

Investigating Ideologies of Women Empowerment in Amy Poehler's *Moxie* (2021): A Critical Stylistic Approach

Aya Ali Omar¹ and Nawal Fadhil Abbas²

¹College of Education for Women, University of Baghdad, Baghdad, Iraq,
aya.ali1203a@coeduw.uobaghdad.edu.iq , <http://0000-0003-0820-8570>

²College of Education for Women, University of Baghdad, Baghdad, Iraq,
nawal_fa71@yahoo.com , <http://0000-0003-2608-6909>

Abstract

Within the framework of the ideational function of language, it is worthy to say that language can carry ideology, which represents an important aspect of the world we live in. Ideology that refers to the ideas and the beliefs of a particular individual or group, can be structured, conveyed and negotiated through language. Therefore, the present study is mainly devoted to investigate the ideological positioning of the female characters in *Moxie* (2021) with regard to the theme of empowerment found therein. The researchers adopt Jeffries's (2010) critical stylistics (henceforth, CS) making use of only five stylistic tools, namely, Naming and Describing; Prioritizing; Implying and Assuming; Presenting Other's Speech and Thoughts and finally Representing Time, Place and Society. The analysis shows that the stylistic tools play a crucial role in constructing the ideologies embedded in the character's utterances. Besides, all the female characters show nearly the same attitudes towards women empowerment that can be achieved by confronting, challenging, protecting, being fearless etc.

Keywords: critical stylistics, ideology, *Moxie*, stylistic tools and women empowerment.

1. Introduction

Based on the idea that women are half of a society, they are given the rights to be equal to men in rights and duties. From earlier until now, there have been demands that women should enjoy the overall quality of life and expanding of freedom, a balance and no gap within educational, social and economic chances between men and women. All the equality features mentioned above are presented in the movie *Moxie* (2021). As a word, 'moxie' means courage, determination and audacity. Therefore, the title of the movie highlights and gives a hint of the main theme that is, empowerment.

Moxie has been initially released in the 3th of March 2021 and after making a deep research, it has been found that no previous studies has tackled this movie before. Consequently, the present study aims to

approach *Moxie* and to show how the linguistic choices operate together in shaping and conveying a certain worldview of women empowerment hoping to be of significance to the fields of linguistics and critical studies as well as women's studies.

2. Literature Review

2.1 Critical Stylistics

Stylistics is the scientific study of literary and non-literary discourse. It is the only discipline of linguistics that dedicated to the study of literary texts. As a result, stylistics is regarded as a field of linguistics that employs linguistic analysis tools (Fischer-Starcke, 2010; Thornborrow & Wareing, 1998; Widdowson, 1975 & Toolan, 1998).

CS is one branch of stylistics with a critical approach to text analysis. The term

"critical stylistics" was originally used by Jeffries (2007) when she attempted to analyze the prevalent discourses about the female body in society in terms of how language both constrains and empowers women to live their lives. Jeffries (2014) describes CS as a collection of textual conceptual functions that aim at creating some degree of meaning between linguistic form and function commencing with Halliday's (1985) metafunctions of language. More importantly, CS is interested in exposing latent ideologies in texts by developing a set of tools to do so.

2.2 Definitions of Empowerment

The notion of empowerment has been around for a long time. It is closely associated with independence, self-direction, self-esteem, and self-worth (Narayan, 2005). Empowerment is a two-way interaction between an individual and his surroundings in which a sense of worthlessness in the self transforms into acceptance of the self as a self-assured citizen with sociopolitical competence (Kieffer, 1984). As for women empowerment, it entails advancing society by establishing a social structure in which women are free to make decisions about their own personal growth and the progress of society as a whole. Empowerment is the process through which women gain more influence and participation in decision-making, allowing them to achieve parity with males in a variety of areas such as social, cultural, economic, and political aspects (Farzana, 2018). As for Sharma and Varma (2008), women empowerment is a method for women to define, challenge, and overcome limitations in their lives and this is actually found in *Moxie* (2021).

