



RESEARCH PAPER

Forming Mental and Context Models: Applying Sociolinguistic Tools to Understand Fiction

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ABSTRACT

The study, takes up John Steinbeck's *The Pearl* as one of the case by applying the socio-cognitive model of Van Dijk's theory of critical discourse analysis. CDA is used here as a tool to analyze and study the novel. Besides the use of selected CDA tool in understanding the formation and development of cognitive models from within the text, this paper also relates the findings with the overarching themes of resistance, exploitation, and counter-efforts against the ruling elite or ruling capitalists. The primary objective of this study is to understand and evaluate how context and mental models, as per theoretical disposition by van Dijk, are formed in fiction. The researchers have found that various mental and context models have been formed within the text using different strategies and tools at sentential level. This work concludes the ways in which language is used to varying degrees to exploit, resist and manipulate one another in society. Such sociolinguistic tools can also be applied in other narratives for better and detailed understanding.

KEYWORDS CDA, Context Models, Exploitation, Mental Models, Narratives, Resistance

Introduction

Although there has been an incessant dominance of capitalism almost everywhere in the world in the postmodern era, there have also been voices fighting against the vices of capitalism. Understanding and interpreting these voices is necessary to counteract the increasing influence of this giant anaconda. Much research has been done on interpreting novels in various other ways, yet there is a need to understand Steinbeck's influential works through the application of Van Dijk's (1995) CDA analytical framework. There were obvious and implied voices of resistance and exploitation in the postmodern narratives. Nevertheless, it needs to be examined how these voices are accumulated in the sentences and conveyed forcefully in order to have specific effects on the people/readers. The current research is conducted here considering this research problem.

This influence can be intentional and conscious. Willful influence is authority, manipulation, persuasion, or violence. And most of these manifestations of power often take place in a verbal medium, with the exception of the use of physical force (Kramarac et al. 1984, p. 11 and Gul et al., 2023). When examining power relations, in asymmetrical relationships between subordinates and superiors, when superiors exert influence on

their subordinates Subordinates can use authority and force to manipulate or persuade their superiors. S. Ervin-Tripp et al. (1984), Gul et al (2022) and Afaq et al. (2022) showed that in a parent-child relationship, the parents have absolute power, but the parent's absolute power does not prevent the child from persuading his father to comply with his demands. So you can say that in the relationship between absolute and relative power, even the inferior can influence the superior through persuasion and manipulation. The origin of power also plays an important role. Foucault's work on the relationship between power and knowledge (1969) led G. Kress and R. Hodge (1979) to distinguish between social power and intellectual power.

Literature Review

The works of John Steinbeck have been analyzed and interpreted in different ways using different critical theories. His works are studies from different perspectives. Carpenter (1972) deals with Steinbeck's works against the background of Emerson's mystical transcendentalism, Whitman's democratic concept and William James' instrumentalism. Steinbeck attempted to explore these concepts in his own unique way through various characters, most notably the characters of the Joad family and Jim Casey in *The Grapes*. His character Casey also gives up preaching because he is unorthodox in his manners. The same was the case with Emerson, as he was also banned from teaching at Harvard College due to his unorthodox behavior. This is how the characters have been evaluated and interpreted by various analysts, as they are all-American literary figures. Bradbury (1992) also takes the same view when he claims that Steinbeck's *Grapes of Wrath* shares Emerson's views on transcendentalism. It's the very soul of Americanization that the characters begin to breathe and live in unconventional ways. Even in the performance of spiritual rituals, the divinity is found in some things other than the regular church order. Divinity is found in all things that are in man and in nature.

Pells (1998) has detailed how various authors have discussed the Depression years in America. Authors reviewed include the notable John Steinbeck, who focused on the lives of the people during the Great Depression and the resistance of common people to stand against the oppressor capitalists and work day and night for their survival. Johnson (1999) has discussed the background to the "*Grapes of Wrath*" at length, pointing out that the situation of migrants during the Great Depression was mainly due to the fact that California's markets were overcrowded and there was not much room left for people to find work. Such a situation caused the death and difficulties in life of a large number of people.

