics and pragmatic stylistics, for example. (Nina Nørgaard, Rocío Montoro and Beatrix Busse, 2010, p. 02–05)

## **II. TYPES OF STYLISTICS**

Stylistics can be divided into two main types: linguistic stylistics and literary stylistics. Literary stylistics: Studying forms, such as poetry, drama, and prose. Interpretive stylistics: How the linguistic elements work to create meaningful art.

### **1. Linguistic Stylistics**

According to Ogunsiji, Dauda, I. Omolara, Anthonia M. Yakubu (2012) the language aspects of the text are investigated using language approaches. Keep in mind that the process is described as the selection of specific linguistic shapes or qualities over other options. As a result, linguistic approaches refer to both the writer's or speaker's language choices and the consequences of those choices.



As a result, language approaches are primarily concerned with how language is used and how it affects the content. A linguistic stylistic analyst will be interested in describing the form and function of the language in a piece of literature, such as a poem, while also paying attention to some linguistic curiosity.

Linguistic stylistics, focus on how a part of the speech communicates the language system. We refer to the linguistic qualities that can be based on language levels as the linguistic system. We'll look at some linguistic characteristics based on linguistic description levels in the next section. But first, let us highlight that the rise of linguistic stylistic specialization has bridged the gap between linguistic and literary stylistic studies. (Ayo Ogunsiji, Musa Enna Dauda, I. Omolara Daniel, Anthonia M. Yakubu, 2012, p. 23\_24)

## **2. Literary Stylistics**

In some ways, literary style and literary criticism are similar. The ultimate goal of literary stylistics is to express the writer's unique message in a way that others can understand. The goal of literary stylistics is to decipher an unfamiliar encrypted message and communicate its meaning in familiar and societal terms, thereby delivering a message of broad significance. This activity is not dissimilar to critique of other genres of art.

Clearly, literary stylistics is concerned with language, but it is more interested in the base of a message revealed by an interpretation of the references than in the method the artist's references are constructed. Furthermore, literary stylistics is less concerned with the design of a metal through which the original message can be communicated. Literary stylistics is largely concerned with messages, while interest in symbols stems from the meaning they communicate in specific situations. Literary stylistics is concerned with the beauty of language and how it is utilized to capture reality.

The objective of literary stylistics is to facilitate interpretation. For example, I'm curious about the aesthetic experience or perspective of reality that a poem aims to portray. It will only use its observations on how to use the language system as a means to this purpose. The text is seen as the ultimate objective of the analysis in the literature. It is based on the major aesthetic features of the text, such as the item, sentence structure, paragraph, coherence, and lexicon. However, in literary stylistics, the effects and stylistic functions created by these features, rather than the objective description of them, are the most important. (Ayo Ogunsiji, Musa Enna Dauda, I. Omolara Daniel, Anthonia M. Yakubu, 2012, p. 27\_28)

❖ General Stylistics or Stylistics

According to Teilanyo and Priscilla (2006) this is stylistics viewed from the broad concept of linguistic study of all types of linguistic events from different spheres of life. It is used to analyze non-literary types of language, or records. Thus, one can conduct a stylistic study of religious discourse, sports commentary, legal document, political speech, etc. (p. 562)

❖ Literary Stylistics

According to Teilanyo and Priscilla (2006) linguistic or linguistic terms are used to refer to linguistic analysis or interpretation of literary texts. Other types of stylistics below are largely subspecies of this. This is the type of analysis that focuses on literary texts. This study may be linguistic or non-linguistic, it is mainly linguistic. But in the specific sense of making this linguistic guidance clear. (p. 562)

❖ Linguistic Literary Stylistics

This is the type of stylistics that participates in an "empty technique" of the text. It only identifies the initial language patterns of a literary text such as vocal, lexical and

semantic patterns without trying to link these patterns to the message contained in the text. This approach prevailed in the early stages of the evolution of the style as a system where linguists viewed literary texts as mere linguistic events and felt literary interpretation, which was not a matter of concern to them as linguists, especially since it involved understanding the artist's intention, which was not subject to the objective verifiability confirmed by modern guides.

#### ❖ Interpretative Stylistics

According to Teilanyo and Priscilla (2006) this is the practice in which most designers are involved nowadays. It includes the analysis of language data in the literary text, the disintegration of the text's content or artistic value, and the marriage of these texts. The belief is that linguistic patterns are deliberately chosen to express certain artistic or literary goals and that the two can hardly be separated. The interpretive stylistics links the linguistic description to literary appreciation by searching for an artistic job, linking it to linguistic evidence or first searching for linguistic features in the text and linking it to artistic motivation. Interpretative stylisticians see themselves as linguists and literary critics and integrate the roles of researchers. This may be seen as the most comprehensive approach to literary style or analysis of literary texts in general. (p. 563)

#### ❖ Formalist and Functional Stylistics

Formality stylistics focuses on language forms in texts, paying little attention to the function of these forms with regard to the text's general content. Conversely, functional stylism emphasizes the contextual function that uses linguistic elements to perform. These terms may be considered alternatives to textual and interpretative methods respectively.

#### ❖ Evaluative Stylistics

According to Teilanyo and Priscilla (2006) this is a term that Richard Bradford used to determine the type of analysis that uses language tools to assess or measure the value or advantages and disadvantages of text. The quality of the text is supposed to be revealed in the quality of the language patterns it uses. (p. 563)

#### ❖ Discourse Stylistics

According to Teilanyo and Priscilla (2006) this is the stylistic approach which employs the procedures and terminology of discourse analysis in the explication of literary language use. Carter explains it this way:

[discourse stylistics] operates under the direct influence of work in pragmatics, discourse analysis and text linguistics, and this work continues to provide the field of stylistics with increasingly sophisticated means of discussing both longer stretches of text and, indeed, longer texts.... In the basic elementary definition, it is the application of discourse analysis to literature. (p.563-564)

#### ❖ Contextualist Stylistics

This has different factions united in their focus on the ways in which literary style is shaped and influenced by its contexts. This involves the reader ' Systems of connotation through which we address and interpret all phenomena, linguistic, non-linguistic, literary and non-literary.

#### ❖ Phonostylistics

This has been described by Hartman and Stork as “the study of the expressive function of sounds”. In practice, phonostylistics may not be considered as a distinct type of

stylistics but rather as one of the phonological levels at which a stylistician could analyse a text, (other levels of linguistic analysis being the grammatical, the syntactic and the morphological, the lexical (vocabulary), the semantic and the contextual).

❖ Sociostylistics

This kind studies, the language of writers who are considered social groups. The focus is on how to define language for certain social and literary movements such as metaphysics, romantics, African writers, fantasists, etc.

❖ Feminist Stylistics

According to Teilanyo and Priscilla (2006) in the preliminary pages of Sara Mills, "feminist style", the phrase "feminist style is best summed up" first and foremost by an analysis that defines itself as feminist and uses linguistic or linguistic analysis to examine texts. "According to Mills, the interest of feminist style is not only characterized in texts, but is expanded. To analyse the way this view is analysed, metaphor or transition is unexpectedly linked to gender issues, to discover whether women's writing practices can be described etc. (p. 565)

❖ Computational Stylistics

This is the subdiscipline of computational linguistics. It evolved in the 1960s and involves the use of computer-generated statistics to address different stylistic problems. In the field of "method measurement", the computer is used to generate data on the types, number and length of words and sentences that help stylistic in its study of texts, ensuring the required objectivity. Rather, such data from different texts can be used for comparison purposes as well as for determining the authorship's credibility. Standard stylistic data can be used to determine the author to whom part of the disputed writing belongs according to

whether the standard method data corresponds to the stylistic data already associated with the author.

❖ Expressive Stylistics

This approach is often considered "old-fashioned" in seemingly adhering to the view of the "Stylus virum arguit" (style proclaims man). The aim of this approach is to determine how the style and linguistic elements reveal the character or "spirit" of the author. He seeks to believe that artists use language to express their inner selves. Thus, there is the concept of style as an idiot, that every language user has the linguistic features that characterize him and express his personality.

❖ Pedagogical Stylistics

This refers to the use of stylistic analysis for teaching and learning purposes. It can sometimes be difficult for learners to appreciate literary texts. Thus, the teacher may analyze language patterns in the text, dismantle complex and incomprehensible language units into smaller ones, and convert excerpts into regular formats believing that this helps the learner to understand the message clearly.

