A Stylistic Analysis of Feminist Euphemisms in Selected English Novels: A Comparative Study

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تحليل اسلوبي للعبارات الملطفة النسوية في روايات انكليزية مختارة

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ABSTRACT

This study examines euphemistic expressions used by female writers in literary genres to show the significance of euphemisms in feminist discourse and their stylistic implications. More adequately, it sheds light from a stylistic perspective on their use by two famous female British writers, namely Jane Austen and Virginia Woolf, in their novels *Amma* (1815) and *To the Lighthouse (1927),* respectively. Euphemisms are a problematic linguistic concept since their meanings have a connotation reference that may be indirect and unclear to the audience. The research investigates how feminist euphemisms contribute to forming a stylistic deviation in the data under the study. A mixed method of the qualitative and quantitative approach is followed to analyse the data in question by using an eclectic model that encompasses Warren's (1992) semantic innovation, Short's (1996) formal deviation, and Leech's (1983) politeness principles. After analysing the data, it is concluded that Austen is renowned for her detailed depiction of early 19th-century English society, while Woolf emphasises cultural aspects that emerged in the early 20th century and is characterised by its experimental approaches to narrative, form, and language.

Keywords: *Stylistics; Style; Euphemisms; deviation; politeness; female.*

الملخص

تهدف هذه الدراسة الى فحص التعابير الملطفة المسخدمة من قبل كاتبات نساء في النوع الأدبي لاظهار أهمية العبارات الملطفة في الخطاب النسوي ودلالاتها الأسلوبية. وبشكل اكثر ملائمة، فأن هذه الدراسة من وجهة نظر اسلوبية تسلط الضوء على استخدام تلك العبارات الملطفة من قبل كاتبتين مشهورتين وهما جين اوستن وفرجينيا وولف في رواياتهما/يما (1815) و *الى المنارة* (1927) على التوالي. أوستن التي اشتهرت بتصويرها التفصيلي للمجتمع الإنجليزي في أوائل القرن التاسع عشر، بينما ظهر تأكيد وولف على الجوانب الثقافية في أوائل القرن العشرين وتميزها بأساليبها التجريبية في السرد والشكل واللغة. العبارات الملطفة هي مفهوم لغوي يرتبط ارتباطًا وثيقًا باللغة النسوية خاصة في أعمالهن الأدبية التي يستخدمن فيها هذه الإستراتيجية كأداة مؤثرة لمناقشة موضوعات غير مقبولة اجتماعيًا تبدو صريحة أو قاسية بطريقة أكثر متعة أو تهذب. لكن ربط العبارات الملطفة بالعمل الأدبي بشكل

عام وبالروايات بشكل خاص قد يواجه العديد من المشكلات. وتشمل هذه المشاكل سوء تفسير المصطلحات الملطفة، وانحراف إدراك القراء عن الرسالة التي ينقلها الكاتب، ويعتمد المعنى بشكل كبير على السياق الذي تم تأسيس الكلام فيه. ومن المتوقع أن تجيب الدراسة على الأسئلة التالية: ما هي انواع العبارات الملطفة النسوية المسخدمة من قبل اوسن و وولف على السياق الذي تم تأسيس الكلام فيه. ومن المتوقع أن تجيب الدراسة على الأسئلة التالية: ما هي انواع العبارات الملطفة النسوية المسخدمة من قبل اوسن و وولف في روايات/*ايما و الى المنارة* على التوالي؟ واي رواية تضمنت مصطلحات ملطفة اكثر؟ كيف ساهمت العبارات الملطفة النسوية في تشكيل الانحراف الاسلوبي في البيانات المختارة للدراسة؟ إلى أي مدى يختلف أسلوب أوستن أو يتشابه مع أسلوب وولف من منظور ملطف؟ و كيف يتم توظيف مبادئ المداراة لخلق خطاب نسوي ملطف؟ تهدف هذه الدراسة الى التعرف على أنواع العبارات الملطفة التي استخدمتها الكاتبتان وتحديد الرواية التي تحتوي على مصطلحات ملطفة أعلى، ومعرفة تأثير استخدام العبارات الملطفة النسوية على أسلوب الكتابة في الروايات المختارة. استكشاف أوجه الاختلاف والتشابه في الأسلوب بين الروايتين المختارة في الدراسة من وجهات نظر ملطفة، تبين العلاقة بين مبادئ المداراة والتعبير النسوي الملطف. لتحقيق أهداف الدراسة الحالية اعتمد الباحث نموذجًا انتقائيًا يشمل الابتكار الدلالي لوارن (1992) لاستكشاف المصطلحات الملطفة دلاليًا، ومودل ليج (1983) مبادئ المداراة لاظهار العلاقة بي التعبيرات الملطفة النسوية ونظرية المداراة و مودل شورت (1996) الانحراف الشكلي من أجل تحليل التعبيرات الملطفة التي استخدمتها الكاتبات النسويات في عصور مختلفة من وجهة نظر أسلوبية للكشف عن كيفية استخدام الإستراتيجية الملطفة لتحقيق القيمة الجمالية لكل عمل. تم تحليل البينات تحليلاً نوعياً، ولدعم النتائج تم اجراء تحليل كمي. تكشف نتائج هذه الدراسة أن كلا من جين أوستن وفيرجينيا وولف يستخدمان مجموعة متنوعة من التقنيات الملطفة، ويكشف تحليل البيانات أنهما يعتمدان بشكل كبير على الاستعارة باعتبارها الأداة الملطفة السائدة في عملهما. ومع ذلك، يستخدم كل كاتب هذه الإستراتيجية اللغوية بطريقة تعكس الأسلوب السردي والأعراف الثقافية لعصره مما يوضح اسلوب استخدام هذه السترانيجية اللغوية على مر الزمن.

