A Critical Stylistic Study of the Notion of Women Empowerment in the *Mona Lisa Smile* (2003)

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Abstract
This study unveils the ideologies of women empowerment encoded in the *Mona Lisa Smile* movie (2003). It reveals how the stereotypical image of women born only to be wives and do the duties of upbringing and housework is challenged. Katherine Ann Watson (Julia Roberts), the main character in the movie, wants to make a difference in the next generation of women. She rejects the imposed traditional ideologies. Linguistically, she opposes conventional thinking and seeks to persuade her students that life is about more than getting married. The primary focus of this study is to examine and clarify how the characters' linguistic choices convey their ideologies concerning the notion of women empowerment. To do this, the researchers apply Jeffries`s (2010) critical stylistics, using of five stylistic tools: Negation, Hypothesizing, Equating and Contrasting, Exemplifying and Enumerating, and lastly, Representing Actions/Events/States. The data for this study consists of four extracts taken from the movie *Mona Lisa Smile* (2003). The analysis shows that the critical stylistic tools account for a significant portion of the meaning of the text under consideration and contributes to the linguistic formulation of the notion of women empowerment, especially Negation and Hypothesizing processes, which score the highest frequencies while Exemplifying and Enumerating score the lowest.
Keywords: critical stylistics, ideology, *Mona Lisa Smile*, women empowerment

Introduction

Weakness has become a trait of women because of the increase in violence and negligence they are experiencing. As a result, the need for psychological and social support services to assist women in becoming more vigorous and active has increased. These supportive services have been spread through the media, newspaper articles, speeches, interviews, and even movies. *Mona Lisa Smile* (2003) is one of these movies in which the theme of empowerment is highly noticeable. Researchers such as Mawarni (2017), Putri (2010), and Dewi (2009) have investigated some issues in the movie under study, such as art, occupation, education, society, identity, and culture. However, to the best of the researcher`s knowledge, the role of ideologies in the discursive and social practices of women empowerment has not been tackled before. Therefore, this study will fill the gap in the literature by examining the linguistic choices that underpin women empowerment in the mentioned movie.

Literature Review

The Notion of Women Empowerment

In its broadest sense, the word "empowerment" has social, economic, cultural, and even political pivots. Therefore, it is defined differently by different scholars and researchers. Kabeer (2005) asserts that women empowerment refers to the process through which women gain the ability to make strategic life decisions in situations where they previously lacked this capacity. Empowerment, according to Narayan (2005), is the development of an individual`s assets and abilities to participate in, negotiate with, influence, manage, and hold institutions accountable for their lives. As for Sharma and Varma (2008), women empowerment is "a way of defining, challenging and overcoming barriers in a woman`s life through which she increases her ability to shape her life and environment. It is an active, multidimensional process, which should enable women to realize their full identity and power in all spheres of life" (p.46).

Mona Lisa Smile (2003)

Movies are entertainment media that represent socio-cultural behaviors and traditions based on various ideologies. They are merely reflections of society, to the extent that they may sometimes even influence or shape public opinion or the public`s world-view (Kidwai & Ahmad, 2016). Lewin (2012) states that in the new networked environment, the movie is an essential medium of documentation and expression.

Mitchell (2011) discusses the nearly sensory quality of the film:

> The film is such a powerful medium to convey representations and to change, to mess, with representations. In three minutes, you can say something far more complex, deeply layered, and provocative to get people engaged, much more than an academic piece of writing. Because it touches on people`s feelings, puts people into a scene, and gets them to challenge their viewpoints (as cited in Lewin, 2012, p. 113).

As for the movie of *Mona Lisa Smile* (2003), it tackles the lives of women in 1953 and how women are viewed as objects with the primary aim of getting married and being excellent wives to their husbands. Katherine Ann Watson, a PhD student at Oakland State University, is employed as an art history lecturer at Wellesley College. Wellesley is a premier upper-crust university with staff,

students, and alumni who often look down on state universities. Katherine rapidly discovers that her academic credentials impact how her students see her. She also finds that the students are book-clever but lack critical-thinking skills. Their parents and the school administration encourage the girls to follow a predefined course in life, namely, to adhere to traditional beliefs to marry into a decent family. Katherine decides to impart her thoughts and ideologies about what is vital in learning to her students (Hamdan, 2005).