❖ Radical Stylistics

Identifying a stylistic approach that tends to go beyond identifying technical implications and using language to analyze how language is used to express different ideologies from global perspectives. The radical stylistician is interested in choosing language patterns to reflect ideological orientation and therefore, the stylistician specialist tries to discover some of the terms associated with these ideologies in the text. This is allied with social criticism.

#### ❖ New Stylistics

This is a vague term used to refer to some of the new models of stylistic analysis. Such models cease to be "new" once "newer" models develop. Liu Spitzer's ideas of stylism as one of its originators in Western Europe were considered "new." However, the term is often applied more consistently to studies in the West of the 1970s that used the latest structural and poetic principles and criticized readers' response in analysing literary texts. (Diri I. TEILANYO & Priscilla O. EFE-OBUIKE, 2006, p. 562–567)

### III. THE PURPOSE OF STYLISTICS

Paul Simpson (2004) stylistics is to explore language, and, more specifically, to explore creativity in language use. It enhances the way we think about language and its uses. Thus the stylistic process, examining the creativity of language use, develops our understanding of literature. And modern stylistics uses the tools of formal linguistic analysis coupled with the methods of literary criticism; its goal is to try to isolate characteristic uses and functions of language and rhetoric rather than advance normative or prescriptive rules and patterns.

Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts. With the full array of language models at our disposal, an inherently illuminating method of analytic inquiry presents itself. This method of inquiry has an important reflexive capacity insofar as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point. Interest in language is always at the fore in contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language. (Simpson, 2004, p. 03)

According to Jeffries and McIntyre (2010) stylistics has a persistent role in linguistics, giving theories of language and interpretation to supplement the context-free ideas developed in other areas of language research. The claim that stylism is more concerned with literature than with linguistics, on the other hand, is a common criticism leveled by theoretical linguists. The alternative criticism, that stylistics is overly concerned with language. While literary texts are typically the data on which stylistic theories are developed, tested, and applied, just as sociolinguists use spoken conversation as data, the stylistic features we will discuss in the book are not exclusive to any one genre, and stylistic techniques can be applied equally to non-literary texts.

When discussing specific stylistic aspects, we will use texts that best represent the features in question, and we will use examples from both literary and non-literary texts to demonstrate strategies. Furthermore, we will demonstrate that the accuracy and detail with which we can describe the textual effects of literature, whether our focus is the text itself, the reader's contribution, or even some concepts of synthesis meaning, is the value of a stylistic approach, whether from a literary or non-literary perspective.

Stylistics does not have a consistent perspective on the interaction between author, text, and reader, but it is continually developing new ideas and models of this dynamic relationship in order to better understand the processes through which meaning emerges. Stylistics usually draws on theories and models from other disciplines rather than developing its own. This is because many linguistic subdisciplines, as well as other disciplines such as literary studies and psychology, rely on these subdisciplines at the meeting point but do not strive to duplicate or replace them.

This openness and diversity of approach are, of course, characteristics of the humanities in general. Instead, it focuses on the communication process as a whole, with



emphasis on the relationship between the writer and the text, the reader and the text, and the broader settings of text production and reception. Methodologies take into account concerns about pragmatism and social linguistics, in addition to relying on the descriptive system of context-free linguistics, such as generational scientists and other linguistic movements of the twentieth century. Despite the fact that these two linguistics subdisciplines pay greater attention to spoken language than written language, methodologies have typically paid more attention to written texts than spoken texts. (Lesley Jeffries and Dan McIntyre, 2010, p. 03\_04)

#### **IV. STYLISTICS THEORIES**

The term "stylistics" refers to the study of language. Aristotle sees the founding father as rhetoric and poetry, especially in his basic processes; titles are symbolic and full of nearly all future advances, respectively the most innovative. There are, however, at least three modes of communication. Persuasion is the most popular topic right now. We end up separating three primary sorts of eloquence, depending on whether we wish to persuade on the true or untrue, opportune or inopportune, good or bad.

We can observe that not only oratorical activities, but also all ideological, political, and advertising discourse operations are involved in this way. In *The Rhetoric*, Aristotle focuses on the "places," or *topoi*, which can be studied as second-level macrostructural figures, or logical-discursive models capable of feeding arguing techniques.

Nils Erik Enkvist considers the multi-faceted nature of stylistics and its relationship with the disciplines of linguistics and literary study:

We may... regard stylistics as a subdepartment of linguistics and give it a special subsection dealing with the

peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary study which may draw on linguistic methods. Or we may regard stylistics as an autonomous discipline which draws freely, and eclectically, on methods from linguistics and from literary study.

(Diri I. TEILANYO & Priscilla O. EFE-OBUIKE, 2006, p. 560)

Hartman and Stork (2006, p. 561) describe stylistics as “the application of linguistic knowledge to the study of style” . Geoffrey N. Leech describes stylistics simply as “the study of literary style, or... the style of the use of language in literature” . M. H. Abrams, after reviewing different definitions of stylistics, concludes that [stylistics] is expanded so as to incorporate most of the concerns of both traditional literary criticism and traditional rhetoric.. it insists on the need to be objective by focusing sharply on the text itself and by setting out to discover the ‘rules’ governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects.(Diri I. TEILANYO & Priscilla O. EFE-OBUIKE, 2006, p. 561)

Richard Bradford (2006, p. 561) views rhetoric to be the "forerunner" of stylistics. He claims that stylistics allows us to recognize and define the distinguishing qualities of literary works, as well as to specify the generic and structural subdivisions of those texts. According to Ronald Carter and John McRae, one of the key benefits of stylistics is that it "may also assist educate the confidence to make sense of linguistic input that is not always – in real communicative circumstances – tidy, clear, and immediately comprehensible." (Diri I. TEILANYO & Priscilla O. EFE-OBUIKE, 2006, p. 561)

According to Katie Wales (2006, P. 561) stylistics, as the study of style, aims "not just to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text; or to relate literary effects to linguistic causes where these are felt to be relevant," (Diri I. TEILANYO & Priscilla O. EFE-OBUKE, 2006, p 561).

## **V. STYLISTICS AND CINEMA**

The film is a cinematic work, and it is that stylistics is primarily concerned with language and the specific consequences of particular ways of using language; however, film is film, a recording of visual images onto a translucent surface that allows projection of those images onto a surface so that many people can see them. Language is optional. Not that silent films from the early twentieth century are proof of this: while they lacked sound, they were not devoid of language, since most had written captions.

Over the last century, the major venue or setting for cinema reception has moved dramatically, first from the public theatre to the home television, and then to the computer screen, which frequently displays internet-based content. We already know that a film's pictures will move and will be accompanied by a sophisticated and synchronized music track.

The visual and aural are the two main communication channels or media in the multimodal environment of a narrative film. According to multimodality scholars such as Kress and van Leeuwen, we shouldn't call visual and auditory resources modes because a mode is an organized set of semiotic resources for making meaning in a culture; for example, a written language would be a mode that exploited the visual medium in one way, while Western representational painting might be a distinct mode exploiting the visual medium in a different way.

In cinema, style is a series of such decisions that they use to choose or compose the narrative. choose the items and characters to which they will direct my camera; choose the lens lighting, costumes, make-up, and set design choose your film stock, f stop, shot measurement, angle, framing, and composition select, direct, or accept actors; design or accept the set; choose your opticals, printing, and effects choose the sounds and their associations with the photos; and edit.

Another type of film that language-oriented stylisticians have never researched, to my knowledge, is the comparably short films found in art galleries and museums and classed as 'installation art.' The stylisticians' disregard may be due to these films' perceived distance from the written text, as well as a sense that they belong in the sister domain of art criticism and analysis; additionally, their status as narrative is frequently questioned. There is no reason for film stylistics to focus exclusively on narrative films, but it has done so thus far. (Michael Burke, 2011, p. 455\_457)

### **Conclusion**

Regarding the fact that this theoretical chapter has come to an end, this paragraph shall be dedicated to give brief lines about first the definition of stylistics, then; this paper shall remind the reader of the stylistic types . Finally, it shall provide the purpose of conducting a stylistic analysis. Gabriela Missíková (2003) stylistics refers to the study of style. There are several stylistic options, just as there are numerous ways to look at style . As far as the types of stylistics are concerned linguistic stylistics and literary stylistics . Finally, Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text. Which enable the reader to gain objective analytical literary and pedagogical advantages from conducting a stylistic analysis.