INTRODUCTION

Stylistics, from a linguistic perspective, is the study of how language is used to create meaning and effect through linguistic choices and patterns. It examines how speakers and writers employ linguistic resources such as vocabulary, syntax, phonology, and discourse structure to achieve specific stylistic effects and convey particular messages. It can be defined as the scientific study of style in language, including variations in language use, such as differences in vocabulary, syntax, and discourse structure. However, modern stylistic researches are concerned not only with the structural aspects of the text and how words are put-on together to form a text, but it goes further to include the contextual features and the role of the reader in the interpretation process of a given message. In other words, stylistics overcomes the traditional perspective by enriching the description of the text's structural features with more extensive contextual input by using some pragmatic theories. It examines how language is used in different contexts, for different purposes and by different speakers or writers.

The Problem

Literature has had many uses of euphemistic expressions that are regarded as certain behaviours of the characters, stylistic is a branch of linguistics that emerged to deal with such concepts of language to reveal their effect on the style of the literary text in general and novels in particular. Euphemism is a linguistic device that is unstable or changeable across time which tells that it may be changed by adding or omitting some expressions depending on its needs, that urges to pay more attention to investigating this phenomenon in different eras by analysing literary texts based on what Lehman (1996, p. 34) comes with that style can be attributed to genres, individuals, periods, or languages. Moreover, this concept is regarded as a problematic one since the meanings of their expressions are mostly ambiguous and vague in the way that not all people can reach their interpretations Alkire (2002, p.1), Consequently, this study established to deal with feminist euphemism in certain selected novels to examine this concept as a linguistic phenomenon from a stylistic analytical perspective to fill the gap that other researchers didn't tackle. Precisely, it puts forth the answering of the following questions:

1. What types of euphemisms are used by the novelists in each of the selected novels and which one utilises more euphemistic expressions?

2. How do euphemisms contribute to creating a stylistic deviation in the data under the study?

3. To what extent does the style of 'Emma' differ or be similar to 'To the Lighthouse' style from a euphemistic perspective?

4. How are principles of politeness employed to create euphemistic discourse?

The Aims

The study aims at:

1. Identifying the types of euphemisms used by the two writers and determining whether an old novel or a modern one is more prone to utilise euphemistic strategy to reflect its theme.

2. Figuring out the role of feminist euphemistic expressions in the creation of stylistic deviation in the selected novels.

3. Exploring style differences and commonalities between the two novels under the study from euphemistic perspectives.

4. Showing the connection between politeness principles and feminist euphemism.

The Hypotheses

It is hypothesized that:

1. Both writers depend on various types of euphemisms, however, old novels (represented by 'Emma') Utilize euphemistic terms more than modern novels (represented by 'To The Lighthouse')

2. Euphemistic language determines writing style; it contributes to creating a deviation from language conventions.

3. Each writer employs a euphemistic strategy in a particular way that expresses the social norms of their time which gives each writer their specific fingerprint.

4. feminist writers employ euphemistic strategies to reflect the concept of politeness.

The Procedures

To fulfil the aims of this study and test its suggested hypotheses, the following procedures are employed:

1. Presenting a theoretical background that:

a. surveys the literature on stylistics, semantics, pragmatics, euphemisms, politeness principles, deviation, and feminisms;

b. highlighting the types, linguistics strategies, functions and themes of euphemism and;

2. Designing an eclectic model to analyze the data in question that encompasses Warren's (1992) semantic innovation, Leech's (1983) politeness principles and Short's (1996) linguistic deviation.

3. Conducting qualitative and quantitative methods in analyzing the selected data. The former goes in light of the eclectic model of analysis whereas the latter is through conducting calculations of frequencies and percentages of the model components occurrences.

4. Discussing the findings of analysis followed by a thorough comparison between the two novels under the study and arriving at certain conclusions

5. Putting forward certain recommendations and suggesting topics for further studies.

The Limits

This study is devoted to use stylistic approach as a comparative analysis and limited to examine the euphemistic expressions as a feminist phenomenon in the analysis of Emma by Jane Austen (1815) and to the lighthouse by Virginia Woolf (1927). These novels are chosen by the researcher since they are written by female writers which is a central concern of the study, in addition to their richness of euphemistic expressions in literature since the general aim of the study is representing the role of euphemistic expressions to the style of feminist writings and how that role affect individuals' understanding to the text as well as convey a particular message, so the purpose of this study not merely investigate a linguistic phenomenon but to identify the style of writing in different novels written by different writers through analyzing the data in question.

 The current study is analyzed under an eclectic adapted model that encompasses Warren's model (1992) of semantic innovation, Short's model (1996) of formal deviation and Leech's model (1983) of politeness principles. The reason behind using these parts of the models particularly lies behind their appropriateness to the requirements of the study, as well as they provide an adequate answer for the current study's questions thus covering the whole picture of the concept, addition to that, they focus on the effect of the linguistic choice that the writers make and the style of their

work. The extracts were collected systematically in a way that cover the majority of the novels Finally, the current study follows APA style 7th edition.

The Value

The present study hopefully aspires to be of a good value both theoretically and practically to the people who are concerned with stylistics, pragmatics and semantic studies. It is expected to increase the understanding of feminist euphemistic expressions in the novels under study as a reflection of the real life of individuals. Moreover, it is hoped that the researcher's knowledge of the style of feminist euphemism will be enhanced by recognising the main social role, the hidden meanings, and the powerful influence of feminist euphemistic expressions in societies. Rather, it can be of high benefit to explain the style of women in discussing social issues through the use of euphemistic expressions.