2.3 Biography of Amy Poehler

Amy Poehler was born in Burlington, Massachusetts, on September 16, 1971. She is an American actress, comedian, writer, producer, and director. After studying improv at Chicago's Second City and Improv Olympic in the early 1990s, she co-founded the Improv Comedy Troupe Upright Citizens Brigade. In 1996, the group moved to New York City, and their show was made into a half-hour sketch

comedy series on Comedy Central in 1998. With other members of the comedic ensemble, Poehler co-founded the Upright Citizens Brigade Theatre. Amy Poehler, with the support of others, launched Smart Girls in 2008, an organization and website aimed at assisting young women with life's problems in a humorous and instructive manner. This is a reference to Amy's feminist views and her attempts to empower women to overcome all the obstacles in her life.

In 2021, Amy directed the movie *Moxie*, which follows the narrative of Vivian, a timid 16-year-old who, inspired by her mother's feminist beliefs, writes an anonymous zine criticizing sexist behavior and misogyny at her high school.

2.4 Previous Studies

Investigating the critical stylistic approach, a number of studies have been found in this area. Coffey (2013) conducts a study entitled '*Innocent Until Proven Filthy*': A Corpus-Based Critical Stylistic Analysis of Representations of Men in Women's Magazines. The researcher uses corpus linguistic methodologies to conduct a critical stylistic analysis of male representations in a corpus of women's magazines. It shows how texts construct ideologies of masculinity that constitute the magazines' performances of masculinity for a female audience by focusing on four textual-conceptual functions of text: Naming and Describing, Equating and Contrasting, Representing Processes/Events/States, and Assuming and Implying.

Olaluwoye (2015), in his study entitled '*A Critical Stylistic Analysis of the Identity of Minority Groups in the Nigerian Print Media*', examines and clarifies how minorities are portrayed and produced in the discourses reported in two Nigerian print publications, *The Nation* and *The Guardian*. Jeffries' critical stylistic serves as the study's framework. The study's data came from the newspaper archives of the Hezekiah Oluwasanmi Library, Obafemi Awolowo University. The findings show that critical stylistic tools like Enumerating

and Exemplifying, Assuming and Implying, Presenting Other People's Speech and Thoughts, and Presenting Processes and States contribute significantly to the meaning of the texts under study while also aiding in the linguistic construction of Nigeria's minority groups.

A Critical Stylistic Analysis of the Textual Meanings of 'Feminism', 'Feminist(s)' and 'feminist' in UK National Newspaper, 2000-2009 is another study which adopts Jeffrie's (2010) critical stylistics to determine the extent to which the movement of feminism, the people who represent it, and things described as feminist are imbued with different textually constructed meanings (Evans, 2016)

Another study on critical stylistics is done by Ibrahim and Hussein (2018) from College of Languages, University of Baghdad. The study entitled '*A Critical Stylistic Analysis of the Ideological Positioning in Some Selected Poems by John Donne*' deals with the ideological positioning of the English poet John Donne in a selection of his works, including *Holy Sonnet X*, in relation to the issue of death. The researchers employ the area of critical stylistics, proposed by Jeffries (2010), to identify the author's opinions on the subject and how linguistic choices are used to slant ideas. After applying ten analytical tools, it has been revealed how the poet uses linguistic resources to spread his ideology and affect his audience.

Another study entitled '*Order and Chaos in Young Adult Science Fiction: A Critical Stylistic Analysis*' is written by Mustafa and Khalil (2019). Through a critical stylistic examination of selected samples from selected young adult science fiction novels, the study seeks to analyze how the social themes of order and chaos are transmitted to young people in young adult science fiction making use of the linguistic tool of negation as it is widespread in the discourse.