The *Mona Lisa Smile* has been tackled before to investigate different aspects of the movie. For example, a study entitled *"An Analysis of Feminism in Mona Lisa Smile Movie Script"* is carried out by Mawarni (2017). This research focuses on the feminist ideas included in the Mona Lisa Smile movie script. The purpose of the study is to determine how feminism is applied to the plot of the movie. Descriptive qualitative content analysis is used by the researcher. The study shows that the main character of Mona Lisa Smile adheres to feminist values.

Katherine`s Conflict of Interests in Mike Newell`s *Mona Lisa Smile*: A Psychoanalytic Approach is the title of Putri`s (2010) research project. The purpose of the study is to analyze the way Katherine`s conflict of interest manifests itself in Mike Newell`s Mona Lisa Smile. The researchers use a qualitative method that is based on psychoanalysis.

The research "A Cultural Study on Ideal Women in Mona Lisa Smile: (A Feminist Approach) " uses of the movie as its source of data. The researchers of this work are Dewi, Rita, and Hendro (2009). The analysis method is based on the semiotic analysis of the movie *Mona Lisa Smile* by Rolan Barthez, which is then used to identify and interpret the system of signs that are perceived in the film. This study employs a qualitative technique. The analysis is combined with gender theory and feminism. The writer discovers that every woman figure handles her challenge with a grin after researching statements, dialogues, and conduct. They appear to be robust and calm, as if nothing has happened. Therefore, this study is different from the previously mentioned studies in that it will fill the gap in the literature by investigating the ideologies revealed through linguistic choices.

Critical Stylistics
According to Halliday (1971), the major functions of language are 'ideational' (how language describes the world), 'interpersonal' (how language mediates between individuals), and 'textual' (how linguistic items make the discourse as a whole function). After that, Halliday (1978) proposed Critical Linguistics (CL), which argues that language reproduces dominant ideologies (Simpson & Mayr, 2010). Critical linguistics is a method of linguistic research that uses linguistic approaches to probe the ideologies that underpin texts (Carter & Simpson, 1989). The developments contributed by several researchers within critical linguistics have led to what is known as Critical Discourse Analysis (CDA). Fairclough`s (1989) *Language and Power* lays forth the framework, which follows CL`s methodological principles. The concerns are broadened by CDA to encompass contextual aspects such as historical, cultural, and sociocognitive factors. CDA and CL have a theoretical interest in analyzing ideological formations in texts and methodological concerns with language. Still, they differ in the rigor of their linguistic methodology and the multi-disciplinary nature of their theoretical foundations (Alaghbary et al., 2022). Jefferies (2010) suggests the critical stylistic approach in her book Critical Stylistics: The Power of English uses

Halliday`s first function, which elucidates how language is part of creating world-views. The method of critical stylistics is not a radical departure from CDA`s and CL`s critical practice; instead, it is a continuation of the tradition of examining the specific ways in which texts may transmit, reinforce, or inculcate ideologies in their readers (Jeffries, 2010). On the whole, critical stylistic analysis is an approach to language study by Jeffries, who merges stylistic analysis with critical discourse analysis. It has emerged as a reaction to critical discourse analysis since it does not provide a satisfactory set of analytical tools (Ahmed & Abbas, 2019, p. 88).

Ideology

Since critical stylistics is the adopted approach in this study, it is necessary to shed light on the term "ideology." The term "ideology" was first coined by the French philosopher Destutt de Tracy in the eighteenth century as an alternative name for "the science of ideas." The term "ideology" is a buzzword that has different but overlapping shades of meaning across various fields (Alazzany, Alaghbary & Al-Nakeeb, 2015). Van Dijk (1998) argues that the term "ideology" can be defined in terms of three dimensions: sense, society, and discourse. This means that ideology can be defined as a set of beliefs perceived mentally and practiced socially by a group of people using a language. According to Fairclough (2003), ideologies are "interpretations of aspects of the world that help to build and sustain power, dominance, and exploitative relations." (p.9). They can be performed in modes of interaction and in ways of being identified. Simpson (2004) defines ideology as a set of beliefs through which we understand the world around us and interact with it.