THEORETICAL BACKGROUND

Stylistics

Stylistics generally can be defined as a branch of linguistics that is interested in the study of style or it is the scientific study of style. Jeffries and McIntyre (2010, p. 1) define stylistics as a "sub-discipline of linguistics which deals with the systematic analysis of the style of a text and how this is variable according to some factors as, for example, genre, context, historical period and author and according to situation". Based on that fact, it is convenient to say that the style of writing is affected by the historical period in which it is established as the historical period shapes the style of the literary work and determines the linguistic features it may consist of as well as the subjects it tackles with. Consequently, this study endeavors to shade lights and investigate the difference and similarities of style between two novels from the same culture but different periods.

However, the majority of stylisticians concur that the term style is not of recent origin. Hough (1969, p.1) points out that style which is the core concept in stylistics studies is, in fact, traced back to the inception of literary thought in Europe. It exists in the rhetorical field in ancient Greece as a concept in which famous philosophers like Plato, Socrates, and Aristotle have an obvious contribution by writing scripts in rhetoric. Later on, the concept of style has come to be used in discourse to reveal a particular linguistic effect. It integrates the reader's subjective evolution with linguistic description to examine the artistic features and the overall impact of the text (Short, 1996, p. 65).

Generally, stylistics is viewed as "the study of a writer's literary or non-literary style". It mainly focuses on tropes, figures and other rhetorical devices that reveal an aesthetic value in literary work.

Figurative and Literal Language

Figurative language is often found in literature that encompasses variety of genres such as poems, novels and so forth. Using figurative language in literary works is regarded as one way to make these works more attractive to the readers' attention (Perrine and Thomas (1983, as cited in Marlinton 2018)). Thus, figurative language is one of the important elements in literature where it can give more meaning to words or make certain linguistic points. It is a unique manner of expressing something or of thinking about something that is meant to be more impressive than the typical way of expressing it or of thinking about it. Figurative language implies a connotative meaning, it can be recognised as a sort of implicature since the hearer must infer its meaning because it does not convey a common sense.

As it comes in Bushra's work (2004, p. 32) about euphemisms Figurative language is a kind of writing which embodies one or more of the various figures of speech. It is the result of the writer's deliberate departure from usual word usage to gain strength and freshness of expression (Coles 1981, p. 78). A person talks figuratively if they do not intend for the words they employ to be interpreted literally, but rather expects the listener to infer the intended meaning. Hawkes (1972, p. 2) supports the aforementioned claim by mentioning that figurative language uses figures of speech to convey unique images and create some sort of special effect or impression; in other words, it is a language that cannot be taken literally (or should not be taken literally only).

Conversely, If you've ever heard a person described as literal, it means they are likely using a very narrow set of meanings to parse information. For instance, the word 'thief' can be interpreted, on the one hand, literally as in 'The thief broke into the house and stole the jewellery', on the other hand, the same word is interpreted differently by

focusing on the 'time is a thief' the meaning of such sentence is not interpreted literally, rather, 'time' is metaphorically described as a thief stealing our life like a thief who steals valuable things, this is an example of the difference between figurative and literal language and what it can communicate. Many of us have that sense that language and individual words can encompass many potential meanings, or hint at some larger truth, whether emotional or perceptual. Yet sometimes language can have very different purposes and usages.

The Concept of Euphemism

The term 'Euphemism' is traced back to Greek. Exploring the term etymologically reveals that 'eu' means 'good' and 'pheme' means expression or speech, which gives the meaning of 'good speech' or 'good expression'. Several scholars have defined this term, Thomas Blount's Glassographia (1656), George Blunt in the 1880s is the first introducer to the notion of euphemism in modern linguistics in which he defines euphemistic expressions as a good or preferable performance of the bad words. however, in the past, many scholars attempted to describe euphemisms based on rhetoric or some other subject. In the Middle Ages, euphemisms were described by some specialists as a unique type of allegory, Aristotle, for example, saw them as a sort of metaphor. On the other hand, Longman's Dictionary of Contemporary English provides another view of euphemisms that is "a polite word or expression that you use instead of a more direct one to avoid shocking or upsetting someone,".

Thus, it is reasonable to say that Euphemisms are linguistic strategy used to talk about topics that may be considered distasteful in a more polite or acceptable manner. Wales (1989:158-9) mentions the phrase 'street cleansing operative', replaced by 'road cleaner'. Similarly, Pyatt (2000:1) cites that the expression 'toilet', which is replaced by 'bathroom'. Now 'bathroom' may be considered too direct and is sometimes replaced by 'ladies' room', 'powder room' or little girl's room'. Trask (1996, p. 39) asserts that by arguing "euphemism is a word or phrase that replaces word that thought to be taboo". He states that it's an indirect expression that the language users are forced to utilize because of social restrictions. Euphemism according to Lakoff (2004:16) is a linguistic phenomenon that is associated with culture, practice, attitude and social community. Lakoff states the fact that linguistic devices by which women convey ideas, thoughts and feelings, reveal the truth about their social status. Throughout the history, these devices have placed women in peripheral position, and impose on them rules and regulations.