In addition to what is mentioned above, another study entitled '*Critical Stylistic analysis of the Concept of Extremism in DeLillo's Falling Man (2007)*' is done within the scope of critical stylistics. The

study is concerned with the concept of extremism. Its defining feature is demonstrating how such a concept is ideologically embedded within a text. The investigation is limited to Don DeLillo's *Falling Man* (2007). DeLillo describes the trauma caused by the 9/11 attacks in this novel. It is worth noting that he recruits his language to reflect Islam as an extreme religion (Ahmed & Abbas, 2019).

Ahmad and Khan (2020) conduct a study entitled "*Conflicting and Challenging Patriarchal and Liberal Feminist Ideologies and Norms in Afghanistan: Critical Stylistic Study of Khaled Hosseini's And the Mountains Echoed*". The study reveals Afghan patriarchal ideology and norms that clash and challenge liberal feminist ideology in Khaled Hosseini's (2013) *And the Mountains Echoed*, which depicts Afghanistan's cultural and sociopolitical context.

This study adds to the literature of critical stylistic studies of women empowerment in Amy Poehler's *Moxie* (2021) by attempting to investigate the discursive construction of women empowerment using the linguistic and stylistic tools provided by the CS analytical framework.

3. Methodology

In order to carry out this study, the researchers use a qualitative technique based on Jeffries's (2010) critical stylistics. This model consists of ten tools known as critical stylistic tools. These tools are Naming and Describing, Representing Actions/Events/States, Equating and Contrasting, Exemplifying and Enumerating, Prioritizing, Implying and Assuming, Negating, Hypothesizing, Presenting Other's Speech and Thoughts and Representing Time, Speech and Society. The researcher limit themselves to only five tools, which will be discussed in the section below.

3.1 Critical stylistic tools

3.1.1 Naming and Describing

The full nominal part of the phrase realizes Naming and Describing since it labels a referent, including any descriptor element,

such as adjectives and modifying nouns. This textual function is realized in a variety of ways linguistically. To begin, naming is prompted by the selection of a noun from a set of nouns to achieve a specific stylistic appeal. Second, noun modification is built from a head noun that has been pre-modified by modifiers such as adjectives or nouns. A prepositional phrase (starting with of-) or a subordinate clause beginning with which or that can also post-modify it. Thirdly, nominalization is a conceptual tool widely used in the critical discourse analysis and in critical linguistics studies (Ibrahim, 2018)

3.1.2 Prioritizing

This tool is found when syntactic alternatives give priority to certain information or comments above others (Jeffries, 2010). This prioritization procedure can be accomplished in one of three ways:

- Using information structure, which involves adding additional information at the end of a sentence.
- Changing an active verb into passive. The term "transformation" refers to the process and it can basically be found in Chomsky's work (1957-1965).
- By using subordination.

3.1.3 Implying and Assuming

This tool is about how knowledge is perceived as either background information or implied in texts. This textual-conceptual function is made possible by presupposition and implicature. Presuppositions presume the occurrence of an action or the presence of an entity or event. For instance, "she keeps on fighting" presupposes that the female participant was fighting before. Conversational implicatures are meanings implied by the text that the reader infers through a 'reading between the lines' process. These are based on instances where a speaker breaks one or more of Grice's conversational maxims, resulting in implicatures, or implied meanings that the reader must deduce (Jeffries, 2010).

3.1.4 Presenting Other's Speech and Thoughts

Jeffries (2010) explains that speech can be reported in five different ways. The narrator's report of speech (NRS), the narrator's report of speech act (NRSA), indirect speech (IS), free indirect speech (FIS), and direct speech. Similarly, there are five different ways to report thinking: narrator's report of thought (NRT), narrator's report of thought act (NRTA), indirect thought (IT), free indirect thought (FIT), and direct thought (DT). These categories indicate different levels of narrator influence over other people's words and ideas, which is used to manipulate the characters and the audience's perspective (Jeffries, 2010).