According to Subramaniam (2008), the term "ideology" is "indeterminate and tricky" (p.40). He says that this has to do with how it is perceived: as all-encompassing or as merely addressing some aspects. He claims that "the theoretical constructs that relate to ideology and eventually give it its world-view are what he refers to as a shared or collective consciousness... a belief system" (p.40) that binds members of a specific group together. Ideology can take numerous forms, including collective consciousness, religion-related ideology, and ideology as manifested by power and dominance, which entails the study of ideology as a tool of domination in society.

Methods

The current study adopts a qualitative research method. In qualitative analysis, a text is employed as a tool to give an interpretation of social phenomena (Brikci & Judith, 2007). Besides, qualitative research deals with descriptive data, which means that the data are recorded in a non-numerical form (Tetnowski & Damcio, 2001). Even though the current study is qualitative, the researchers will add some tables for illustrative purposes.

Sample of the Study

After searching the net, the researchers have chosen the movie of *Mona Lisa Smile* for several reasons. First, it tackles the notion of women empowerment during a specific period. Secondly, the main characters of the movie mentioned above are all females, which serves the purpose of the analysis.

After choosing the movie, it has been watched several times by the researchers. Then, four extracts, due to some criteria, namely that the theme of empowerment is highly observed, and the five tools that can be applied to such selections, have been chosen for the analysis.

The Model Adopted

Jefferies (2010) makes use of Halliday`s classification by offering ten strategies for analyzing ideologically laden discourse critically. These tools are best understood in the context of the first metafunction, which explains how language represents the world. The tools are: Naming and Describing; Representing Actions/Events/states; Negating; Equating and Contrasting; Exemplifying and Enumerating; Prioritizing; Implying and Assuming; Hypothesizing; Presenting Other`s Speech, Though, and Writing; and Representing Time, Space and Society. The researchers use only five tools, which are elaborated on below.

Representing Actions/Events/States

The center of representing actions/ events/states is the verbal component of the phrase in which the choice of verb impacts how readers and listeners perceive the information presented. Jeffries (2010) adopts Simpson`s (1993) model of transitivity. Depending on the type of process or state that lexical verbs appear to describe, the transitivity model allocates them into many groups. The key categories are as follows:
(1) Material action process includes the most common verbs, which refer to something that is done or occurs. These actions can be either intentional (MAI, for Material Action Intentional), unintentional (MAS for Material Action supervention), or event (MAE, for Material Action Event)
(2) Verbalization process characterizes any actions that involve the use of language such as 'say' and 'tell.'
(3) Mental process represents verbs that mainly allude to what happens within human beings. They are divided into three sorts; the first is Mental Cognition (MC), such as thinking and understanding. The second type is Mental Reaction (MR), such as liking and hating. Mental Perception (MP) is the third subcategory, such as hearing and seeing
(4) Relational process includes verbs, which show the static connections between a carrier and an attribute. These verbs include the copula (to be) and other 'Intensive' relations (RI), Possessive relations as indicated by verbs like have (RP), and 'Circumstantial' relations (RC), which include verbs of movement as well as the verb be (Jefferies, 2010).

Negating

Negating examines a literary process in which non-existent representations of the world are presented. Jeffries suggests that syntactic, semantic, or morphological procedures can all fulfill negating. Adding a negative particle to the verb phrase (such as are not, is not, have not, etc.) or using pronouns such as (nobody, no one, none, nothing, etc.) are examples of syntactic processes. Nouns, verbs, and adjectives that are fundamentally pejorative are all part of the semantic processes. Adjectives like scarce and absent, as well as nouns like lack, absence, and scarcity, as well as verbs like fail, reject, and omit. Undecided, anti-depressant, uncompromising, inactivity, disrespect, deactivate, etc., are examples of morphological processes that are generated by adding a prefix. (Jefferies, 2010)

Equating and Contrasting

The equating and contrasting tool is used to examine the structure of language and the effect created by parallel structures, copula structures, apposition, and oppositions. Jeffries (2010, presents a set of syntactic triggers for the construction of contrast as follows:

Negated opposition X, not Y; some X, no Y; plenty of X, a lack of Y, etc. Transitional opposition Turn X into Y; becomes Y; from X to Y, etc.

Comparative opposition More X than Y; less X than Y.

Replacing opposition X instead of Y; X rather than Y; X in preference to Y etc. Concessive opposition Despite X, Y; X, yet Y; X still, Y, etc.

Explicit opposition X by contrast with Y; X as opposed to Y, etc.