Euphemism is a linguistic device and since stylistics is a branch of linguistics, thus euphemism can be considered one of stylistic devices used to replace words or phrases that may be considered too direct, offensive, or taboo with more polite or socially acceptable alternatives, consequently, it forms and shapes the style of a particular genre. Similarly, Cristal (1996, p.128) defines it as "the use of a vague or indirect expression in place of one which is thought to be unpleasant, embarrassing, or offensive". Jenny Thomas describes euphemism as "the linguistic aspect of meaning that can be changed or removed by relexicalization or reformation, in other word, it is the action of replacing a particular word or phrase with different closely connected one. It is often employed to soften the impact of sensitive or uncomfortable topics. Euphemisms can be found not only in literature but rather in various aspect of our daily live, including politics, health and social interactions.

Types of Euphemisms: Regarding the concept of euphemisms there are number of theories, this part aims to categorize this concept according to warren's model, warren (1992) classified euphemisms into two categories, formal innovation and semantic innovation, each one has farther sub-divisions as the following manner:

Formal Innovation: This part of warren's framework involves further three categories, that comes under it as a sub-division of this innovation, through which euphemism is constructed:

Word Formation: This refers to the "process of morphological variation in the constitutional of words" (Crystal, 1987: 421) under this category (as has been stated by Warren (1992: 4)) there are five ways through which euphemisms are created in which a further subdivision

1. Compounding: It is a term used widely in the morphological domain to deal with a linguistic unit, that linguistic unit, in its turn, consists of elements that function independently in other circumstances, it can be found in 'compound words' which consist of two or more free morphemes, such as "birth control" to refer for "family planning."

2. Derivation: It is a term used in morphology to refer to one of the two main categories or processes of word formation (derivational morphology), the other being inflectional (Crystal,1997: 111). Examples of this category can be provided by expressions like sanguinary which a euphuistic expression for "blood".

3. Blending: It is a process found in the analysis of grammatical and lexical constructions, in which two elements which do not normally co-occur, according to the rules of the language, come together within a single linguistic unit (a blend) such as 'Interpol' from blending "international" and "police".

4. Acronyms: SNAFU means "the situation is not normal, all fouled up", a military euphemism for a possibly catastrophic event. (Allen and Burridge, 1991, p. 225). In this sense, acronyms can be defined as the separate pronunciations of the initial letters of the constituent words. The acronym in this term is the combination of the first letter of each word and shortened to become one word.
5. Onomatopoeia: It is the formation of a word by imitating the sound associated with a thing or certain action. Examples of onomatopoeia in English can be the sound *piss* for 'urination'

Phonemic Modification: "The form of an offensive word is modified or altered" (Warren, 1992, p. 133). The following types are sub-classes of this kind of euphemism:

1. Back Slang: Some words are reversed to form euphemisms, like 'epar' for rape. The words are reversed to avoid explicit mention. It is a playful form of language where words are spoken or written backwards.

2. Rhyming Slang: Rhyming slang is a form of wordplay where a phrase that rhymes with a target word is used in place of that word. "Trouble and strife" - Rhymes with "wife" often shortened to just "trouble." For example, "The trouble's coming over later."

3. Phonemic Replacement: The offensive sound is changed or mispronounced to make it milder and nicer, as Rawson (1981, p. 254) terms "a euphemistic mispronunciation," for example: "divil" or "divel" for the 'devil.'

4. Abbreviation: For instance, F and eff stand for fuck and "Reverend," "Rev." (Reverend), is used in religious contexts to avoid using the larger, more official title and to make it more neutral and courteous.

Loan Words: They are favored especially classical loans since they imply learnedness and elevate "the tone" of the word, as she describes. They are imported words like "Lingerie" to the 'underwear' from French.

Semantic Innovation: Warren (1992:133) suggests seven categories under this kind; according to her a "novel sense for some established word or word combination is created," the concept of each category, as she sees, has its own features and meanings, as they are going to be detailed below:

1. Particularisation: According to Warren (1992), particularisation refers to the selection of a particular term for an offensive expression. It does not only discuss the meanings of the new terms that become particularised, but also explains how they get their idiomatic meanings.
2. Metaphor: Warren (1992, p. 43) Allan and Burridge (1991, p. 132) state, metaphors are flexible devices which rely on the imagination of humans. such as, "*A bun in the oven*" which means "She is pregnant."
3. Implication: Warren (1992, p. 45) claims that implications are ambiguous and depending on the context and situation they are used, the listeners can interpret them differently. For example, the phrase "He's no longer with us" implied that the person is "dead" in an indirect way to make the conversation more courteous and protect others feelings.

4. Metonymy: It is a type of semantic innovation and a figurative use of the name of one thing for that of another with which it is connected. Such as, 'brass' for 'military

5. Reversal: Warren (1992, p. 50) states reversals (irony) refer to the use of the opposite meaning of something impolite. They are context dependent, have an ironic tone and put emphasis on the opposite term. For example, "huge" means "unusually small".

6. Understatement (litotes): is "a statement which is deliberately weakened to sound ironical or softened to sound more polite" Collin (2017, p. 2).

7. Overstatement (hyperboles): Is a linguistics technique in which a writer or speaker purposefully exaggerates specific aspects of an event, concept, or trait in order to create emphasis or effect. It is employed to give the impression that something is far more important, dramatic, or extreme than it actually is. "I've got a ton of homework!" is an expression that reflects an overstatement.

Euphemism and Politeness

A number of studies concern with the interrelation between euphemisms and politeness in which they assert that euphemisms are frequently used to maintain politeness and show respect in various social interactions, it has been extensively utilized in human communication and everyday life. Enright (1985, p. 354), for example, states that the purpose of euphemistic expressions is to lubricate the communication, thus the world would come to halt without euphemisms. On this occasion, euphemisms are used to achieve a polite atmosphere in our communication. So, euphemisms are deeply connected with politeness and politeness principles (Rabiyeva 2023, p. 78).