**CHAPTER TWO : CONTEXT OF SITUATION AND DISCOURSE ANALYSIS****Introduction**

Discourse analysis is becoming more popular among qualitative researchers. In linguistics, discourse analysis has also made an important contribution. Furthermore, it impressively stimulated the expansion and flourishing of other fields. This chapter is dedicated to the theoretical framework of discourse analysis, and it is divided into four sections. The first section about stylistics as an approach towards the study of movies. Moreover Context of situation as stylistics tool. The third part is about the notion of discourse analysis. Concerning the last section, the use of visual grammar as stylistic tool.

**I. STYLISTICS AS AN APPROACH TOWARDS THE STUDY OF MOVIES**

John Lee Hancock, states that "The film is made using literary techniques, which is contradictory to literary practice, and special features have been developed under the influence of the film". A drama or film is a work that has both a literary and a performing component. The drama's literary aspect is a script, and the film's literary aspect is a screenplay. The film was also created based on the novel, therefore the writer analyzes it in the same way as the novel, which implies the film is analyzed in the same way as literary works because it is drawn from them.

Despite the fact that the picture has its own address, because film criticism is intimately tied to traditional approaches to textual studies, its characteristics and language can be analyzed using literary criticism methodologies. Drama and movies are generally grouped under the therapeutic performing arts since they use actors as their primary means of expression, despite their various forms and media.

Typical novel components include different storytelling styles, experimental plot structuring, foreshadowing and flashback, change of setting, and temporal structure. Films, particularly videotapes, are similar to novels in that they may be read or seen multiple times. Different levels contribute to the overall artistic impression of the film, as in other genres. This medium, which is primarily reliant on technical components, has a slew of vital and distinct cinematic characteristics, each with its own set of words. The fundamental aspects of the film can be blended in space, time, and sound. (John Lee Hancock, 2013,p. 16\_17)

According to Burk (2011) the style of the film cannot essentially conduct a harsh specialized investigation, but the investigation is similar to the specialized doubts that are revered in the complex scientific investigation. The application of traditional printed investigation devices to film and movement takes into account images... As with literary stylistics, film costumes suggest that more strategies are recreated to analyze cinematic forms based on systems already proven in the literature. Some stylisticians may be interested in spoken language as in writing: the language of plays (such as plays in performance) and poetry.

This in turn implies that stylistic analysis of anyone ought to treat it as a communicative stylistic occasion, fair as an investigation of such a play would bargain with it, receiving a wide understanding suitable to what stylistic and communicative occasion may be. Components are complex complementarities of designs and variables, but they more often than not speak to human activities and discourse in certain circumstances that are more often than not recognizable or reasonable.

In expansion, reflecting their "stylish" measurements, the logical story profiles are formed by the sharp selectivity of the introduction, which leads to the "account" of the story and the feeling of the story circular segment. In practice, the engagement of stylistics with science has involved a historical appraisal of the various semiotic resources used in feature

films, often Which involves quoting from an original novel or short story, in order to identify what distinguishes it In those resources and in their exact publication in the files.

Art style can be expected to attempt to show a range of subjective impressions and reasonable intuitive responses educated science pioneers are obtained in a combination of raw or etched influences and techniques carefully realized by the film-making team, and their calculation is supported by them Arguments, evidence and texts. The aim of stylistics the relates to literary texts. The style of the film seems to have to deal with the problem of having to work with it, in the way of writing the only fixed genres and always combining meaningful communication that is gradually coordinated and worked in the film, with more uncertainty about the more important genres or threads from film to another, or even from one shot sequence in a film to the next.

When stylisticians analyze a film, they nearly always do it using linguistic categories and principles as well as their own disciplinary background. If linguistics is a systematic study of our most complicated semitic resources and language, it should be useful in understanding one large sort of semitic, the narrative cinema. This should at least persist as long as language is considered a kind of communication. (Michael Burk, 2011, p. 457\_461)

## **II. CONTEXT OF SITUATION AS STYLISTICS TOOL**

According to Eva Illes (2001) Halliday claims that the concept encompasses not just all parts and pieces, but also those aspects that are relevant to the discourse. In addition, Halliday ties importance to the preservation of social order. As a result, components that define and maintain social positions, as well as project behaviors that are reflected in language, are important characteristics of the situation setting. However, not all cases are

regarded as equally important: The inquiry focuses on generic species that have proven to be particularly important for cultural transmission, known as critical socialization contexts.

The situation's context is stemmed from the social structure and serves as an illustration of the social system's meaning. Its role is to serve as a social-linguistic interface between the social system and the language's semantic structure. Any text's context then becomes "an illustration of the general social context or type of situation." It's a semiotic framework that correlates to context as an abstraction, not an auditory inventory of speech events.

The context of the situation brings understanding and construction of meaning in the act of communication, according to Halliday. The type of case is supposed to provide "correct" information about the meanings being transferred and what meanings are expected to occur. As a result, the situation in which participants find themselves will establish the kind of behavior and meanings that their culture allows and accepts. These situational elements, which dictate what participants can do in terms of verbal behavior, activate the semantic system, which determines what participants can mean within the parameters of a specific circumstance. The semantic network serves as a link between the extralinguistic social system and the lexicogrammatical system of language, as it is the language system that drops and achieves the social system's projection or manifestation. the three features of situation type are expressed through three corresponding functions of the semantic system. (Eva Illes, 2001, p. 63\_65).

According to Goodwin and Duranti (1992) Context has long been a fundamental notion in pragmatism, ethnographic studies of language use, and quantitative research. When we look at the work done in these many disciplines over the last two decades on the



interaction between language and context, we can observe a trend toward more interactive notions and a dialogical portrayal of the discourse in context.

Gumperz and Hymes called for research in the mid-1960s to look into how language is used as a constituent aspect of indigenous settings and events that make up the social life of the world's societies. Language could no longer be studied as a separate formal system from the rest of a society's culture and social order. A slew of in-depth research on societies all around the world responded to their call to arms.

However, since the mid-1970s, the study covered by Gumperz and Hymes' synthesizing collections has splintered into distinct domains. While the availability of such different collections indicates the independent achievements of each of these fields, we believe that direct connection between them would strengthen each of them. (Alessandro Duranti and Charles Goodwin, 1992 , p. 1\_2)

### **1. Malinowski Model of Context of Situation**

According to Halliday (1989) Malinowski used a variety of methods to present texts. He offered a free translation that was understandable but did not express anything about language or culture, as well as a literal translation that mimicked the original but was incomprehensible to the English reader. On the other hand, his main strategy was to provide a lengthy analysis. This remark was clearly not the same as the kind of commentary in which the world of classical jurisprudence participates during the editing and translation of an old written text. Rather, it was the type of comment that flooded the text in its natural environment.

Malinowski, for example, investigated the language spoken during a fishing expedition. They were shouting instructions at one other and conversing in the manner in which a plane is discussed prior to landing. Moreover. This was mostly pragmatic language.

It was at work, where understanding the message was impossible unless you knew what was going on, unless you had some kind of audio video documentation of what was actually going on at the moment. So Malinowski set up this account in his company. The fishing trip was described in detail. He talked about how people connect in boats and on the beach.

Understanding English or any other major language, as well as the Kiryi language, requires a broad understanding of the situation's context. Simply put, culture exists in a variety of circumstances. People's activities may differ from one location to the next, but the general premise that all languages must be understood in the context of their circumstances applies to all societies at all stages of development.

Malinowski explained the two notions he discussed in the context of the situation and the context of culture, claiming that they were required to fully comprehend the text. His texts were, in some situations, incredibly realistic. This means it was a language used to facilitate and promote a specific type of activity, something that people were doing, in the same way that we use it when we participate in a joint project.

Other types of writings, on the other hand, have a reference that is not immediately apparent and a function that is not obvious. Malinowski, for example, noticed that members of the club congregated in the evenings to listen to stories. These stories, like most novels, have little to do with the present setting in which they were told.

However, as Malinowski observed, even these narrative texts were clearly functional in another sense. They had a creative purpose in society; they had their own pragmatic framework and were able to relate to the issue in a less direct way. The recounting of a story was frequently linked to the group's continued unity and well-being in some way. Famine, for example, has always been a threat, and they've been recounting stories about past major famines and how people banded together to overcome them.