Parallelism He liked X. She liked Y; your house is X, mine is Y, etc.

Contrastive X, but Y.

As for the equivalence triggers, Jeffries indicates that they are fewer in numbers and narrow in range and that readers can add to them:

Intensive relational equivalence X is Y; X seems Y; X became Y; X appears Y; Z made X Y; Z thinks XY; Z cause X to be Y etc.

Appositional equivalence X, Y, (Z), etc.

Metaphorical equivalence X is Y; The X of Y; X is like Y etc. (Jeffries, 2010, pp.58-59).

Exemplifying and Enumerating

This usually entails enumerating an extensive list of a category`s members, as well as generic categories and their instances. In the same manner that opposites and equivalences are represented as textually constructed, these functions sometimes establish categories and categorize members. The structural techniques used to build up exemplification are numerous and diverse. Still, they frequently contain explicit mention of the fact that they are instances, such as utilizing verbs like 'include' or adverb introductions like 'such as.' There may be a solid rhetorical impact reminiscent of Biblical or lyrical parallelism in some circumstances if the items in the list are clausal and there is structural repetition. Assuming such linkages aids the text in establishing a different ideological framework (Jeffries 2010).

Hypothesizing

Modality is a linguistically accessible conceptual tool for analysis that alerts us to the encoding of the speaker/ writer`s viewpoint.

Using the modality system, it is possible to present a fictitious reality. The modal system, according to Halliday (1994), belongs to the interpersonal metafunctions of language. In its textual conceptual sense, however, Jeffries (2016) believes that Modality is ideational. It can demonstrate the influence on the reader or listener in various ways (Jeffries, 2016). Jeffries adopts Simson`s (1993) model of Modality, according to which there are three types of Modality in terms of meaning:

1). Epistemic Modality: reflects the speaker`s doubt or certainty.

2). Deontic Modality: refers to the degree of obligation.

3). Boulomaic Modality: refers to the desirability of the speaker doing an action.

Research Procedures

The current study will employ the critical stylistic approach outlined above to uncover the underlying ideologies of women empowerment encoded in *Mona Lisa Smile*. The analysis of the film will focus on four extracts. The following details show how the researchers create a process to conduct the analysis and fulfill the study`s objectives:

1. Watching the movie several times and identifying the extracts in which certain ideologies about women empowerment are encoded.
2. Choosing certain utterances from the extracts that exploit a specific ideology of women empowerment and one or more of the critical stylistic tools.
3. Explaining the context of the extracts.
4. Deciphering the textual or conceptual meaning: this refers to how each extract uses language choices to convey a specific world-view regarding women empowerment; and
5. Inserting a table beneath each section of analysis related to the four extracts for the sake of clarification.

Data Analysis

This section is dedicated to analyzing the chosen data using Jeffries`s framework (2010), which has been discussed above in a previous section.

Extracts 1

President Joycelyn: Who knocks at the Door of Learning?
Joan: I am every woman.
President Joycelyn: What do you seek?
Joan: To awaken my spirit through hard work and dedicate my life to knowledge
President Joycelyn: Then you are welcome. All women who seek to follow you can enter here.
I now declare the academic year begun" (Newell, 2003, 0:03:36).

Contextualization

The extract above occurs at the outset of the film when all of the students congregate at Wellesley College`s front door to execute the academic year`s first rituals.

Analysis of Extract 1

In this extract, empowerment is embodied by Joan`s character. She tries to empower herself and other women through education. She also attempts to show the importance of education in their lives. And this is demonstrated by employing a set of tools in her utterances. As for the tool of Presenting Actions/Events/ States, it is realized in the utterance, "I am every woman." The relational verb "be" expresses a relationship of equivalence between one thing and another. Here, Joan describes herself as a representative of every woman who seeks empowerment through education. In addition, the material action verbs "awake" and "dedicate" in the utterances "To awaken my spirit" and "Dedicate My Life." represent the process and the women represent the doers. Here, Joan`s use of the stylistic tool Representing Actions/Events/States is rhetorically engaging. The verbs "awake" and "dedicate" assert how women`s spirit can be valued through education. The verbs give us an insight into Joan`s cultural background.