3.1.5 Representing Time, Space and Society

This tool deals with how text producers build the world in place, time, and societal dimensions. Jeffries (2010) uses the deixis paradigm to get access to such dimensions. Deictic statements have the power to draw attention to a certain time, location, or social condition. The deictic center is assumed to be the speaker of a given text at a given time and place. The following are the main categories of deictic expressions in the English language:

- Time deictic which is observed by verb tense, adverbs (now), demonstrative (this) and time adverbial (tomorrow).
- Place deictic which is realized by adverbs (here), demonstrative (this), and adverbial structure (often prepositional such as: on the right).
- Personal deictic includes personal pronouns (I, we, he, me, and us).
- Social deictic which is realized by address forms and titles.

3.2 Methodological Procedures

The current study will employ the critical stylistic approaches mentioned previously to determine the language and the underlying meaning of women empowerment in *Moxie* (2021). The researchers organize the analysis as the following list illustrates:

1. Watching the film numerous times and identifying the extracts in which certain ideologies about women empowerment are embedded.
2. Selecting from the extracts utterances that exploit a certain ideology and one or more of the critical stylistic tools.
3. Defining the context in which the extracts are embedded.
4. Deciphering the textual or conceptual meaning: this relates to how each extract uses linguistic choices to portray a certain viewpoint on women's empowerment.

4. Data Analysis

This section is devoted to analyzing the data by adopting Jeffries's (2010) critical stylistics that has been discussed in the previous section.

Extract I

Vivian: Hey, Lucy. Uh, we have English class together. I`m.

Lucy: Vivian, right? You sit in the back?

Vivian: Yeah, yeah, exactly. Look, I just want to say ignore Mitchell.

Lucy: Why should I have to ignore him? Why can`t he just not be a dick?

Vivian: He`s an idiot. He has been since the second grade.

Lucy: he`s dangerous.

Vivian: I don`t think he`s dangerous. I think he`s just annoying.

Lucy: you know that annoying can be more than just annoying, right? Like it can be code for worse stuff.

Vivian: if you keep your head down, he`ll move on and bother somebody else.

Lucy: thanks for the advice, but I`m gonna keep my head up high. See you in class

Contextualization

The setting of this extract is the school and more precisely on the stairs. It is the first time Lucy and Vivian talk to each other.

The extract starts with Vivian introducing herself to Lucy as her classmate.

Analysis

In this extract, empowerment is clearly embodied in Lucy's character. A number of tools work together in the construction of the notion of empowerment illustrated in her utterances. As for the first tool Naming and Describing, Lucy uses various adjectives to describe Mitchell, a young boy who is used to bother girls and belittle them, expressing her attitude towards him. First, she describes him as a 'dick' in the utterance "Why can`t he just not be a dick?" Then she uses the adjectives 'dangerous' to modify him and by saying this, she reflects her state of living among dangerous boys who keep on bothering girls. Nominalization, as one practice of Naming and Describing, is also used in the utterance "annoying can be more than just annoying, right?", by changing the verb 'annoy' into a noun 'annoying' Lucy chooses to nominalize the verb so she can describe it and speak her mind concerning this process. As a powerful and influential woman, Lucy refuses belittling and insulting her. Therefore, she is powerful to the extent she can attack Mitchell and call him using negative adjectives as 'dick' and 'dangerous'.

Concerning the tool of Implying and Assuming, it is found in Lucy`s utterance "you know that annoying can be more than just annoying, right?". The factive verb 'know' is followed by the clausal complement 'that annoying can be more than just annoying' which is presupposed. Here, Lucy presupposes that Mitchell`s behaviors are signs of worse ones. Lucy expects that if she does not face Mitchell, he may continue to engage in unacceptable behaviors. These utterances reveal Lucy`s ideologies about empowerment which are illustrated by fearlessness and challenging.

The tool of Presenting Other`s Speech and Thoughts appears in this extract through Vivian`s utterances "I just want to say ignore Mitchell" and "I think he`s just annoying". These utterances are presented as NRS and NRT, respectively, with the first person voice. Therefore, Vivian`s

ideology of ignoring is believable because she is revealing her own speech.