Harrington (1989) argues that Steinbeck's novels were immersed in the philosophy of socialism and that this very idea was dominant in the 1930s. He argues that the US government has learned much more from the ideas and philosophies of the left than from those of the right. For the changes in economic and social structures that took place in American society were predominantly those that were strongly propagated by the West. Such situations are also expressed in various events of the novels. The idea of standing up for workers' rights, which was pursued by both Jim and later Tom Joad, is entirely that of the socialists who, regardless of the sacrifice of their lives, were willing to do anything for the rights of the people. Paulsen (1970) also discussed various implications of the works of writers like Steinbeck. He says that before publishing such works and spreading such socialist ideas, the federal government's job was to stay away from the affairs of the people. Through these works, the government began to take an interest in people's lives and obtained government posts and other basic facilities that current governments are so proud of. It is thanks to the efforts of

such authors that the gulf between the ruler and the ruled is narrowing in developed societies.

Allington (2011) and (Gul et al.,2022) discuss the social production of the literary text, which has certain implications for readers and text analysis. He says that certain features of the text must be examined against the background of their social significance. And the meanings would become clearer and easier to understand. This idea was also applied to the novel *The Pearl* by John Steinbeck. Text analysis in the context of social circumstances allows for excellent understanding of the text. The analysis is thus enriched by taking into account the social situation of the novel and has hardly any disadvantages. Allington analyzes several paragraphs, the meaning of which will become clearer over time. Because the text alone is not enough. It is important that its meaning be made clear, as well as the social conditions under which various actions take place.

Material and Methods

For the current research I have chosen Van Dijk's (1995), Afaq et al., (2022) and Gul et al., (2022) model of critical discourse analysis. This is more systematic and focuses on the interplay of lyrics and power with the idea of overarching ideologies surrounding the lyrics. Another important reason for choosing this model is the inclusion of cognitive elements in the course of the analysis. Van Dijk (1995), (Hassan et al 2023 and Gul et al., 2022) argue that ideologies arise through the interplay of intellectual and social activities in society and also at the psychological level.

Van Dijk's approach focuses on finding the macrostructures and discussing the propositions and linguistic elements that happen to occur in the texts, keeping in mind the mental and contextual models that form the texts' environment. It thus represents a comprehensive method of textual analysis that does not rely solely on the superficial meanings of the texts, but rather provides tools that attempt to examine the cognitive elements of the discourses. Van Dijk's analytical framework is systematic in that he first attempts to identify the macrostructures in discourse and then analyzes the microstructures that make up statements, levels of granularity, modes of description, and ideological squares. Since the goal of the research is to find out the possibilities of describing certain ideologies, especially at the sentence level, I have selected sentences from the texts that specifically address the themes of resistance, domination and hegemony in the confrontation of domination and rule classes. Before finding the sentences, it is important to list the topics chosen by the author. Therefore, there is a need to determine the macrostructures that largely consist of the themes of the novels. With the decision of the topics, the sentences can be justified. Because if the novels do not contain the above themes, then there is no point in discussing sentences in their respective contexts. The choice of topics must be justified in advance.

Exploring Mental and Context Models

The scorpion's bite on baby Coyototi greatly worries Kino and his wife Juana as they lived peacefully and happily by the seashore. Kino is a young Mexican Indian whose job is to collect pearls from the sea and sell them in the market. The first event that highlights the gap between the upper and lower classes is the unavailability of the doctor. They had to travel a long distance to go to the doctor. So Juana, the child's mother, makes her way to the doctor. Also, Kino goes to the doctor along with some villagers to meet the doctor. But the doctor is not only at home, he also doesn't see Kino because the doctor believes that Kino can't pay his fee. Another reason not to see cinema

is the fondness for cinema's race. This marks the racist element in the novel. Therefore, at home, the child is treated with some natural herbs. But the baby's condition worsened. However, the child's swollen shoulder will improve over time. Meanwhile, while diving, Kino finds a very large pearl. When Kino hears the news of his child's health and finds the big pearl, he is very happy and screams loudly. Its calls attract the attention of its villagers.

The news of the discovery of a large pearl soon spread throughout the village. Everyone goes to the movies because of the pearl. Even the doctor visits the child from Kino hoping to get more than the required amount. People praise Kino and gather in front of his house. Human greed is at its peak. Even the priest jumps into the situation, advising Kino to thank the Lord for the great blessing of finding a large pearl. News of the pearl becomes the talk of the whole area. The doctor heals the child and demands his fee, to which Kino replies that he would pay after the pearl is sold. The doctors try to trick Kino and get the pearl, but Kino won't give it to him. He himself wants to sell the pearl on the market. However, the doctor manages to find out where the pearl is hidden. The following night, voices can be heard in front of the cinema hut. Kino also attacks someone with his knife, but is also hit in the head by someone. Realizing this situation, Juana regards the pearl as evil. Now Juana advises throwing the pearl into the sea, but Kino insists on keeping it.