As a result, the preparation was unimportant; the narrative may be linked to a specific approved storyteller, a specific location, or a set of circumstances. In other words, the scenario had a context, however it should not be interpreted as a direct link between the narrative line and the immediate circumstances in which the text unfolded.(M. A. K. Halliday and Ruqaiya Hasan, 1989, p. 04\_05)

## **2. Halliday's Context of Situation**

According to M. A. K. Halliday and Ruqaiya Hasan (1989) the discourse field, the tenor of discourse, The mode of discourse. These notions describe the text's social context, or the setting in which meanings are traded. Halliday's functional grammar is not a prescriptive or descriptive grammar. At the basis of Halliday's work is the concept of context of situation and cultural context. Halliday developed an analysis of context in terms of field, tenor and mode. These three components offer a system which help illustrate any socio-linguistic occurrence.

**A.** The discourse field is a term that refers to the area in which something is said. What happens to the nature of continuing social work: why do people participate, what language is a qualitative component?

**B.** The tenor of discourse refers to who attends, as well as the nature of the participants' situations and roles: what relationship do participants have in their individual discourses in dialogue, as well as all of the socially significant interactions in which you are involved?

**C.** The mode of discourse refers to the part of language that participants expect to accomplish for them in that case: the text's symbolic organization, its location, and its purpose in the context, including the secondary channel (is it operational, written, or a combination of the two?) Also, the text's rhetorical structure, or what it does in terms of

concepts like persuasion, interpretation, education. (M. A. K. Halliday and Ruqaiya Hasan, 1989, p. 10)

### **3. Firth's Context of Situation**

Firth's attempt has resulted in the following succinct definition: "My view was, and continues to be, that the 'context of the situation' is best employed as an acceptable planning framework for application to linguistic events, and that it is a group of relevant categories at a different level than grammatical but of the same abstract type." A context of situation for linguistic work brings into relation the following categories. (Eva Illes, 2001, p. 27)

- The participants in the situation: what Firth refers to as persons and personalities, roughly matching to what sociologists would call the participants' statuses and roles;
- The participants' action: what they are doing, both verbal and nonverbal.
- Other situational features: the surrounding objects and activities, inasmuch as they are relevant to what is going on.
- The effects of the verbal action: what changes were caused by what the participants in the situation said.

Professor Firth created this paradigm in 1950, with Mitchell, professor of linguistics at Leeds, citing it as the best use in a study. Mitchell researched the language of purchasing and selling. Mitchell (1957) clarifies well Firth's ideas about the nature of the text's background. Since then, linguists have used a variety of alternative outlines or schemes to represent the condition of the text. Probably the most well-known of these is American anthropologist del Hymes. (M. A. K. Halliday & Ruqaiya Hasan, 1989, p. 06\_07)

#### **4. Dell Hymes's Context of situation**

Del Hymes (1967) offered a set of ideas to define the context of the situation in his work on communication ethnography, which were similar to Firth's in many aspects. The form and content of the message: Is there a specific order in which speaking acts should be performed? Types of channels and codes (verbal/non-verbal) are used. What exactly is the content of the message? The setting: Is the setting, the time of day, and the physical arrangement of the artefacts, the spatial/temporal organization of the participants.

The participants: Who is participating in the event (whether present or not) (age, gender, ethnicity, etc.)? What is the perceived/actual authority hierarchy? What are the participants' roles, responsibilities, rights, and expectations? The intent and effect of the communication: What is the significance of the event, and why is it taking place? What are the objectives of the participants? What were the actual results of the participants? The key: Is the tone, manner, or attitude with which the speech act is performed. The medium: What are the available linguistic resources? What are the various speaking styles? The genres: It is the type of event. The norms of interaction: What are the event's rules for speaking? What are the speech standards? (Alessandro Duranti and Charles Goodwin, 1992 , p. 07)

### **III. THE NOTION OF DISCOURSE ANALYSIS**

According to Kamalu & Osisanwo (2015) discourse analysis is a vast field of research that incorporates elements of linguistics, sociology, philosophy, and psychology into its ideas and methods of analysis. More importantly, the research developed models and approaches for dealing with challenges that arise in fields like education, cultural studies, and communication. ( Ikenna Kamalu & Ayo Osisanwo, 2015, p. 169)

Harris (1952) discourse analysis is a method for analyzing related speech or writing in order to extend descriptive linguistics beyond the scope of a single sentence and to simplify the definition discourse analysis is the analysis of discourse.

Cook (1989) defines discourse as a language used to transmit anything that feels cohesive but may or may not correlate to a correct sentence or set of correct words. As a result, he believes that the purpose of speech analysis is to find out what provides the speech coherence. The speech, presumably, does not have to be grammatically correct and can range from a mere grunt or curse to short chats and written observations, a novel, or a protracted legal case. What matters is not whether it follows the rules, but whether it communicates well and is recognized as such by the recipients.

Brown & Yule (1983) claimed that discourse analysis It is a study of the language that has been used. The criteria, preferences, and expectations that bind language to context are referred to as "language used." Above the sentence level, speech analysis can be thought of as language organization. Instead of "speaking," "text" is occasionally utilized. The study of the formal properties of the language is not the only focus of speech analysis. It also considers how people communicate in social and cultural situations.

Stubbs (1983) considers discourse analysis to be a collection of efforts to better understand the organization of language and, as a result, bigger linguistic units like conversational exchanges or written text. They claim that what matters in the study of discourse, whether as language in use or language beyond the clause, is that language is ordered in a coherent way that communicates something to its listeners.

The popular social theory, speech-act theory, was introduced by J.L. Austin in his book *how to do things with words* (1962). With his study of speech, Dell Hymes (1964) took a sociological approach. Austin's work was further explored by John Searle (1969). M.A.K.

Halliday, a linguistic philosopher, had a significant impact on the linguistic features of discourses (e.g., Halliday 1961), and he offered a sufficient foundation for the study of the functional approach to language in the 1970s. (Ikenna Kamalu & Ayo Osisanwo, 2015, p. 169\_170)

### **1. Discourse Analysis in Social Context**

According to Kamalu & Osisanwo (2015) discourse analysis considers how the official and dreamlike elements of the language contribute to the text's coherence and consistency. The study of wholesale linguistics and speech analysis are the two basic approaches to Cook's language (1989). The former is largely concerned with the study of the language's official linguistic qualities, particularly effective sentence structuring. Contextual characteristics, or knowledge of the world outside the language, that allow us to interpret and make sense of our information activities should be eliminated from language analysis, according to this approach to language. Language analysis, in their opinion, should be based on the system of rules that regulate this language, not on external conditions.

The functional model, as defined by Shiffrin (1994), is another perspective on discourse that recognizes the crucial role of the circumstance and the cultural environment in language analysis.

The active viewpoint, according to Shiffrin, is a socially and culturally structured system of speaking that accomplishes specific functions. Functional discourse definitions assume a relationship between language and context that investigates the interconnections between language, culture, and social context. (Ikenna Kamalu & Ayo Osisanwo, 2015, p. 183)

## **2. Discourse Analysis and Visual Grammar**

According to Kamalu & Osisanwo (2015) it is not required that the speech be delivered. Compliant with grammar or made up of well-formed sentences. According to Guy Cook (1989), we can compute speech using official and contextual linkages. Contextual connections are elements of the context, the individuals involved, what they know, and what they do that are not present in the language. These characteristics allow us to construct lengths of language and speech that are both meaningful and cohesive to us.

However, in discourse, there is a formal correlation that connects one sentence to the next to produce unity and meaning for the reader/listener. Contextual connections refer to facts outside the language, whereas official links refer to facts within the language. According to Cook (1989) only formally treated language extensions are referred to as text, . While classical linguistics has concentrated on official elements that work within sentences, discourse analysis goes farther by examining formal aspects that operate across sentences.

It allows us to see or feel how to hang a particular stretch of language, whether it's written or spoken in a unit. Extraterrestrial aspects such as attitude, persons engaged, what they know, and what they do are examples of contextual linkages. These properties enable us to create speech extensions that have meaning and unity for us. However, in the speech, there is a formal interrelationship that creates unity and significance for the reader/listener.

Guy Cook points out that text refers to just formally managed language extensions. While classical linguistics has concentrated on formal aspects that function within sentences, discourse analysis looks at formal features that operate across sentences. Coherent devices are official linkages between sentences and clauses.