The last tool of CS, namely Presenting Time, Space, and Society is realized through space deixis in the utterance "You sit in the back?" The space deixis 'in the back' refers to the place where Vivian is sitting and this indicates the shy and introverted personality Vivian has.

The ideologies related to the notion of empowerment in this extract are that of confronting and being fearless. Lucy reflects herself as a powerful woman by confronting Mitchell. She refuses the spreading idea of submission and by doing this; she inspires Vivian to put out a zine called 'Moxie'.

Extract 2

Lucy: Hey, can I sit with you guys?

Vivian: Yeah, sure.

Lucy: Oh, and thanks for giving me this. I needed a sign from the universe

that there were actual humans here.

Claudia: What is that?

Vivian: Um... I don't know. I found it in the girls' bathroom.

Lucy: It's a zine. In the Bay Area, there are tons of them at shows, but it's the first time that I've seen one here. So are you guys gonna do the thing that it says for tomorrow? It says to draw hearts and stars on your hands to show support. Vivian: Yeah, I was gonna do it.

Lucy: Yeah, me too.

Claudia: Why?

Vivian: What do you mean why?

Claudia: I mean, like, what's the goal?

Lucy: Revolution, baby.

Contextualization

This extract starts with Lucy asking Vivian and Claudia if she can join them. After joining, she thanks Vivian because the last

gives her a copy of Moxie that Mitchell took by force in an attempt to bother Lucy. Following that, they talk about what Moxie is planning to do or in other words, what Lucy calls a revolution.

Analysis

Moxie becomes common among the girls of the high school more rapidly. This extract shows that both Lucy and Vivian are active women who aim to empower other girls with Lucy supporting the ideas of Moxie publicly and Vivian being the secret editor and publisher of Moxie. Their ideologies concerning the notion under investigation are revealed through their language. The tool Naming and Describing is realized through Lucy's choice of the noun 'revolution' in the utterance "Revolution, baby". The word 'revolution' by itself labels the events happening at the school. Lucy makes a decision to use the word 'revolution' to refer to the new events related to Moxie. This kind of choice is significant because it reflects a huge ideology concerning empowerment within which several ideologies can be highlighted such as a revolution against inequality, a revolution against the idea of underestimating the roles of women and a revolution against sexual harassment. Another example is Lucy's choice of the noun 'human' in the utterance "I needed a sign from the universe that there were actual humans here". Here, Lucy uses the noun 'humans' to refer to Vivian since Vivian shows agreement with Lucy's ideas and desires. Lucy finds herself within an environment where boys are prior to girls. Therefore, Lucy's utterances are ideologically loaded and indicative of an evaluative outlook of the people around her.

Concerning Implying and Assuming, Vivian violates the maxim of relation when she answers Claudia's question with another question. Claudia asks Vivian and Lucy about the reason behind drawing stars and hearts as if she was not convinced by these ideas. By answering Claudia's question with another question, Vivian implicates that she is not satisfied with Claudia's question. Vivian tries by her question to draw Claudia's attention to

reconsidering what she has already said and to show agreement on what the girls are going to do.

The tool of Prioritizing is found in the utterance "I needed a sign from the universe that there were actual humans here". Lucy places the clausal complement in a final position to emphasize it. She tries to emphasize the idea that there are no humans at her school since no one rejects the silly rules practiced there and no one even tries to challenge these rules. This utterance clearly reveals Lucy's ideology that she is a woman of challenge who calls for the girl's rights and equality.

Lucy's utterance "It says to draw hearts and stars on your hands to show support" is one realization of the tool Presenting Other's Speech and Thoughts. It is an NRS. Here, Lucy reports what Moxie is calling for show affirmation and support.