The next day, Kino goes to the market to sell the pearl, but there are various buyers who want to pay him much less. As a result, Kino doesn't sell the pearl and decides to sell it at the town's larger market. That night, Kino is again attacked by humans. However, Kino is safe and people are running away. When Juana sees this scene, she again asks Kino to throw the pearl into the sea. Kino does not do this in the interest of his child's education and a better standard of living, but with the obligation to sell the pearl in the capital at a better price.

Juana also secretly smuggles the pearl out of the hut at night and was about to throw it into the sea when she was grabbed by Kino and he ripped the pearl out of her hands. At this point, he is attacked again by some unidentifiable people. This time one person falls to the ground due to Kino's knife attack. When they realize that a murder has happened, they flee the village and take the baby with them. They go to Kino's brother for supplies to get to the capital with the pearl. Their journey begins, but other people follow them. On the way to the capital, Kino senses that they are being pursued. Realizing that the trackers would find them sooner or later, he plans to attack the trackers first. So he attacks them and kills three of them. During the attack, the baby is shot by Kino and dies instantly. They later enter the village with the child's corpse. Kino gives Juana a pearl to throw into the sea, but Juana motions for Kino to throw it himself. Therefore, Kino throws the pearl into the sea. The novel ends with the description that the pearl rests in the sandy seabed. This novella broadly represents the universal themes of racism, greed, class differences, etc.

The macrostructures according to Van Dijk (1995), and (Gul et al.,2022 & Afaq et al,2023) are the themes/contents that are the central ideas and run through the entire discourse through which the author or speaker conveys his ideology and identity in order to influence others. Dijk (1995) calls these issues macrostructures. The themes of the novel "The Pearl" are: destruction caused due to greed, racism imposed on the natives by colonizers, and involvement of destiny in the lives of men.

The first theme of destructive greed is presented by the protagonist of the novel Kino, the father of the sick child who holds onto the pearl in hopes that it would bring

prosperity to his family. He clings to the pearl, despite the fact that he faces many troubles, attacks from strangers, chases, quarrels with his wife, and so on. Nevertheless, he stuck to it to the end. Until his son dies from the gunshot while fighting with the trackers on the way to the capital. It is his greed that keeps him from listening to the words of his wife, who keeps asking him that all his worries are due to the pearl. So it's best for him if he lets the pearl fall back into the sea. That way his troubles would end. At the end of the story, it's the same thing he had to do after the death of his child. He throws the pearl away. But the loss he had suffered at that point was enormous. Greed had destroyed his family and his peace. The destructive greed can also be seen in other characters attempting to steal the pearl and snatch from Kino. They do their best. They attack him, destroy his hut, injure his wife and put all sorts of pressure on Kino's family to get the pearl. Even the doctor, whose job is to save people's life, does not cure the child at first because the father is unable to pay, but when the father has the pearl, the doctor is willing. Greed is such a powerful force expressed in the characters that they are willing to do anything to satisfy their lust. However, they suffer troubles and misfortunes. Most of the destruction is suffered by the protagonist, the poor man. Therefore, one can also interpret that greed is most destructive to poor people. However, other characters, such as trackers, also fall prey to greed. You suffer too. Some of them were also killed by Kino, others were brutally injured.

Another important macrostructure in the novel is the oppression of the white man towards the Mexican colonists. The hate and racial differences are so great that even innocent children are not spared. Since the doctor is the only white doctor in the area, he does not heal the child. There are two main motives for this brutal act. One is greed, since the father cannot pay at the time, the other is racial hatred towards the Spanish-Mexican. The doctor was presented as a symbol of all colonizers who were wealthy, skilled and harbored a natural hatred towards the locals. Steinbeck aims that all colonizers here are not humanity's companions, but that their focus is on their interests such as greed and wealth. They can do anything for that. There is also an interesting twist in the story after Kino finds the pearl. The same doctor comes and treats the child from Kino out of greed for the pearl. It also means that the element of racism can also be surpassed by wealth. Even if it is for now, wealth seems to be the larger motive Steinbeck wants to convey to his readers. Nevertheless, racism cannot be avoided. It is the colonial power that is behind the attacks on Kino and the murder of his son. The trackers are the people sent by the colonizers whose interest is in getting the pearl at any cost. So for the colonizers, it is the object of greed that is more important than that of man or even that of the innocent child.