Linguists such as M. A. K. Halliday (1976) had a significant impact on the official rules or characteristics of speech, as previously stated. We define coherence as a linguistic



unit in which the text functions as a single entity. refers to the meaning relationships inside the text. In coherence, the communication's interpretation is based on another interpretation. In this instance, one assumes the other and cannot be fully comprehended without recourse to it. (Ikenna Kamalu & Ayo Osisanwo, 2015, p. 184)

#### **IV. THE USE OF VISUAL GRAMMAR AS STYLISTIC TOOL**

According to Indro Moerdisuroso (2019) Halliday's theory of metafunctions provides the foundation for Kress & van Leeuwen's visual grammar: Each Semitic has two functions: ideology and interpersonal. Ideology is the function of representing the world around and inside us, interpersonal is the function of activating social interactions as social relationships. All messaging entities texts are also attempting to give a coherent world, which Halliday refers to as text a world in which all pieces of text are internally coherent and themselves are coherent with their relevant environment.

The visual language structure is roughly equivalent with linguistics in visual grammar. The usage of words in clauses, phrases, and texts is referred to as linguistic grammar. The technique for mixing visual elements - people, places, and objects - in a visual statement of varying complexity and extension is described by visual rules.

The visual grammar approach, according to Kress & Leeuwen, begins with the social. It is not simply a replication of reality's structure; rather, it creates a realistic image linked to the interests of a social culture that creates, circulates, and reads a picture, transforming it into ideology. To explore these meanings, printmakers, photographers, designers, painters and sculptors, there are aspects and rules of visual grammar that have to be analysed: elements and structure, position of the participants, modality, composition, and materiality. (Indro Moerdisuroso, 2019, p. 86\_87)

### 1. Reading Images

According to Resch (2014) the explanation of "Visual Grammar" by Kress & Van Leeuwen begins with a claim that it differs from prior methods in the wide field of visual imagery by focusing on "grammar" and Syntax rather than individual elements. In other words, their theory focuses on explaining how separate pieces are joined into meaningful groups, as well as the process' regularity.

Their understanding of grammar is not entirely formal but inseparable in the Halliday tradition. The meaning is linked. As a result, rather than precise semantic patterns, grammatical forms are resources for coding Experience and social interaction in "visual design" in the sense of belonging to cultures. Grammar is defined as explicitly and implicitly, shared information among group members to some level. According to Kress & Van Leeuwen, the "visual language" is not transparent or universally understood, hence their grammar is one of culturally specific contemporary visual design in "Western" cultures..

Another concern was that Kress & Van Leeuwen's approach is more post-hoc rationalization, focusing more on context and frames than on image grammar. As a result, it is argued that symbols in visual communications do not act in the first layer of meaning as they do in language, but rather in the second layer, and that they are neither obligatory nor limited - they are basic rules rather than sentence construction rules.

Three significant concerns were identified in Kress & Van Leeuwen's concept of the modality. First, modality scales are described as ambiguous categories that do not show when a modality is diminished or when another coding direction is changed. Also, considering how people may have different criteria for thinking about different types of images, coding orientations are seen as arbitrary and limiting. Finally, it is said that while these scales are useful for thinking about levels of abstraction, they do not hold up as grammar.

In contrast to learning an arbitrary code and "constructed meaning" in language, Machin claims that learning the visual is more about culturally suitable representation patterns and interpreting the world around us in appropriate categories. However, while Machin's critical analysis is an excellent place to start when discussing about "visual grammar", there are some concerns, such as the naturalization of observing the "world around us" (which may be coded to some extent! ), the broad difference between code-first/code-second, or the differing starting point for what a language is and should do. (Christian Resch, 2014, p. 02\_06)

## **2. Other Approaches to the Visual**

Barthes (1977) argues between a paradigmatic system as "culture" and a syntagm as "nature," with elements of denotation and elements of connotation, a discontinuous series of signs that must be interpreted using cultural knowledge. A verbal message, a coded iconic message, and a non-coded iconic message (identifiable objects) are all layered into the image to convey meaning. The "semes of connotation" are associative fields whose signifieds (connotators) are impacted by ideology and grouped into sets: rhetoric (image, gesture, sound; but not necessarily in form: dream, literature)

Kress & van Leeuwen does not share this dependency of the image on language distinguishing on the one side by focusing the existence of image-specific infrastructure, while at the same time noting that it meets the same broader sociopolitical meanings of a culture with different means and abilities.

O'Toole, based on Halliday's "Rank Scale," argues for a hierarchy of relevant units/levels in a picture, including the Work as a whole, Episode, Figure, and Member, all of which are tied to their particular settings. While he believes in a grammar, he emphasizes openness (rather than grammar) and a context-dependent interpretation. The latter concept

states that meaning is found in the code to a great extent. At the same time, rather than a code or formal configurations/patterns furnished with definite, more or less fixed social meanings, it may come from vision, cognition, and context.

According to Kress & Van Leeuwen (1996), visual phenomena do not stand on their own but rather contribute to build and are elaborated by a variety of other semiotic fields employed by participants to construct and render visible to each other significant acts hence, a point of link occurs, There are several ideas of the visual mode and grammaticality, particularly of the visual mode's "naturalness," with a separation between layers on the one hand and a more cohesive conception on the other. Legend and indefinite semiosis, may imply that the socio-semiotic approach to the image is fruitful and that there is some openness and indeterminacy involved. As a result, a linguistic standpoint greatly influences the concept of grammar. Problems abound. The visible may be able to disclose social insights that are unavailable through other means.(Christian Resch, 2014, p. 06\_08)

### **3. Van Leeuwen Model of Visual Grammar**

According to Sofia Jusslin, Ulrika Magnusson, Katarina Rejman, Ria Heilä-Ylikallio, Siv Björklund (2020), Van Leeuwen as an analytical lens, we adopt Kress & van Leeuwen's (2006) socio-semiological approach to visual communication, as well as their three metafunctions of visual grammar. Which are the representational, interactive, and compositional metafunctions. Based on Halliday's (1994) systemic functional linguistics. (S. Jusslin, U. Magnusson, K. Rejman, R. Heilä-Ylikallio & S. Björklund, 2020, p. 51)

#### **A. The Representational Level.**

Addresses how to represent objects in semiotic modes is addressed. And how people react to these patterns. Narrative and concepts are the two fundamental activities. Narrative processes represent patterns of occurrences and experiences in terms of people, conditions,

procedures, and events, as well as change processes, whereas conceptual processes represent symbolic structure classification and analysis.

#### B. The Interactional Level.

Represents the producer's, audience's, and actor's social relationships. The manner reflects the degree to which the scenario symbolizes anything that should be deemed "true" or "real," while the interaction comprises touch, social distance, and attitude.

#### C. The Compositional Level.

Information value, salience, and framing are all factors to consider. The evolution of elements in connection to one another determines the worth of information. The arrangement of items to draw attention is known as prominence. The term "framing" refers to the act of marking or positioning a location in order to draw attention to it. (S. Jusslin, U. Magnusson, K. Rejman, R. Heilä-Ylikallio & S. Björklund, 2020, p. 52).

### **Conclusion**

Regarding the fact that this theoretical chapter has come to an end, this paragraph shall be dedicated to give a brief line about first the definition of discourse analysis, then it shall remind the reader context of situation as stylistics tool , and finally, this paragraph shall briefly elucidate the selected discourse analysis model as a stylistic level. Discourse analysis According to Kamalu & Osisanwo (2015, p. 169) discourse analysis is a vast field of research that incorporates elements of linguistics, sociology, philosophy, and psychology into its ideas and methods of analysis. As far as there are three context of situation, Halliday's context of situation, Firth's context of situation, Dell Hymes's Context of situation. Finally, Leeuwen's model (1996) of discourse analysis has been selected as a stylistic level to analyze the selected scenes from the movie Avatar (2009) and Firth's model to analyse passages from the short story 'Heart of Darkness'.

**CHAPTER THREE: PRACTICAL ISSUES****Introduction**

Since the whole study is intended to explore that the movie Avatar( 2009) is inspired from Conrad's Short Story 'Heart of Darkness', this chapter is dedicated to the practical framework of discourse analysis upon the movie to answer the research question which is, is there a link between the movie Avatar (2009) and short story 'Heart of Darkness'. This thesis, hypothesized that the writer wants to refer the story of the movie Avatar to himself. This chapter is divided into four sections. The first section shall be allocated to data collection; this represents the plot or the summary of the short story and movie. Moreover, the second section shall be assigned for the analysis framework, to apprise the reader about the methodology of data analysis. The third part shall be devoted to data analysis; for the visual analysis it shall utilize Leeuwen's visual analysis (1996) to analyze the visual aspects in the film, and for the linguistic analysis. As well as, Firth's model (1956) of context of situation is going to be used to apprise the reader about the objects or entities which surround the communicative event. The fourth part shall underscore the findings and the discussions about the results of the analysis.