 Euphemism and taboo have gone through two stages. In traditional society, at almost times, they are used for religious control. In modern English, they are often used in unwilling mentioned things, such as salary, body function sex and death. So, when people talk about such things, they have to find euphemisms to replace those kinds of direct words and expressions. In order to avoid telling them directly, they often use some indirect language to express them (Hui, 2018). for instance, instead of saying 'you look old' one can use euphemistic expressions to soften the conversation and avoid being offensive by using alternative terms such as 'you look mature' this linguistic choice reflects that the speaker intended to maintain the sense of politeness and highlighting the role of euphemisms in enhancing the consistency of social relationships. It is a linguistic strategy that undoubtedly constitutes a faithful linguistic politeness marker within the approach followed by Lakoff, Leech and Brown and Levinson.

According to Leech (1983, p.23) euphs. can be seen as a natural result to what he has termed the politeness principles. Sutarman (2013, p. 80) supports the aforementioned definition by describing euphs. as expressions in the form of words or phrases that are regarded as more subtle, polite, and safe to replace other expressions that are regarded as impolite or believed to bring harm. Euphs. is related to politeness and that politeness can be achieved by the use of inoffensive words to please the audience, in other words, it is a linguistic technique used to avoid the loss of face, either one's own face or, that of the audience or of a third party, in short, euphs. can be used to be polite (Allan and Burridge 2006:30)

Function of Euphemisms

Euphemism is a linguistic phenomenon that is closely related to the concept of understatement in which they overlap with each other and a portion of understatement is regarded as a way of expressing euphemism, in this sense, it might be legal to say that understatement is an aspect of euphemism but not vice-versa. Different scholars provide various functions of euphemisms. However, Burridge (2012, p. 31) provides an in-depth examination of the six various functions of euphemisms in her article *Euphemism and Language Change: The Sixth and Seventh Ages*. Here are detailed explanations of the key functions:

1. To shield and avoid offense function (Shielding and Protecting): Euphemisms help speakers avoid offending their audience by substituting potentially offensive terms with more acceptable ones. For example, using "passed away" instead of "died". It is also used to handle taboo topics, certain subjects, such as sex, death, and bodily functions, are often considered taboo. Euphemisms allow these topics to be discussed more comfortably. For instance, "restroom" is used instead of "toilet". Additionally, euphemisms are employed to mitigate unpleasant Realities in which, it can make harsh realities more palatable. For instance, "downsizing" is used instead of "firing employees".

2. To show solidarity function (Politeness and Tact): Maintaining Social Harmony. Euphemisms are essential for polite conversation, helping to maintain social harmony by avoiding blunt or harsh language. For example, "senior citizen" instead of "old person". Moreover, showing respect is another function of euphemisms through which language users show respect and consideration for others' feelings. For example, using the expression "Less than ideal" instead of "bad" as an answer for "How are you?" or as comes in a situation of job meeting to discuss financial issues "The outcome was less than ideal, but we can address the issues moving forward." To reflect a tactful answer to the manager of the company.

3. To talk up and inflate function (Uplifting): This euphemistic function is employed when the language user intends to discuss a forbidden subject to urge the addressees to grasp the intended meaning behind the message's surface

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meaning. The following examples represent this function: "potholes" to "pavement deficiencies" and "bottlenecks" to "localised capacity deficiencies."

4. To reveal and inspire function (Provocative): Another function that euphemistic expressions are employed to achieve is as a motivation mechanism in which a speaker or writer aims to inspire the addressees to think in a critical way about the core point of a certain message (Allan and Burridge, 2006, p. 124). "Journey" and "beginning of new life" are the provoked euphemisms of "death", in a funeral position this alter is intentionally used to avoid the negative impact on people who are in mourning.

5. To have fun and to entertain (Humor and Irony): This function depicts the speaker's manipulative way of using linguistic expressions to accomplish amusement and fun. Euphemisms can be used to create humor; they are used humorously to create a light-hearted or exaggerated effect. For example, "pre-owned" instead of "used" for cars. On the other hand, euphemisms can be used ironically to imply the opposite of what is said. For instance, calling a messy room "organised chaos". In this sense, euphemism is used to add fun and entertainment.

METHODOLOGY

Method of the Research

The method that is chosen to conduct this study includes a both qualitative and quantitative method in order to dissect the data of the current study and answer the research questions, using mixed methods can improve evaluation by asserting that the shortcomings of one method are balanced by the strength of another, the qualitative and quantitative data can be into one large database or the results used side by side to reinforce each other, thus, it incorporates elements of both qualitative and quantitative approaches. Overall, the goal of the mixed method approach is to exhibit an accurate comprehension of the details of a concept employed in the data in question and to provide a more comprehensive image that can aid in describing and elucidating the idea of euphemisms as a linguistic strategy in novels in order to provide a deeper and better understanding (Creswell 2009, p. 85).

Data Selection and Description

The connection between stylistics, politeness, euphemisms, and feminist discourse can be seen in the works of both Jane Austen and Virginia Woolf in several ways, in which literary works are employed to examine these linguistic strategies. Following is a thorough examination of different works from different eras by different female writers, two classic novels – Jane Austen's "*Emma*" and Virginia Woolf's "To the *Lighthouse*"- have been chosen for the analysis. The reason for choosing these novels, which are written by two well-known writers, known for their contributions to feminist writing, is to analyze how euphemisms are used in different narrative situations and styles. In addition, the chosen novels are rich with euphemistic expressions in order to define how their writings employ these expressions to explain a feminist point of view, and consequently how they are exploited to shape the style that characterises each writer.