Steinbeck also painted a slightly more somber picture of human life, in which man seems connected to the classic theme of the puppet, controlled by the iron hands of fate and alien agents who control and sway him towards destruction. This is shown right at the beginning of the novel when Coyotito, the son of Kino, is bitten by the scorpion. It's fate. The child is rushed to the doctor. It is also an element of fate that Kino finds the pearl. The pearl and the bite of the scorpion are the symbols that mean that fate controls man and not only controls man's actions, but also acts in a certain way oppressive and can lead to destruction. There are also other agencies that are beyond human control. The last shot from the gun that killed Kino's son also happened to fall during the argument. The trackers weren't aimed at him either. It was by accident that the shot hit the boy and the boy died on the spot. Therefore, there are some very important examples and symbols in the novel, which also serve as a turning point in the course of events, showing that man is just a puppet in the iron hands of fate and that fate destroys man's plans and aspirations. However, there is also a very small element of hope. Kino was always able to flee the massive destruction caused by the death of his

family. This was only possible if he could have thrown the pearl away. But he couldn't. It is fate that he was born in a certain family and belonged to a certain race. He had dreams of rising and fulfilling his ambitions. If he could have been born into a rich family or among the colonizers, the whole scenario might have been different. However, in the words of Steinbeck, fate seems to have a hold.

Semantic microstructures are also referred to as local meanings. Meanings conveyed through the use of specific lexical items in discourse. These microstructures consist of the meanings of the words, the structures of the sentences, statements, assumptions, levels of description, etc. For the present study, I have already mentioned that I have selected sentences from the novels that relate to the themes mentioned in the questions, since the aim is to examine how these themes were presented by the novelist. The objects of investigation would therefore primarily be the sentences, which I have collected and arranged in the order in which they appear in the novels.

There are also various phrases in the story of Kino and the Pearl that clearly indicate the hegemonic politics and actions of the elite class to exploit the dreams of the poor. The events such as the treatment of the child, the attitude of the doctor before and after the pearl, the attacks on the poor cinema, etc. make it clear throughout the novel that there is a huge bridge between rich and poor and the rich never let that this gap will be bridged. Rather, they believe their survival depends on the rift being maintained in the first place. In the first chapter, when Kino takes his child to the doctor, his feelings are very aptly mentioned by the author: "He could kill the doctor more easily than talk to him, for the doctor's entire race spoke to Kino's entire race," though it were simple animals" (TP, chap.1, para. 34). In mentioning the doctor's character, he is actually referring to the entire race of colonizers who treated them as if they were animals to be exploited by sheer means and had no ambitions or feelings.

In the same paragraph of the first chapter he says: "This doctor belonged to a race which for nearly four hundred years had beaten, starved, robbed and despised and also frightened Kino's race, so that the aborigines came humbly out of the door" (TP , Chapter 1, Paragraph 34). So this kind of interaction between colonizers and colonized had a long history, in which there was always a feeling among the colonized that they had been mistreated and exploited as if they were animals. The verbs in the first sentence of the paragraph are of great importance here. These are action verbs and denote the brutality inflicted on the colonized. All of these verbs can also be used adjectivally for the animals. That is the same. There is a constant feeling among the colonized people that they were wealthy before the colonizers arrived, that they snatched their resources with violent and brute force and put them in the chains of starving slavery. Mixed elements of fear and anger prevailed among the colonized. The feeling of being different had gripped him strongly. Still, he was a poor man. To ensure the safety of his child, he had no choice but to see the doctor.

In the last part of the sentence, the word "indigenous" is of great importance here. It denotes the locals and the natives treated so badly by the barbarian colonizers that the locals should remain humble and subservient at all times. And that there should be a sense of submission in the hearts of local people. These kinds of feelings don't arise immediately. It is around four hundred years since the clear boundary between slaves and masters was created. And the borders had become so big that no voice could be raised against them.