As for Representing Time, Space and Society, place deixis is realized by the adverb 'here' in the utterance "I needed a sign from the universe that there were actual humans here". The place deixis 'here' refers to the society that Lucy is part of. Lucy creates a point of view concerning the place of speaking. She thinks that there are no humans in her school because no one shows reactions or rejection to the harassment practiced against the girls in the school. Similarly, she uses the adverb 'here' in the utterance "but it's the first time that I've seen one here" to indicate that.

Extract 3

Kiera: Cool.

Amaya: Hell, yeah, it is. Showing the people what's up. Females gotta stick together. Number one untapped resource, women.

Kiera: There she goes.

Amaya: There are more of us than them. Breaking the glass ceiling .Lady power.

Contextualization

In this extract, Vivian is at the WC trying to remove the hearts and stars on her hand because she feels that nobody supports her.

Suddenly, Amaya and Kiera appear and express their admiration with Vivian's drawings. They show Vivian that they have also drawn stars and hearts on their hands in an attempt to support Moxie.

Analysis

Doing a critical stylistic analysis, it is found that several tools are employed in this extract to reflect the ideologies of the characters concerning the notion of women empowerment. Firstly, all the realizations of Naming and Describing are used in this extract. Nominalization is utilized in the utterances "showing the people what's up" and "Breaking the glass ceiling". By this use, Amaya chooses to talk about the mentioned processes that are attached to the notion of empowerment. Amaya finds the way to express her power by showing herself and doing what is not expected from her. In addition to that, Amaya chooses two nouns 'lady' and 'power' and combining them in one utterance "lady power" to indicate her ideology that these two nouns should be linked together.

As for the tool of Implying and Assuming, it is found in Amaya's utterance "There are more of us than them". The comparative structure indicates Amaya's view that men are a few in number and there are more women than men. This numerical quality gives women the power to protest and challenge.

Extract 4

Vivian: Hey.

CJ: Oh, hey, Vivian. Nice stars.

Vivian: Hey, Meg. Nice hand.

Meg: Oh, thanks. You too.

Lucy: Good morning, and welcome to the revolution. Bam.

Vivian: Oh!

Lucy: Please tell me you did it.

Vivian: Yeah. Duh. Do you like it?

Lucy: Yo. I took this picture, and I started the hashtag "Moxie girls fight back". There are more of us than you think.

Vivian: Oh, that's so cool.

Contextualization

In this extract, the girls of East Rockport High School start reacting to the revolutionary movement that Moxie has established. They respond to what they are requested to accomplish by drawing stars expressing their supports and encouragements to this feminist movement.

Analysis

All of the girls appearing in this extract reflect the image of powerful women. They cultivate each other to protest the harassment committed by the boys and even the administration of the school against the girls. This empowerment is realized obviously through their language. Lucy's choice of the noun "reevaluation" in the utterance "and welcome to the revolution" reflects her ideological attitude towards Moxie. She feels that Moxie is the spark that lights the war against masculinity.

The tool of Implying and Assuming is triggered by the comparative structure used in Lucy's utterance "There are more of us than you think." which means that Vivian thinks that there are a few women who are going to support Moxie and its ideas.

Extract 5

Kaitlyn: It's about me. Listen to this.

"Hey, Moxie girls, have you had enough of these ridiculous, sexist dress code checks?"
Literally me.

Kiera: "They're arbitrary and focus overwhelmingly on girls over boys". That's true. Double standard.

Amaya: Quadruple standard.

Cj: "Operating on the idea that girls are responsible for boys' behavior".

Kiera: My body is my body.

Amaya: And it is a temple.

Meg: "In protest of this outdated archaic set of rules"...

Claudia: "On Thursday, come to school in a tank top" ?

Contextualization

New copies of the zine 'Moxie' are published again by the secret publisher 'Vivian'. The girls start reading what is written in it eagerly.