Another tool found easily and obviously in this extract is that of Equating. In the utterance, "I am every woman," two noun phrases, the subject pronoun "I" and the noun phrase "every woman" appear on either side of the intensive relational verb "am." By doing so, Joan equates herself with every woman. As if she is trying to say that she and every woman should stand at the door of learning to develop themselves as well as their societies.

In the case of the Exemplifying and Enumerating tool, Exemplifying is found in the utterance "to awaken my spirit through hard work and dedicate my life to knowledge" as a two-part example of the aims that students at Wellesley College are attempting to achieve. As for the Negation and Hypothesizing processes, they are not realized in the extract above. All the previous examples are summarized in table one.

Most importantly, women empowerment is shown in this extract strongly associated with the ideology of consolidation of education.

Table 1. *Critical stylistics tools used in extract 1*

No.	Tools	Utterances	Triggers
1.	Presenting Actions/Events/States	"To **awaken** my spirit."	Material Action Intentional
	=	"To **dedicate** my life."	=
	=	"I **am** every women."	Relational Verb
2.	Equating and Contrasting	"**I am every women.**"	Intensive Relational Equivalences
3.	Exemplifying and Enumerating	"**To awaken** my spirit through hard work **and dedicate** my life to knowledge."	Two-Part List

Extract 2

Katherine: What will future scholars see when they study us? A portrait of women today? There you are, ladies. The perfect likeness of a Wellesley graduate, Magna cum laude, doing exactly what she was trained to do. Slide. A Rhodes Scholar. I wonder if she recites Chaucer while she presses her husband`s shirts. Slide. Now, you physics majors can calculate the mass and volume of every meatloaf you make! Slide! A girdle to set you free. What does that mean? What does it mean? What does it mean? I give up. You win, the smartest women in the country. I did not realize that, by demanding excellence, I would be challenged. What did it say? What did it say? 'The roles you were born to fill. Is that right? The roles you were born to fill. It is my mistake. Class dismissed" (Newell, 2003, 1:09:27).

Contextualization

The context of this extract is in the class. Betty as the editor of the school paper and whose mother is the head of the alumni association, continually criticizes Katherine`s liberalism and incites the administration and alumni to rein in Katherine`s behavior. She writes an article in which she strictly assaults Katherine for promoting that women should pursue a profession rather than stay at home and be mothers as they used to be. As a result, Katherine presents this brutal, honest speech to mock the students of Wellesley and their

Analysis of Extract 2

This extract highlights one of the ideologies of women empowerment, which is related to the notion that women are driven mostly by family life. This is conveyed through Epistemic Modality, which is represented by "what will the future scholars see…?" The employment of "will" with the choice of the noun "the future scholars" denotes that the future scholars are unsatisfied with her student`s ideas and aims. She mocks the roles that society has set up for women. Another example of the Hypothesizing process is in the utterance "physics majors can calculate the mass and volume of every meatloaf you make" and through the epistemic model lexical verb in the utterance, "I wonder if she recites Chaucer while she presses her husband's shirts." Again, Katherine presents her own view by creating a hypothetical reality. The model verb "can" indicates Epistemic Modality. Linguistically, she uncovers her ideology concerning empowerment that can be realized through education by satirizing the roles and duties that women have to do in their future.

In this extract, the tool Representing Actions/ Events/ States plays a crucial role in constructing the textual meaning through depictions of how referents interact with the world. Katherine uses the mental perception verb "see" in the utterance "What will the future scholars see" indicating that "the future scholars" are the sensor, "see" is the process and "the traditional roles of women" are the phenomena that Katherine keeps on rejecting.

As for Negation, it is found in the utterance "I did not realize" to reflect an alternative reality. Katherine believes that her journey of making a *radical* change in the student`s wants, desires, and even their way of thinking would be welcomed by the students themselves and the college committee. On the contrary, her attempts are challenged and rejected.

Again, the stereotypical image of women which is represented obviously in Wellesley`s students is criticized by Katherine. Through language, Katherine exemplifies the state of Wellesley`s girls. Katherine presents a four-part list of things that women can do. Although these things are not different, they all reflect a picture of the traditional role women used to do.

The extract also makes use of the tool Contrasting. By using the utterances, "I give up" and "You win", Katherine exploits the contracting process to show that the view in Wellesley College and society at that time goes against her ideas of independence. All these points are mentioned in table two.