**I. DESCRIPTION OF THE RESEARCH**

As a stylistic tool for discourse analysis, Kress & van Leeuwen's (1996) Visual Grammar will be used in this thesis. As well as, Firth's model (1956) of context of situation is going to be utilized in the analysis. That is a Stylistic Comparative Study of The Movie Avatar (2009) and Conrad's Short Story 'Heart of Darkness'.

### 1. The Case Study

The selected movie for the analysis is Avatar (2009) talk about blue-skinned beings called Navi living on the moon of Pandora enjoying an overwhelming love for their planet and its amazing nature. And the short story 'Heart of Darkness'. The data collection shall gather scenes so they can be analyzed using Leeuwen's (1996) model of visual grammar and Firth's model (1956) of context of situation.

### 2. Plot and Summary of the Movie



Avatar (2009)

178 min - Action | Adventure | Imagination - 2009 (USA)

The scenario below is summarized by the movies website "IMDB".

A paraplegic Marine dispatched to the moon Pandora on a unique mission becomes torn between following his orders and protecting the world he feels is his home. When his brother is killed in a robbery, paraplegic Marine Jake Sully decides to take his place in a

mission on the distant world of Pandora. There he learns of greedy corporate figurehead Parker Selfridge's intentions of driving off the native humanoid "Na'vi" in order to mine for the precious material scattered throughout their rich woodland. In exchange for the spinal surgery that will fix his legs, Jake gathers knowledge, of the Indigenous Race and their Culture, for the cooperating military unit spearheaded by gung-ho Colonel Quaritch, while simultaneously attempting to infiltrate the Na'vi people with the use of an "avatar" identity. While Jake begins to bond with the native tribe and quickly falls in love with the beautiful alien Neytiri, the restless Colonel moves forward with his ruthless extermination tactics, forcing the soldier to take a stand - and fight back in an epic battle for the fate of Pandora. On the lush alien world of Pandora live the Na'vi, beings who appear primitive but are highly evolved. Because the planet's environment is poisonous, human/Na'vi hybrids, called Avatars, must link to human minds to allow for free movement on Pandora. Jake Sully, a paralyzed former Marine, becomes mobile again through one such Avatar and falls in love with a Na'vi woman. As a bond with her grows, he is drawn into a battle for the survival of her world.

Director: James Cameron

Writer: James Cameron

Stars: Jake Sully, Neytiri, Dr. Grace Augustine, Colonel Miles Quaritch, Trudy Chacón

### **3. Plot and Summary of Short Story 'Heart of Darkness'**

It is summarized by the website "Sparknotes"

Heart of Darkness centers around Marlow, an introspective sailor, and his journey up the Congo River to meet Kurtz, reputed to be an idealistic man of great abilities. Marlow takes a job as a riverboat captain with the Company, a Belgian concern organized to trade in the Congo. As he travels to Africa and then up the Congo, Marlow encounters widespread



inefficiency and brutality in the Company's stations. The native inhabitants of the region have been forced into the Company's service, and they suffer terribly from overwork and ill treatment at the hands of the Company's agents. The cruelty and squalor of imperial enterprise contrasts sharply with the impassive and majestic jungle that surrounds the white man's settlements, making them appear to be tiny islands amidst a vast darkness.

Marlow arrives at the Central Station, run by the general manager, an unwholesome, conspiratorial character. He finds that his steamship has been sunk and spends several months waiting for parts to repair it. His interest in Kurtz grows during this period. The manager and his favorite, the brickmaker, seem to fear Kurtz as a threat to their position. Kurtz is rumored to be ill, making the delays in repairing the ship all the more costly. Marlow eventually gets the parts he needs to repair his ship, and he and the manager set out with a few agents (whom Marlow calls pilgrims because of their strange habit of carrying long, wooden staves wherever they go) and a crew of cannibals on a long, difficult voyage up the river. The dense jungle and the oppressive silence make everyone aboard a little jumpy, and the occasional glimpse of a native village or the sound of drums works the pilgrims into a frenzy.

Marlow and his crew come across a hut with stacked firewood, together with a note saying that the wood is for them but that they should approach cautiously. Shortly after the steamer has taken on the firewood, it is surrounded by a dense fog. When the fog clears, the ship is attacked by an unseen band of natives, who fire arrows from the safety of the forest.

The African helmsman is killed before Marlow frightens the natives away with the ship's steam whistle. Not long after, Marlow and his companions arrive at Kurtz's Inner Station, expecting to find him dead, but a half-crazed Russian trader, who meets them as they come ashore, assures them that everything is fine and informs them that he is the one who left the wood. The Russian claims that Kurtz has enlarged his mind and cannot be subjected to

the same moral judgments as normal people. Apparently, Kurtz has established himself as a god with the natives and has gone on brutal raids in the surrounding territory in search of ivory. The collection of severed heads adorning the fence posts around the station attests to his “methods.” The pilgrims bring Kurtz out of the station-house on a stretcher, and a large group of native warriors pours out of the forest and surrounds them. Kurtz speaks to them, and the natives disappear into the woods.

The manager brings Kurtz, who is quite ill, aboard the steamer. A beautiful native woman, apparently Kurtz’s mistress, appears on the shore and stares out at the ship. The Russian implies that she is somehow involved with Kurtz and has caused trouble before through her influence over him. The Russian reveals to Marlow, after swearing him to secrecy, that Kurtz had ordered the attack on the steamer to make them believe he was dead in order that they might turn back and leave him to his plans. The Russian then leaves by canoe, fearing the displeasure of the manager. Kurtz disappears in the night, and Marlow goes out in search of him, finding him crawling on all fours toward the native camp. Marlow stops him and convinces him to return to the ship. They set off down the river the next morning, but Kurtz’s health is failing fast.

Marlow listens to Kurtz talk while he pilots the ship, and Kurtz entrusts Marlow with a packet of personal documents, including an eloquent pamphlet on civilizing the savages which ends with a scrawled message that says, “Exterminate all the brutes!” The steamer breaks down, and they have to stop for repairs. Kurtz dies, uttering his last words—“The horror! The horror!”—in the presence of the confused Marlow. Marlow falls ill soon after and barely survives. Eventually he returns to Europe and goes to see Kurtz’s Intended (his fiancée). She is still in mourning, even though it has been over a year since Kurtz’s death, and she praises him as a paragon of virtue and achievement. She asks what his last words

were, but Marlow cannot bring himself to shatter her illusions with the truth. Instead, he tells her that Kurtz's last word was her name.

Full Title: Heart of Darkness

Author: Joseph Conrad

Type Of Work: Novella (between a novel and a short story in length and scope)

Genre: Symbolism, colonial literature, adventure tale, frame story, almost a romance in its insistence on heroism and the supernatural and its preference for the symbolic over the realistic

Time And Place Written: England, 1898–1899; inspired by Conrad's journey to the Congo in 1890

Date Of First Publication: Serialized in Blackwood's magazine in 1899; published in 1902 in the volume *Youth: A Narrative; and Two Other Stories*

Publisher: M. Dent & Sons, Ltd.

### **III. DATA COLLECTION**

In terms of data collection, this section will collect 10 separate scenes from the film, along with their snapshots, and will provide the context of each scene using Firth's model of context of situation (1956).

#### **1. Selected Scenes from the Movie**

*Scene one (from 00.04.24 to 00.05.17)*

**The participants in the situation:** Two workers from the company whose names were not identified, Jack Sully, the crematorium worker.

**The action of the participants:** Workers talk to Jack Sully about a job contract and completing his brother's job. Jack listens to them without saying, and he signs a paper about his brother's body, after that the Holocaust worker enters his brother's body and burns it down.