Analysis

The first tool Naming and Describing plays an essential role in constructing the ideational meaning of the notion of women empowerment. Vivian via Moxie is successful in choosing adjectives to describe the prevailing policy at their school. This is evident in the following utterance: "Hey, Moxie girls, have you had enough of these ridiculous, sexist dress code checks". She refers to the rules followed by the school using the adjectives 'ridiculous' and 'sexist'. Noun modifications, here, mirror the inner mind of Vivian and her attitude towards the prevailing system and its politics. Besides, she utilizes the adjective "arbitrary" to refer to the system followed there. All these negative adjectives indicate Vivian's rejections of such systems and rules. It is her powerful personality that motivates her to empower the other girls and this is obviously illustrated when Amaya comments on what is written in Moxie saying that "it is a temple" referring to her body. Amaya's choice of the noun 'temple' is a clear evidence of her being influenced by Moxie. Amaya describes her body as a temple and by stating this; she gives herself and the other girls the sanctity that prevents the boys from touching them. The above-mentioned utterances reflect Vivian as a vigorous character who attempts to empower the girls. She experiences the power when she utilizes negative adjectives to refer to the harsh nature of the rules that govern her environment and at the same time she uses the positive adjective 'responsible' to refer to her rule in this environment.

Concerning the tool Implying and Assuming, it is found in the utterance "have you had enough of these ridiculous, sexist dress code checks?" and the utterance "In

protest of this outdated archaic set of rules". The two noun phrases 'these ridiculous, sexist dress code checks' and 'this outdated archaic set of rules' presuppose the existence of such silly and absurd rules before.

As for the tool Presenting Other's Speech and Thought, it is obvious that most of the utterances in this extract are direct speeches (DS) such as " Hey, Moxie girl ,have you had enough of these ridiculous, sexist dress code checks?"; "Operating on the idea that girls are responsible for boys' behavior." The characters adopt (DS) just to assume that what is written in Moxie is authentic. Since the copies of Moxie have unconventional and vigorous headlines, the characters choose (DS) to stimulate other girls to read Moxie as well as to convince them with the sincerity of the publisher who renders unfamiliar feminist views.

Concerning the tool of Representing Time, Space and Society it is used in the utterance "Hey, Moxie girls, have you had enough of these ridiculous, sexist dress code checks?" This utterance is written by Vivian in Moxie and uttered by Kaitlyn. It addresses the girls by using the pronoun 'you' s well as using proximal space and time 'moxie girl' to locate the deictic center of his speech. This utterance is directed generally to all the girls where and when Moxie is produced reflecting Vivian's view there and then towards those girls. Another example of Representing Time, Space and Society is realized through time deixis in the utterance "In protest of this outdated archaic set of rules." Here, Vivian uses the time deixis this' to effectively protest against the rules that are related to the past using the adjective 'outdated' but they are still used in the present.

In this extract, the notion of women empowerment is clearly linked to the ideology of protesting.

Conclusion

Based on the analysis and findings of the study, it is evident that empowerment is seen in the interpersonal meanings through the CS functions. The five previously selected stylistic tools are found in the five extracts through certain realizations related

to the specific contexts in which they are initiated. The tool of Naming and Describing has greatly appeared in all the extracts, while the Prioritizing process is the least appearing one as shown in extracts....

Through the five selected extracts, different ideologies related to women empowerment are encoded in the character's utterances. Besides, all the female characters show nearly the same attitudes towards women empowerment except Vivian. Firstly, Vivian found in ignorance the solution to avoid the harassment and sexual assault. Then, she is inspired and encouraged by the character Lucy. In fact, Lucy is the inspiration of the whole movement 'Moxie' at school. As a result, all the female characters are influenced by Lucy and they start having the same ideologies. They find that they have to support each other and refuse these silly behaviors experienced against them. Therefore, they find out that the solution lies in challenging, facing, protesting, etc. all these ideas are encoded via the use of a set of linguistic choices such as noun modification, choice of a noun, and nominalization, existential and logical presuppositions, the use of place and personal deictics, subordination and transformational structure, and finally the use of direct speech.

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