The Doctor is not the only oppressor. The colonizers had created a chain of oppressors who might have been among the locals but were actually serving their

colonizers. When word of a large pearl spreads among the people of the area, it also goes to the pearl buyers, who were actually their master's servants. Steinbeck points out: "They waited in their chairs for the pearls to come in, and then they cackled and fought and screamed and threatened until they reached the lowest price the fisherman would accept" (TP, chap. 3, para. 5). The general behavior of pearl buyers was summed up in the sentence. Whenever a fisherman came to them to sell the buyer, the pearl buyers' greatest concern was to give the lowest price for the pearl in order to get the maximum profit. To achieve this, they employed various tactics, much like they used to do when laughing. Cynical laughter was meant to demoralize the salesperson. They also fought amongst themselves to pressure the fisherman into trying to get rid of the pearl and run away as quickly as possible. Threats were also a tactic they used to exploit fishermen's fears. However, they used to play with the pearl fisherman's feelings and dreams in order to maximize their profits. These tactics are basically the exploits they carried out on most occasions. Also for this reason, Kino had decided to go to the capital to get the maximum price for the pearl. It was an insanely greedy and inhumane situation for the poor, created by the rich, filthy rich to take advantage of the poor's dreams.

But the pearl buyers did not do it out of sincerity towards their masters. Greed had taken hold of them so much that they could always think of replacing their masters with wealth. The circle of capitalism that wanted to be better than the others in terms of wealth had become so strong and powerful that everyone there had become so selfish and always thought of their own interests. Steinbeck describes this situation by saying, "The news reached these men, and their eyes blinked and their fingertips burned a little, and everyone thought that the patron could not live forever and someone had to take his place." And everyone wondered how he could make a fresh start with some capital" (TP, chap.3, para.5). It was their own position that everyone was pursuing, and this situation made negotiations even worse for the common people.

In the novel, Steinbeck did a good job of explaining how the power structure works in a society of greedy and selfish capitalists, where everyone only pursues their own interests. And in the web of these interests and the race for wealth, the greatest suffering comes upon the poor. Cinema is the ideal example in this respect. The phrases "take his place" and "fresh start" show that each member of this community thought only of themselves. There were layers of selfishness around these people. This selfishness was one of the bitter enemies of poor people. Services such as medical care from the doctor were denied, the fisherman's right to receive the highest price for his products was also denied, it was the oppression that had spread throughout the area and the culprits were the colonizers and the capitalists thought only of their own gain.

In the third chapter, paragraph 33, the feelings of hate and anger are mentioned again. This iteration of Kino's sentiments also shows Steinbeck's conscious desire to draw readers' attention to the centuries-old oppression inflicted on the colonized people. He writes that "Kino stood in the doorway and filled it, and hatred raged and blazed in his eyes, and fear too, for hundreds of years of subjection were etched deep within him" (TP, chap. 3, para. 33).). Again, reference was made to colonization. Complete hatred was revealed in the eyes of Kino.

The depressing irony of Coyotito's health situation is mentioned very sentimentally when the doctor visits the child in greed for the pearl. He sets the trap to trick Kino into giving his pearl away for the sake of his child's health. "And he didn't know if it was always a little bit blue or not. But the trap was set. He couldn't take the risk" (TP, chap.3, para. 40). All of the doctor's actions were in fact a trap. It was intended to demotivate Kino and convince him to get rid of the pearl as early as possible for the

sake of the child. In this way, the dreams of the poor are taken advantage of by exploiting their weaknesses. On the one hand, Kino's struggle can be interpreted as being under the spell of greed, but it can also be understood as a resistance struggle against the oppressing colonizers. For Kino, the pearl is a symbol of prosperity, but also a symbol of resistance. Until he got the pearl, he would keep fighting back. The pearl becomes so important to Kino that he cannot deviate from it. He says, "This pearl has become my soul... If I give it up, I shall lose my soul" (TP, Chapter 5, p. 87). The author wants to show that the pearl has become part of his soul. The important part of the resistance that would never go away from him. It also means that resistance is in the soul of cinema. As long as the pearl stays with him, he would keep fighting for her. There are many examples in the history of cinema to prove that there is resistance on the part of poor people and that resistance can sometimes become so strong that the characters are willing to sacrifice everything for it. In order to keep up the resistance, Kino has many dangers and problems lurking at every turn.