Figure: 3. 1 : workers from the company



*Note : Adopted from the movie Avatar, 2009, scene from 00.04.24 to 00.05.17*

❖ Scene two ( from 00.08.20 to 00.10.25 )

**The participants in the situation:** Jack Sully and the Soldiers.

**The action of the participants:** The plane in the station lands the planet Pandora, after that the army commander gives orders, they put oxygen masks, the plane door opens and Jack comes down with the soldiers, after he sees the soldiers and weapons, warplanes as well as large machines.

Figure: 3. 2 : Landing in the Planet Pandora



Figure: 3. 3 : Jack Sully in Panadora



*Note : Adopted from the movie Avatar, 2009, scene from 00.08.20 to 00.10.25*

❖ *Scene three ( from 00.14.53 to 00:15:48)*

**The participants in the situation:** Norm Spielman, Doctor, Grace Augustine, Jack Sully

**The action of the participants:** Inside the station laboratory the doctor comes with Jack and Norm to Grace Augustine, head of the Avatar program, then the doctor talks with Grace and

wants her to meet Norm and Jack, but Grace ignores Jack because she's upset and she talked to Norm and left.

Figure: 3. 4 : Jack Meet Grace



*Note : Adopted from the movie Avatar, 2009, scene from 00:14:53 to 00:15:48*

❖ Scene four (from 00.17.04 to 00.17.23)

**The participants in the situation:** Parker, Grace Augustine and Station workers.

**The action of the participants:** At the station, Parker and Grace argue over how to earn the trust of the indigenous people 'Navi', and teach them English language, and around them the station workers are sitting in their offices.

Figure: 3. 5 : Parker and Grace in the Laboratory



*Note: Adopted from the movie Avatar, 2009, scene from\_00.17.04 to 00.17.23*

❖ *Scene five ( from00.17.28 to 00.17.42)*

**The participants in the situation:** Parker and Grace Augustine

**The action of the participants:** In the office, Parker talks to Grace about why they are in Pandora moon, because of the stone "On Optanium" and that stone is very expensive.

Figure: 3. 6 : The Expensive Stone



*Note : Adopted from the movie Avatar, 2009, scene from 00.17.28 to 00.17.42*

❖ *Scene six ( from 00.17.43 to 00.17.53)*

**The participants in the situation:** Parker and Grace Augustine

**The action of the participants:** In his office Park talks with Grace and tries to convince her that the indigenous people are savages and must be exterminated before a war begins with them.



Figure: 3. 7 : Parker in his Office



*Note : Adopted from the movie Avatar, 2009, scene from 00.17.43 to 00.17.53*

❖ Scene seven ( from 00.30.43 to 00.31.50)

**The participants in the situation:** Norm Spielman, Grace Augustine, Jack Sully. They're all like Avatar.

**The action of the participants:** Inside a school-shaped wooden cottage finds Jack Book. And Norm talks to Grace about teaching the automatics everything about them, and then Jack sees bullet marks and asks what happened here, but Grace ignores him.

Figure: 3. 8 : Jack Sully in the Wooden Hut



*Note : Adopted from the movie Avatar, 2009, scene from 00.30.43 to 00.31.50*

❖ Scene eight ( from 00.41.29 to 48.03)

**The participants in the situation:** Jack Sully, Neytiri

**The action of the participants:** Jack Sully was in the forest of Pandora fighting with wild dogs and he was about to die, suddenly Neytiri intervenes and saves his life, then fighting with wild dogs and eventually escaping. Neytiri seems upset because she killed the wild dog, Jack tries to thank her, but she goes away, Jack catches up her trying to talk to her, but she hits him with a stick and tells him not to thank me because it's sad, and because of him she killed the wild dog and then they climb the big tree and wrap around Jack the seeds of the holy tree and pure spirits.

Figure: 3. 9 : Jack Meets Neytiri



*Note : Adopted from the movie Avatar, 2009, scene from 00.41.29 to 48.03*

❖ Scene nine ( from 01.54.25 to 01.59.20)

**The participants in the situation:** Jack sully, Neytiri, Grace Augustine, the parents of Neytiri, the general, indigenous people(Nivi)

**The action of the participants:** The general gives the order to start shooting indigenous people and Jack and Grace are tied up. Indigenous people run to the forest due to rockets and the indigenous forest burns. Neytiri left Jack, after that Neytiri's mother asked Jack to help them and she release them, then they bombed the big tree until it fell and their forest burned down. Many of the indigenous people died and became tearful because their house was broken. And everyone at the station was looking on with sadness. The general orders the soldiers to leave.

Figure: 3. 10 : Attack of Warplans on the Holy Tree



Figure: 3. 11 : Fall of the Holy Tree



*Note : Adopted from the movie Avatar, 2009, scene from 01.54.25 to 01.59.20*

❖ *Scene ten ( from 02.29.13 to 0244.52)*

**The participants in the situation:** Jack sully, Neytiri, Grace Augustine, Trudy Chacón, the parents of Neytiti, the colonel, indigenous people(Nivi).

**The action of the participants:** The war between humans and the inhabitants of the Pandora moon begins again this time all the inhabitants of the forest, including animals, and the general returns bombing the forest and attacking dragons on aircraft. Jack and Neytiri against the general into a battle for the survival of her world.

Figure: 3. 12 : Jack vs colonel Miles



*Note : Adopted from the movie Avatar, 2009, scene from 02.29.13 to 0244.52*

### III. DATA ANALYSIS

In this section, Firth's Context of Situation shall be used to analyse passages from the short story 'Heart of Darkness', then van leeuwen's theory shall be utilized to analyse scenes from the movie Avatar (2009). Since the entire research is to compare the movie Avatar (2009) and Conrad's short story 'Heart of Darkness'.

## 1. Selected Passages from the Story

### ❖ Passage One

The Company was eager to send Marlow to Africa, because one of the Company's steamer captains had recently been killed in a scuffle with the natives.

**The participants in the situation:** the Director of Companies, who is also the captain and host, the Lawyer, the Accountant, Marlow, and the unnamed Narrator.

**The action of the participants:** At sunset, a pleasure ship called Nellie is anchored at the mouth of the Thames, and five men relax on deck and talk. Then Marlow recounts how he got a job at the Belgian company that trades in the Congo River.

### ❖ Passage Two

Marlow disembarks at the Company's station, which is in a terrible state of disrepair. He sees piles of decaying machinery and a cliff being blasted for no apparent purpose. He also sees a group of black prisoners walking along in chains under the guard of another black man, who wears a shoddy uniform and carries a rifle. He remarks that he had already known the "devils" of violence, greed, and desire, but that in Africa he became acquainted with the "flabby, pretending, weak-eyed devil of a rapacious and pitiless folly."

**The participants in the situation:** Marlow, soldiers and customs house officers, the captain of the ship, a group of black prisoners, another black man.

**The action of the participants:** The French vessel Marlow takes along the coast of Africa, and stops periodically to drop off the soldiers and officers of the designated houses. The trip was terrifying. at some point. They finally arrive at the mouth of the Congo River, where Marlo boards another steamer heading to a point thirty miles upstream. Captain of the ship, a young Swedish. Marlow comes down at the company station, which is in very bad condition.

He sees piles of big machines and a group of black prisoners walking in chains guarded by another black man in a shoddy outfit with a rifle.

### ❖ Passage Three

Marlow is alarmed by the apparent conspiracy between the two men and leaps to his feet, revealing himself to them. They are visibly startled but move off without acknowledging his presence.

**The participants in the situation:** The manager's uncle, Marlow, the manager

**The action of the participants:** The manager talks with his uncle, about his difficulties, which means that Kurtz may simply die of tropical disease. Marlow worries about the plot and jumps on his feet, revealing himself to them. But they ignored him.

### ❖ Passage Four

The manager complains that Kurtz has come to the Congo with plans to turn the stations into beacons of civilization and moral improvement.

**The participants in the situation:** Marlow, the manager and his uncle, Kurtz.

**The action of the participants:** One evening, as Marlow lay on the deck of the wrecked ship, the manager and his uncle went on to discuss Kurtz. The director complains that Kurtz came to the Congo with plans to turn the stations into beacons of civilization and ethical improvement and that Kurtz wants to take over as director.

### ❖ Passage Five

What Marlow does find significant about Kurtz's Intended, though, is the air of possession Kurtz assumed when speaking about her: indeed, Kurtz spoke of everything—ivory, the Inner Station, the river—as being innately his

**The participants in the situation:** Marlow, the pilgrims, the natives people. the African commander

**The action of the participants:** The pilgrims shot the indigenous people, and the African Marlow commander left the wheel to open fire, then stood at the open window shouting at the invisible attackers on the beach. Marlow grabs the wheel and crowds the steam ship near the bank to avoid obstacles. What Marlow finds important about Kurtz's purpose is the atmosphere of possession that ivory, station, and river are his own.