Jane Austen (*Emma* 1815)

This section is intended to examine Austen's Emma. Jane Austen (1775-1817) is a British author known for her interest of the feminist issues and cultural norms of her era. Her most famous works are "Sense and Sensibility" (1811), "Pride and Prejudice" (1813), "Mansfield Park" (1814), "Emma" (1815), "Northanger Abbey" (1817), "Persuasion" (1817), the two final works are published after her posthumous and her minor writings are praised for their humor, realism, and criticism of the British landed aristocracy at the end of the 18th century like Juvenilia", "Love and Friendship", "Lady Susan", "The Watsons", "Sanditon", "Her Light Verse". Austen is known for being an early and significant voice of feminist literary debate since her books frequently examine how women depend on marriage to reach good social position and financial stability.

The novel is a detailed exploration of the social structures of early 19th-century England, and language plays a critical role in signaling class, power dynamics, and social interaction. Through Emma's interactions with characters of different social backgrounds, the reader is exposed to the nuances of speech and behaviour that define characters' roles within society.

Virginia Woolf (To The Lighthouse 1927)

Virginia Woolf (1882-1914) was an influential modern writer and a leading feminist activist of the early 20th century. She is well-known for her inventive storytelling strategies and examination of psychological depth in her works, including "Mrs. Dalloway" (1925), "To the Lighthouse" (1927), "Orlando" (1928), "The Waves" (1931), "Jacob's Room" (1922), "A Room of One's Own" (1929), "The Years" (1937), "Between the Acts" (1941). Her use of spontaneous writing, deep character analysis, and focus on the inner lives of her characters are some of the characteristics of her work.

The novel is classified as a work of narrative fiction which encompasses a large number of pages. Over time, there are many types of novels, for example, novels that represent the voices of women. The aforementioned novels are the best examples that serve the current study since they use the feminism theory in which their writers want to express women's strength as equal to men through the writer's use of certain expressions and linguistic choices. There is no disperse in this case, all the same, and all have the same rights, in her writing, she wants to convey a central idea that reflects her beliefs, that is feminism, simple as that, means believing that men and women are of the same rank.

The Model Adopted for Data Analysis

It is acceptable to think of stylistic analysis as a multi-level process that highlights the relationships between the text's pragmatic and semantic elements (Leech, G. 1969, p. 34). In this respect, the analytical approach also offers insights into particular discourse features since it has been attempted to see the text as a dialogue between the author and the reader.

Stylistics is confusingly called linguistic stylistics "because its models or tools are drawn from linguistics." (Ufot 2006, p.13). Jeffries and McIntyre (2010, p.3) support that argument by saying that stylistics can be viewed in several ways in which there are several different stylistic approaches identifiable in stylistic analysis. In other words, it uses models and theories from other disciplines more often than it creates original ones. This is due to the fact that it sits at the intersection of numerous linguistics subfields. This point provides a crucial justification for choosing the models that were relied on for analyzing the data under the study. because each model completes the other to come up with a completely perfect picture of all types of euphemisms used in the data to get accurate results. models are named as warren (1992) euphemisms, Leech (1983) politeness principles and Short (1996) linguistic deviation.

Warren's Model of Euphemism (1992)

Many scholars shed the light on euphemisms as a linguistic technique to illustrate its necessity in establishing discourse between the interlocutors. Batrice Warren was one of these writers, she was a pioneer in presenting this concept through her comprehensive model in which she incorporates two innovations, namely formal and semantic innovation. This model is based on the idea that "novel contextual meanings" i.e. language continuously creates new meanings for words in specific contexts, which are closely related to the notion being studied, were established by Warren (1992) in which each innovation includes subdivisions. This study specifically focuses on semantic innovation as it aims to enhance our comprehension of how meaning is formed and communicated in a text via the use of language. This technique emphasises the correlation between the meanings of words and their implications within a given context in order to reveal the depth and nuances of textual interpretation (Miššíková 2009, p. 91).

Leech's Model of Politeness (1983)

Geoffrey Leech (1983) develops a framework in which there is a theory of politeness with conversational maxims comparable to those proposed by Paul Grice. The politeness principle and the cooperative principle are closely related because they both examine how language is used in communication and the set of rules or guidelines that govern it.

Six different maxims of politeness have been determined by Leech (1983, p. 132): **Tact Maxim**: Minimise the impact on others while maximising their advantages. In order to avoid infringing on someone's independence or autonomy, this frequently entails being indirect or hedging. **Generosity Maxim**: Reducing one's advantage while maximising the benefit to others promotes selflessness and putting the needs and wants of others first. **Approval Maxim**: Give as much praise as possible and as little criticism as possible. This entails praising people, refraining from criticism, and highlighting their positive attributes. **Modesty Maxim**: asserts that one should maximise self-criticism and minimise self-praise. **Agreement Maxim**: the aim should be to maximise agreement and reduce conflict. In order to foster harmony and prevent disagreement in discourse, this maxim encourages speakers to be in line with the thoughts and