But the tragic thing about the story is that in the end the resistance loses and the heavy blow of the rich colonizers wins. But in a way, that's not a defeat. The act of throwing the pearl back into the sea is itself a form of resistance. For what the colonizers wanted is not given to them. Even if the colonizers manage to destroy Kino's soul with the death of his child, they still cannot defeat him completely. The resistance, even if it's still alive in a milder form, is still there in Kino's soul and he's ready to fight for it.

Although in the end "the music of the pearl became a whisper and vanished" (TP, Chapter 6, p. 118), there was still hope. Hope was fragile, lazy and weary from the long troubles caused by the elite colonizers. Still, there was hope. Comparing these two novels, one sometimes gets the feeling that the author is implying that there is courage in the acts of resistance, but that resistance and domination go hand in hand forever and have done so for centuries. This fact would always remain in capitalist society, or in a society where there are clear boundaries between the oppressor and the oppressed. The poor will suffer and the rich would cause suffering. This is a purely Marxist tradition of thought that sums up all history in the history of class struggles among themselves.

Resistance comes with the dream. The dream that becomes so powerful that it becomes a reality like all other realities and this reality can only be destroyed with the end of the dreaming. The child dies and with it the peculiar dream of the future. However, as Kino notes, "Because his dream of the future was real and must never be destroyed, and he had said, 'I'm going to go,' and that made a real thing too. He decided to go and say it should be "halfway" (TP, Chapter 4, p. 69). It's the dream that counts. The dream that motivates people to move forward and resist the powerful oppressive acts.

The dialogue of Kino "I will go" in the sentence above is a significant sentence that has been described in detail and shows that the goal and fixation of Kino is to always go on and never stop. It shows the belief. The most passionate resistance and the will to never give in or give up are always present in Kino's mind. One is constantly aware that the journey is already halfway done, but not yet over. The fight is done and the resistance would continue.

In short, the resistance is shown by the author through various lexical elements and repetitions of certain words in the novels. The most common of these words are "I", "fight", "anger", "hate", "think", "place", "wealth", "stand", "sincerity", "survive" and so on. The sentences were constructed and presented in such a way that they form both context and mental models. The context model according to Van Dijk (1995) is a model

formed in the mind of a specific environment and context. The art of the novel is to make the contexts so dramatic that the meaning of certain words becomes clearer when viewed in certain contexts. Although removed from the context, the meanings can be vastly different and altered. For example, the word "wrath" stands for the inner resilience of man as reported by (Sajjad et al., 2023). On the other hand, when it occurs alone, it means only anger, rather increased anger. So Steinbeck has brought the poor man's resistance to such a level that resistance seems to go hand in hand with oppression. The forms of resistance can range from mild to severe.

Analysis of the novels at the sentence level against the background of the theoretical analysis framework of Van Dijk (1995) shows that the hegemony is determined over the dreams of the poor, the resistance of the poor to the oppression of the macro and microstructures of the rich and racism, as operated by the aristocrats to maintain their dominance are represented in the sentence through the use of specific lexical units in the form of words, phrases and sentences (Ali et al., 2022, Gul et al., 2022 and Nasir et al., 2023). These sentences represent the propositions, levels of description, premises, ideological differences and levels of granularity. Thus, on the basis of these sentences and propositions, the class distinctions are maintained. Analysis of the sentences clearly develops understanding and the power of the language to persuade the readers and convince them of certain painful realities that exist in society alongside the slogans of democracy and human rights. Critical discourse analysts argue that discourses are historically and politically constructed, so analysis of particular discourses shows that generalizations about certain aspects of human life have existed for centuries, such as the cases of the colonizer and the colonized, and the cases of the oppressor and the oppressed in the Steinbeck novels.

Conclusion

This study focuses on the dominance exercised by the upper classes over the lower classes and the resistance put up by the oppressed lower classes, and in the end they suffer tragic downfall. The specific contribution of this research work is that the dominance and exploitation occur not only at the physical level but at the sentence level through the words, as in postmodernism. There are specific strategies and ways to dominate the poor classes. Rather, Fairclough argues that each segment of society uses power according to its ability, status, and position in society. This work discusses the ways in which language is used to varying degrees to exploit, resist and manipulate one another in society. Language thus becomes a great tool not only for influencing, but also for dominating. The primary social conflicts between different classes become very clear when studying the language used in society.

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