### **Passage Six**

Marlow also mentions a report Kurtz has written at the request of the International Society for the Suppression of Savage Customs. The report is eloquent and powerful, if lacking in practical suggestions. It concludes, however, with a handwritten postscript: "Exterminate all the brutes!"

**The participants in the situation:** Marlow

**The action of the participants:** Marlow recalls a report written by Kurtz at the request of the International Society for the Suppression of Brutal Customs. The report is eloquent and powerful, concluding with a handwritten book: "Exterminate All Savages."

### **❖ Passage Seven**

Inside the hut, Marlow finds a battered old book on seamanship with notes in the margin in what looks like code.

**The participants in the situation:** Marlow, the manager.

**The action of the participants:** Fifty miles from the inland Kurtz station, the steamer sees a cottage with a pile of firewood and a note that says, "Wood for you. approach with caution".



Signature is not readable, but obviously not Kurtz's. Inside the cottage, Marlow finds an old book with notes. The manager concluded that the wood must have been left by the Russian merchant

#### ❖ **Passage Eight**

He sees two natives standing near the river with impressive headdresses and spears, and a beautiful native woman draped in ornaments pacing gracefully along the shore. She stops and stares out at the steamer for a while and then moves away into the forest. Marlow notes that she must be wearing several elephant tusks' worth of ornaments.

**The participants in the situation:** the pilgrims, Kurtz, Marlow, the natives people.

**The action of the participants:** Pilgrims come out of the station house with Kurtz on an improvised stretcher, and an indigenous group rushes out of the forest with a supernatural scream. Kurtz speaks to the indigenous people, and the indigenous people withdraw and allow the party to pass. The manager and the pilgrims placed Kurtz in one of the ship's cabins. The manager enters the cabin to talk to Kurtz, and Marlow pulls into the ship's deck. From here he sees two indigenous people standing near the river with wonderful headdresses and spears, and a beautiful local woman wrapped in ornaments gracefully walking along the beach.

#### ❖ **Passage Nine**

Marlow remains skeptical and sarcastically congratulates them on the amount of smoke they have managed to produce. Suddenly, the Inner Station comes into view, somewhat decayed but still standing.

**The participants in the situation:** Marlow, the pilgrims.

**The action of the participants:** At the time Marlowe tells his story. Marlow blames the commander's death on the man's lack of restraint: if the commander had not tried to shoot the men on the riverbank, he would not have been killed. Marlow pulls the commander's body and throws it. The pilgrims are indignant that the man will not receive a proper burial. The pilgrims concluded that Kurz should be dead and that the inside station was destroyed. Suddenly, the station appeared somewhat decomposed but still stood.

❖ **Passage Ten**

The natives attempt to repulse the invaders. The steamer is in a narrow channel, moving along slowly next to a high bank overgrown with bushes, when suddenly the air fills with arrows. Marlow rushes inside the pilot-house. When he leans out to close the shutter on the window, he sees that the brush is swarming with natives. Suddenly, he notices a snag in the river a short way ahead of the steamer. The pilgrims open fire with rifles from below him, and the cloud of smoke they produce obscures his sight.

**The participants in the situation:** The manager, Marlow, the natives

**The action of the participants:** The manager authorizes Marlowe to take all the risks in continuing the fog, but Marlowe refuses, because they will definitely stop the ship if they continue blindly. Marlow says he doesn't think indigenous people will attack, especially as their cries were more sad. After lifting the fog, in a spot a mile and a half from the station, the indigenous people try to fend off the invaders. The steamer in a narrow channel, moving slowly next to a high bank full of shrubs, when the air suddenly fills with arrows. Marlow rushes inside the pilot's house. It considers that the place is crowded with natives.

Visual analysis is based upon Halliday Systemic Functional Grammar and developed by Leeuwen (1996). This model shall be used to analyze three selected scene on three levels; representational, interactional and compositional.

#### A. The Representational Level

Leeuwen (1996) argued that the representational level can be analyzed by tackling two major aspects vector and the participants. Thus, the two aspects shall be analyzed in the scene one said Kress and Leeuwen stated "...narrative patterns serve to present unfolding actions and events, processes of change, transitory spatial arrangements.". That is, images in the film can create a sort of pattern that narrate stories or present a certain idea. As far as the vector is concerned, in this scene, the screenshot figure# 03 played the vector role. The latter is judged by the way that they are "formed by depicted elements that form an oblique line, often a quite strong, diagonal line." In addition, there was an interaction between two major participants which are Grace and Jack when she meet him but she ignored him

#### B. The Interactional Level

According to Leeuwen (1996), the interactional level could be analyzed through features like contact, social distance, attitude and color. Therefore, the analysis of the scene throughout the treatment of the five characteristics mentioned, the element of social distance was determined. Between Avatar and humans in addition, blue played an important role in the film because it was the color of Avatar. Blue was a symbol of peace, nature and comfort.

#### C. The Compositional Level

Leeuwen (1996) said that the compositional level can be analyzed by investigating three major aspects, information value, framing and salience. Hence, the three mentioned features shall be underscored in the scene of figure#03 .Jack comes down with the soldiers, in Panadora.

When we analyzed movie *Avatar* (2009) and the short story "Heart of Darkness", we found many similarities, all the scenes from the film and the passages from the story above-mentioned are similar to each other.

#### IV. FINDINGS AND DISCUSSIONS

Based on Leeuwen's multimedia analysis model as well as Halliday's systemic functional rules (1985) that were used to analyze *Avatar* (2009), scenes from the film and passages from the short story showed much the same and thus the film *Avatar* (2009) was inspired from the short story "Heart of Darkness." Examples of Racism (Heart of Darkness) "It was a distant glimpse: the dugout, four paddling savages" (Conrad 103), "When one has got to make correct entries, One comes to hate those savages" (Conrad 86), "In some inland post feel the savagery - the utter savagery- (Conrad 68), "Exterminate all the brutes!" (Conrad 128). Some Examples of Racism movie *Avatar* (2009), "Those savages are threatening our whole operation.", "I need you to learn about those savages." "They're fly-bitten savages who live in a tree." Many analysts consider it plagiarism because they did not mention the reference as being taken from the story 'Heart of Darkness'.

#### Conclusion

*Avatar* is interested in the visual representation of *Avatar* being savage, murderous and uncivilized, but they originally have their own culture and system. This is also noted in the story, which provoked controversy among writers and critics because of the similarity between the film and the story, which confirms that the film is inspired from the story. Throughout this chapter, the film *Avatar* (2009) was analyzed with the van Leeuwen model and the story with a Firth's model to determine the similarity between them and conclude that the film is inspired from the story without mentioning the reference.

## GENERAL CONCLUSION

Throughout this dissertation, this paper argued hypothesized that the writer wants to refer the story of movie Avatar (2009) to himself. This research aims to providing textual evidence that proves that there is a solid link between Conrad's short story 'Heart of Darkness' and the Movie Avatar (2009) produced by James Cameron. Stylistics uses linguistic techniques to describe and analyse literary works, because stylistics examines the creativity in the use of language. It enhances the way we think about language and its uses. Thus the stylistic process, examining the creativity of language use, develops our understanding of literature. The goal of stylistics is to fill the gap between linguistic analysis and literary criticism. This can be done through enhancing linguists' literary as well as critics' language observation and expertise. Stylistics uses linguistic techniques to analyse literary works for making connections between linguistic analysis and literary criticism. Stylisticians' efforts to make such links help in the development of our understanding of literature and underlying meaning of works. In this paper, discourse analysis has been utilized as a stylistic tool to analyze the movie. In this respect, Leeuwen's model of visual grammar (1996) of discourse analysis to analyse scenes from the movie, along with Firth's model context of situation have been selected to analyse passages from short story. The movie inspired from the short story without mention the reference which is considered as plagiarism, and plagiarism defined as when some one uses the work of another artist without properly citing the source or giving credit, then that will be an instance of plagiarism. Plagiarism is a punishable offense, and it is a form of intellectual theft. As far as this analysis is concerned, results have found that the movie Avatar (2009) is inspired from the short story 'Heart of Darkness' by Conrad.

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