viewpoints of others. **Sympathy Maxim**: Increase empathy and decrease hostility. It recommends demonstrating understanding and empathy in order to build strong social relationships.
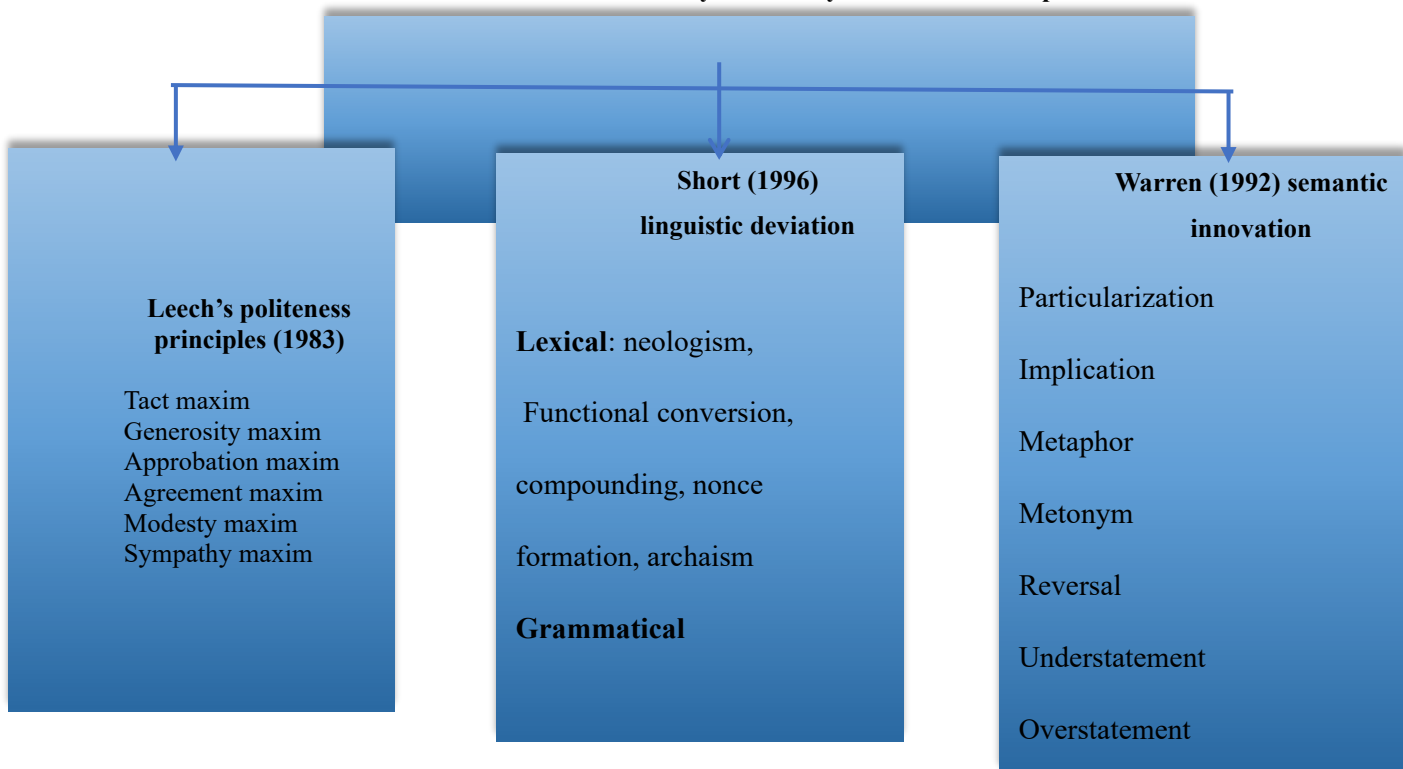
Short's Model of Linguistic Deviation (1996)

The deviation is a "term used to describe any pronunciation, word, or sentence structure which does not conform to a norm" (Richards et al., 1993. p. 105). From a linguistic standpoint, norm refers to "a standard practice in speech and writing" (Crystal, 2003. p. 319). Analyzing style involves thoroughly examining the formal characteristics of a text and establishing their functional importance for interpreting the text in question. Euphemisms as one of the formal features can be seen as a departure from the norms of standard language in various ways, since they frequently employ indirect or softened language that departs from the more straightforward or traditional terms, writers or speakers follow that strategy in order to gain prominence and to attract the audience attention towards a certain idea in a more pleasant manner.

In Michael Short's framework (1996) for analysing literary language, he provides a comprehensive explanation for the concept of deviation to achieve particular stylistic or rhetorical effects. His model encompasses three aspects: realizational, formal, and semantic. The emphasis of the current work will be on the formal deviation since it is closely related to study concerns and covers its questions. Lexical and grammatical deviations are stylistic forms of the formal domain through which prominence is achieved.

Figure (5) An Eclectic Model: Stylistic Analysis of Feminist Euphemisms

An Electric Model: Stylistic Analysis of Feminist Euphemisms

Leech's politeness principles (1983)

Tact maxim
Generosity maxim
Approbation maxim
Agreement maxim
Modesty maxim
Sympathy maxim

Short (1996) linguistic deviation

Lexical: neologism,

Functional conversion,

compounding, nonce

formation, archaism

Grammatical

Warren (1992) semantic innovation

Particularization

Implication

Metaphor

Metonym

Reversal

Understatement

Overstatement

DATA ANALYSIS

Comparative Analysis of Feminist Euphemisms in Jane Austen's *Emma* and Virginia Woolf's *To the Lighthouse* ends at revealing how each writer's use of euphemisms reflects their larger narrative ambitions and feminist ideas. It does this by drawing on Leech's politeness rules, Short's linguistic deviation model, and Warren's semantic innovation approaches. Thus, notable distinctions emerge between Jane Austen and Virginia Woolf's use of language in addressing feminist topics, as demonstrated by their treatment of euphemisms in *Emma* and To *the Lighthouse*. Woolf's modernist

innovations offer a more nuanced exploration of female concerns, while Austen's euphemisms reflect the social conventions and limitations of her time. These variations highlight the evolution of feminist discourse and the impact of stylistic and linguistic choices on literary expression.