Table 2. *Critical stylistic tools used in extract 2*

No.	Tools	Utterances	Triggers
1.	Hypothesizing	"What **will** the future scholars see."	Epistemic Modality
	=	"Physics majors **can** calculate the mass."	Epistemic Modality
	=	"I **wonder** if she recites Chaucer while she presses"	Epistemic Lexical Verb
2.	Representing Actions/Events/States	"What will the future scholars **see.**"	Mental Verb
3.	Negation	"I **did not** realize."	Syntactic Negation
4.	Exemplifying and Enumerating	"she recites Chaucer while she presses her husband's shirts. Slide Now, you physics majors can calculate the mass and volume	Four-Part List

		of every meatloaf you make! Slide! A girdle to set you free."	
5.	Equating and Contrasting	" I give up, you win."	Contrasting :

Extract 3
Betty`s mother: Honey, what are you doing here?
Betty: I`m staying the night.
Betty`s mother: Spencer won`t mind?
Betty: Spencer won`t notice. He`s in New York again, working.
Betty`s mother: He`s working hard for both of you.
Betty: Don`t lie for him, Mother. He does it so well for himself.
Betty`s mother: You`re going to turn around, go home, fix your face and wait for your husband. This is the bargain you made, Elizabeth, We all did.
Betty: So you`re not going to let me stay in my own house?
Betty`s mother: Spencer`s house is your house now. Believe me, it`s for your own good"
(Newell, 2003, 1:29:44).

Contextualization
        The above extract takes place in Betty's mother`s house. Betty finds herself alone while her husband goes to New York. Therefore, she decides to spend the night at her mother`s house. However, her mother encourages her to return to her house suggesting that there is no better place for a woman than her house.

Analysis of Extract 3
        The above extract encompasses the stylistic tools of Negation, Hypothesizing, Contrasting, Presenting Action/Events/States, and finally Exemplifying and Enumerating. By mixing the Negation process with the Hypothesizing process, Betty`s mother reveals her ideology which supports the stereotypical women. She wants her daughter to stay at her home even if her husband is absent waiting for his return. The epistemic modality 'won`t' in the utterance "Spencer won`t mind" shows the certainty of Betty`s mother that Spencer will mind Betty`s action of sleeping in her mother`s house. Simply, Betty`s mother is influenced by the stereotypical image of women. The ideologically loaded epistemic modality " Spencer won`t mind" reflects the effect that Betty`s mother considers the empowerment of women only in her house with her husband. On the contrary, Betty`s utterance" Spencer won't notice" reflects her sureness that Spencer won`t notice her absence. By stating this, Betty is about to disengage from the conventional route that most girls comport in their lives. Besides, Negation is also found in Betty`s utterances "don`t lie" and" you're not going to let me stay". Through Negation, Betty declares that she no longer believes in her mother's ideas.

        Another tool of critical stylistics, namely Equating and Contrasting, reveals the notion under discussion via intentional relational equivalence. In her utterance "Spencer`s house is your house," Betty`s mother equates Spencer`s house to Betty`s house. Here, Betty`s mother highlights the empowerment of women in her house. The same two utterances uttered by Betty and her mother respectively "spencer won`t notice" and" Spencer won`t mind" reflect the contracting

ideologies of the two. Betty starts rejecting the stereotypical image of women while her mother is still very attached to her traditional idea.

In the case of Exemplifying and Enumerating tool, Enumerating is found throughout the extract as a four-part list in the utterance of Betty`s mother "to turn around, go home... fix your face and wait for your husband". These four parts are related to the role that women used to do. Betty`s mother suggests that what Betty should do is to stay at her husband`s house and to wait for her husband`s return. This list which consists of four parts is fully a comprehensive list indicating the role of women.

As for Representing Actions/Events/States, the material action verb "stay" is utilized in Betty`s utterance, "I`m staying the night," indicating her intention to change her state. She leaves her house and moves to her mother`s house. Another material action verb is used, but this time in the utterance of Betty`s mother "we all did." By stating this, Betty`s mother conveys her ideology concerning women and their empowerment. She considers the empowerment of women is just within their home, and it is their responsibility to achieve this power by performing their duties perfectly. All the above points are summarized in table three.

Table 3. *Critical stylistic tools used in extract 3*

No.	Tools	Utterances	Triggers
1.	Negation	"Spencer **won't** mind."	Syntactic Negation
		"Spencer **won't** notice."	Syntactic Negation
		"**Don't** lie"	Syntactic Negation
		"you're not going to let me stay."	Syntactic Negation
2.	Hypothesizing	""Spencer **won't** mind."	Epistemic Modality
		"Spencer **won't** notice."	Epistemic Modality
3.	Equating and Contrasting.	"Spencer's house is your house."	Equating : Intensive Relational Equivalence
		"Spencer won`t mind" "Spencer won`t notice."	Contrasting : Parallel Structure
4.	Exemplifying and Enumerating.	"To turn around, go home... fix your face and wait for your husband."	Enumerating : Four-Part List
5.	Representing Actions / Events /States.	"I'm staying the night."	Material Action Process
		"We all did."	Material Action Process

Extract 4

Joan: It was my choice not to go. He would have supported it.
Katherine: But you do not have to choose.
Joan: No, I have to. I want a home, a family. It is not something I`ll sacrifice.
Katherine: No one is asking you to sacrifice that, Joan. I just want you to understand that you can do both.
Joan: Think I`ll wake up one day and regret not being a lawyer?
Katherine: Yes, I`m afraid that you will.

Joan: Not as much as I`d regret not having a family. Not being there to raise them. I know exactly what I`m doing, and it doesn`t make me any less smart. This must seem terrible to you" (Newell, 2003, 1:31:31).

Contextualization

In the extract above, Katherine goes to Joan`s house and tells her that she has been accepted to law school and that it is time to make her dream a reality. In return, Joan replies that she is no longer eager to the mentioned subject. Instead, she is powerfully cheerful about her choice concerning marriage. Despite that, Katherine keeps on trying to convince Joan to rethink profoundly and not to stop pursuing her goal, suggesting that Joan can do both: learning and being a wife. However, Joan rejects Katherine`s suggestion, stating that she will never regret her decision.

Analysis of Extract 4

The above extract uses a set of critical stylistic tools to carry the conceptual meaning of Katherine`s and Joan`s views. Negation is one of these tools, which is realized grammatically and lexically. The former comes in the form of "not" while the latter includes whole words like "no one." Ideologically, the use of Negation is an effective way employed by Katherine to reveal her beliefs concerning women empowerment. Being a woman and a teacher, Katherine strongly encourages education. Firstly, through Negation, she suggests in her utterance, "you do not have to choose" that women do not have to choose between education and being wives. By stating that "no one is asking you to sacrifice," Katherine argues that her student, Joan, does not have to dispose of her dream of finishing her study and becoming a successful lawyer for the sake of having a family. Instead, she can do both being a wife and a mother and pursue her career as well. Concerning the Hypothesizing Process, it is observed abundantly in the extract to portray the individual`s views towards the notion discussed. It is found in the utterance, "you do not have to choose" through the auxiliary verb "do not have to" which reflects the Deontic Modality suggesting the lack of obligation or duty in acting. Supporting her ideology, Katherine means that Joan is not obliged to choose between marriage and education. Another utterance implying Modality is that "you can do both," which is uttered by Kathrine in an attempt to instill her content of thinking in her student. At this point, Katherine is trying to convey her view concerning the importance of education. Through Modality, Katherine introduces her ideology, hoping to construct a potential view that Joan may adopt or be influenced by. Again, in the utterance, "I `m afraid that you will," Hypothesizing Process is utilized. The model auxiliary "will" is used to convey Epistemic Modality – medium certainty. Katherine expresses her certainty that Joan will regret her decision. Besides to Negation and Modality, the Contrasting Process plays a crucial role in revealing Katherine`s ideas. Contrasting is found through the conjunction "but" when Katherine states, "but you do not have to choose." By setting the contrast with the Deontic Modality, Katherine contradicts Joan`s decision.