A Comparative Analysis of Feminist Euphemisms in Virginia Woolf's "*Emma*" and "*To the Lighthouse*"

The usage of feminist euphemisms in Virginia Woolf's To the Lighthouse and Jane Austen's Emma will be examined and contrasted in this section. We want to understand how each author approaches and opposes gender norms in a distinctive way by examining their stylistic decisions and language devices. This analysis will compare and contrast Austen's and Woolf's various approaches to expressing feminist concerns via language, illustrating the way feminist discourse in literature has developed over time.

The Analysis of Feminist Euphemism in *Emma* by Jane Austen According to Leech's politeness principles (1983)

1. Tact Maxim

"She was the youngest of the two daughters of a most <u>affectionate, indulgent father,</u>" This phrase shows the father's considerate and loving nature, minimising any sense of obligation or cost to his daughters and emphasising his willingness to care for them.

2. Approbation Maxim

"<u>Perfectly, perfectly right, my dearest Harriet; you are doing just what you ought.</u>" Here, Emma praises Harriet's decision and assures her that she supports her choice without any reservation. Through using "Perfectly, perfectly right, my dearest Harriet" Austen emphasises adherence to the approbation maxim which can be noticed from the repetition of the word "perfectly, perfectly right" in a way that expresses a strong approval of Harriet's behaviour.

3. Sympathy Maxim

"He is very obliging, said Emma; <u>but is he sure that Harriet means to marry him</u>?" The second phrase, "but is he sure that Harriet means to marry him?" can be interpreted as an effort to make the listener feel less uncomfortable, particularly if the speaker attempts to subtly raise doubt without appearing as embarrassing. It reduces the possibility of criticism, but it doesn't completely remove the discomfort.

4. Agreement Maxim

"<u>Very true; and it would be a small consolation to her, for the clownish manner which might be offending her every hour of the day, to know that her husband could write a good letter.</u>" The sentence starts with "Very true;" This portion of the quote explicitly expresses agreement. By using this phrase, the speaker supports or validates the preceding conversation.

5. Modesty Maxim

 "<u>No, my dear little modest Harriet,</u> depend upon it the picture will not be in Bond-street till just before he mounts his horse to-morrow. It is his companion all this evening, his solace, his delight." "No, my dear little modest Harriet" serves to highlight Harriet's modesty, which subtly adheres to the ideal of modesty since it minimises her arrogance or boastfulness and emphasises her humility.

6. Generosity Maxim

"Not for the world," said Emma, smiling graciously, "would I advise you either way. <u>You must be the best judge of your own happiness</u>." Here, Emma emphasizes Harriet's autonomy while downplaying her own role in giving advice.

The Analysis of Feminist Euphemism in Emma by Jane Austen According to Short's Formal Deviation Framework

1. Compounding

"a woman always imagines a woman to be ready for <u>anybody</u> who asks her," The expression "anybody" combines simple elements to convey the idea of indiscriminate availability.

2.Functional Conversion

"to be very strange to be in different kingdoms" The phrase employs "strange" in a non-traditional manner to describe a feeling rather than a state of being.

3. Neologism

"But I cannot imagine how I could be so off my guard." Another instance is "off my guard," which innovatively conveys a lapse in usual caution or awareness.

4. Archaism

"the property, the charge, the consolation, the fondling of her grandmother and aunt" This expression reflects an older form of expression that emphasise the historical and social context of the period.

5. Nonce Formation

"a taste of such enjoyments of ease and leisure" is a novel construction that highlights the character's anticipation of a specific lifestyle change.

Table (1) The percentages of Euphemistic occurrence in the Two Novels as they are conducted from the analysis

Jane Austen's *Emma* (1815) Novel	Leech's Politeness Principles	99. 97 %	Virginia Woolf's *To the Lighthouse* (1927) Novel	85. 97%
	Lexical Deviations	100 %		79.95 %
	Grammatical Deviations	77 %		60 %
	Semantic Innovation	99. 96 %		77.96%

THE CONCLUSIONS

By analyzing feminist euphemisms in Virginia Woolf's *To the Lighthouse* (1925) and Jane Austen's *Emma* (1815), we are able to identify specific stylistic and thematic techniques that each author used to address feminist issues. This comparison study reveals how each writer's use of euphemisms reflects their larger narrative ambitions and feminist ideas. It does this by drawing on Leech's politeness rules, Short's linguistic deviation model, and Warren's semantic innovation approaches.

Thus, notable distinctions emerge between Jane Austen and Virginia Woolf's use of language in addressing feminist topics, as demonstrated by their treatment of euphemisms in *Emma* and To *the Lighthouse*. Woolf's modernist innovations offer a more nuanced exploration of female concerns, while Austen's euphemisms reflect the social conventions and limitations of her time. These variations highlight the evolution of feminist discourse and the impact of stylistic and linguistic choices on literary expression. Consequently, through their distinct approaches to language, Austen and Woolf provide valuable insights into their respective feminist perspectives and the broader literary-historical context.

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APPENDIX

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https://www.google.iq/books/edition/To_the_Lighthouse/BQjtK_H-TQoC?hl=en&gbpv=0