For the tool Representing Actions/Events/States, both the mental and the material processes operate together to construct the notion being analyzed. The mental process is realized by the verb "understand" while the material process is realized by the verb "do." Both are found in Kathrine`s utterance "I just want you to understand you can do both"

On the contrary, Joan incorporates the use of Negation, Hypothesizing, Exemplifying and Enumerating, Equating, and Representing Actions/Events/States to reveal her ideology of stereotypically family life in empowering women. Starting with the Negation process, it is shown in the utterance, "It was my choice not to go." By declaring this, Joan shows her belief that what she wants most is to be a wife after graduation rather than anything else. Again, Negation is employed in the utterance, "It is not something I`ll sacrifice" to present another aspect of reality. Here, Negation expresses the idea that marital life is not something to be sacrificed as much as it is possible with professional life. Another example of Negation is used in the utterance, "not as much as I'd regret not having a family," which is mainly used to support Joan`s rejection of attending law school. As for Joan, the knowledge that she aims to achieve is getting a husband. She does not care about pursuing any professions. In her utterance, "it doesn`t make me any less smart," Joan emphasizes through Negation that she would not regret her decision of not going to law school and would not affect her smartness.

Moreover, the Hypothesizing process appears in the utterance "not as much as I`d regret" through the Epistemic Modality "would." Another form of Modality is realized using the lexical verb "regret", indicating Boulomaic Modality. By incorporating the Negation Process with two forms of Modality, Joan expresses her ideology that she is sure about never regretting her desire and choice of being a wife.

As for Exemplifying and Enumerating, it is realized by two items separated by a comma in Joan`s utterance, " I want a home, a family." By stating this, she summarizes her wants by these two items.

Furthermore, Joan keeps revealing her ideologies concerning marital life and its importance in empowering women. The stylistic tool of Equating is utilized in Joan`s utterance, " I'd regret not having a family. Not being there to raise them." The verb "regret" is modified by the non-finite verb phrase "not having a family" and its parallel structure "not being there." Linguistically. Joan`s choices uncover her ideas about the subject mentioned above. Similarly, the verbs used in Joan`s speech reflect her beliefs. In her utterances, "I want a home, a family" and "I know exactly." the mental verbs "want" and "know" are evident for Joan`s aims and beliefs.

The two ideologies related to women empowerment, which are revealed through this extract, are that of family life belonging to Joan and that of education and its importance, which belongs to Katherine. The tools mentioned above are shown in table four below:

Table 4. *Critical stylistic tools used in extract 4*

No.	Tools	Utterances	Triggers
1.	Negation.	"you **do not** have to choose."	Syntactic Negation
		"**No one** is asking you to sacrifice."	Lexical Negation
		"It was my choice **not** to go."	Syntactic Negation

		" It **is not** something I'll sacrifice."	Syntactic Negation
		"I'd regret **not** having a family."	Syntactic Negation
		"It **doesn't** make me any less smart."	Syntactic Negation
2.	Hypothesizing.	"You **do not have to** choose."	Deontic Modality
		"You **can** do both."	Epistemic Modal Verb
		"I`m **afraid** that you will."	Epistemic Modality
		"Not as much as **I'd regret.**"	Epistemic + Boulomaic Modality
3.	Equating and Contrasting.	"**But** you do not have to choose."	Contrastive "but"
		"I'd regret **not having a family. Not being** there to raise them."	Parallel Structure
4.	Exemplifying and Enumerating.	"I want **a home, a family**."	Two-Part List (enumerating)
5.	Representing Actions/Events/States	"I **want** a home, a family."	Mental Verb
		"I **know** exactly."	Mental Verb
		"I just want you to **understand** you can **do** both."	Mental + Material Verbs

Conclusion

After analyzing the extracts taken from the *Mona Lisa Smile* movie, it is clearly observed that critical stylistic tools are implemented in the building of the notion of women empowerment to uncover the ideologies encoded in the language of the characters. In the 1950s, domesticity was the target of most women. Women`s ambitions were limited just to having a husband and a house. In addition, even when they got married, they devoted themselves to the duties of the house and raising the kids. Moreover, they were characterized as house-proud women who prioritized their husband's work over their own. Katherine, on the contrary, wanted her students to be open-minded and realize the fact that they had the freedom to live their life whatever they wished. She motivated her students to think in the right way, continue their studies, occupy higher positions, and enhance their financial prospects, rather than complying with the social norms about women. However, language is not only used for communication but also as an essential means of revealing different ideologies hidden within texts. Based on data analysis, it is evident that women empowerment is conveyed through the use of critical stylistic tools. All the previously selected tools are noticed in the analysis but at different frequencies. The highest frequency is for Negating and Hypothesizing since there are contrasting ideologies. Other tools are nearly used with the same frequency. In conclusion, the notion of women empowerment is represented through most of the characters in the movie but with different ideologies.

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