



A Critical Discourse Analysis of Language and Power in George Bernard  
Shaw's "Arms and the Man"

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Abstract:

Critical discourse analysis (CDA) is gaining popularity as an interdisciplinary method for understanding different types of discourses. By focusing on a literary discourse example, this study examines the idea of critical discourse analysis, its many dimensions, and techniques that may be utilized for discourse analysis to gain a critical understanding of the chosen text. "Arms and the Man" by George Bernard Shaw which is a political and social play is chosen for this study since it displays various social views and attitudes towards the notion of war and love. It was written after The Serbo-Bulgarian War in 1885. The study tries to show the notions of the power of war and love since the play has shown many contrastive ideas of social and political issues. It reflects Shaw's views against war and heroism. It aims to show the ideological and powerful meaning which is embedded in their discourse. Excerpts, including both male and female speeches, are chosen randomly to be analyzed. On analyzing the data, the study uses Fairclough's Dialectical Relational Approach "three-dimensional model". Based on the data analysis and the theoretical part, the research shows that the data structure texts are very important for discovering the ideologies. It also shows power domination of women over men as the main theme of the study.

**Keywords:** CDA, Language power, ideology, Dialectical Relational Approach, superiority.



تحليل الخطاب النقدي للغة والسلطة في مسرحية "السلاح والرجل" لجورج برنارد شو

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المستخلص :

يكتسب تحليل الخطاب النقدي شعبية واسعة باعتباره وسيلة متعددة التخصصات لفهم أنواع مختلفة من الخطاب. فمن خلال التركيز على الخطاب الأدبي كأ نموذج، تبحث هذه الدراسة في فكرة تحليل الخطاب النقدي وأبعاده المتعددة والاليات المستخدمة لتحليل الخطاب وذلك للوصول الى فهم نقدي للنص المختار. تم في هذه الدراسة اختيار "السلاح والرجل" للكاتب جورج برنارد شو وهي مسرحية سياسية واجتماعية تعرض وجهات نظر ومواقف اجتماعية مختلفة تجاه فكرة الحرب والحب وقد تمت كتابتها بعد الحرب الصربية البلغارية عام ١٨٨٥. تحاول الدراسة الحالية إظهار مفاهيم سلطة الحرب والحب حيث تظهر المسرحية العديد من الأفكار المتناقضة حول القضايا الاجتماعية والسياسية وتعكس آراء شو ضد الحرب والبطولة و تهدف الدراسة أيضا إلى إظهار المعنى الأيديولوجي والقوي المتأصل في خطابهم.

تم اختيار المقتطفات عشوائياً لتحليلها وتضمنت خطاب الذكور والإناث. تستخدم الدراسة منهج فيركلاف الجدلي العلائقي "أنموذج ثلاثي الأبعاد" في تحليل البيانات. واعتماداً على تحليل البيانات والجزء النظري، أظهر البحث أن نصوص بنية المعلومة مهمة جداً لاكتشاف الأيديولوجيات وتفوق سلطة النساء على سلطة الرجال كموضوع رئيس للدراسة. الكلمات المفتاحية: تحليل الخطاب النقدي، سلطة اللغة، الأيديولوجيا، المنهج العلائقي الجدلي ، التفوق.

### Introduction:

Critical discourse analysis is a field that studies both written and spoken versions. It aims to uncover the discursive sources of power domination or quality. It assesses how the discursive foundations are preserved and copied within a social, political and historical context (Bukhari and Xinayang, 2013: 9). On studying a discourse role in a society, the attention is paid to the group relations, their power and dominance. It is



interested in the way those elements are produced or reproduced by society through text or talk ( Van Dijk, 1995: 18).

On doing critical discourse analysis of Shaw's "*Arms and the Man*", the paper tries to describe the elements of discourse based on Fairclough's three -dimension model. It endeavors to find out the role of discourse in building ideologies and beliefs concerning the play texts. It will describe the text, discourse and context together in order to arrive at full understanding of these ideologies.

### 1.1 Critical Discourse Analysis

Critical Discourse Analysis(CDA) and political discourse are linked to each other by their political goals, which entail an unequal distribution of economic, cultural, and political benefits, particularly in modern countries. (Caldas-Coulthard and Coulthard, 1996:15). Any political activity must include a discussion of the condition of political language use. This is due to its ability to report on and change the social structure as a result of its cultural effect. The basic objective of critical discourse analysis is implied by this notion. It reveals the misinterpretation of intertextual and recontextualized causes-and-effects relationships (Dirks, 2006: 103).

Critical discourse analysis is concerned within the role that is played by discourse in the reproduction and challenge of dominance (Liu, 2005: 18). This role is best defined by ideology which includes the relation between the texts' meaning and the social relation of power and dominance. However, ideological discourses uncover the relation between their meaning and social relations of power (Fairclough's, 2010:79). In other words, CDA attempts to show how ideology is created by discourse, and the way discourse conveys one's ideology. Ideology, then, "is a set of mental beliefs shared by certain groups or institutions about a given phenomenon or any social concept. It, then, represents the socially identified or mutual opinions." (Darweesh and Abdullah, 2016: 89). The power and ideology entrenched in political speech are also exposed through CDA. It elucidates the manner in which language is used to express convictions and identity (Chen, 2018: 966).

### 1.2 Some Concepts Associated with Critical Discourse Analysis

#### 1- Language

Discourse analysis mainly pertains to language in use. Moreover, the study of discourse is inextricably linked to the study of language in practice since it is difficult to describe language systems without the commitments or purposes which those systems are planned to serve (Brown and Yule, 1983:1).



## 2- Text and Discourse

For critical discourse analysts, "discourse" is a type of social activity which is created and recreated by further social practices. It also has a dialectical link with other social characteristics that both reforms and reflects societal systems. Language as a form of discourse includes both a form of action which is represented by people's attempts to change the world and a form of action which is positioned historically and socially in dialectical relationship with other society aspects (Jorgensen & Philips 2002: 61-62).

The text is the main concern of discourse analysts since it is the application of language. The analysts concern contains both the text function and the text structure. They analyze written texts or copies of spoken or mechanically signed speech rather than depending on their own intuitions about grammatical possibilities. In addition, they attend to the way sentence structures are played and affected by the social and linguistic context where they are deployed (Jhonstone & Eisenhart, 2008: 8).

The text and discourse connect exclusively to the sentence and discourse, in that the text is a counterpart to a sentence and discourse is identical to utterance. The term text is used to refer to written conversation, whereas the term speech refers to oral dialogue. Both text and talk are viewed as contextualized since they are forms of discourse. At the same time, the context features often determine or influence certain elements in the linguistic structure of text (Chilton & schaffner, 2002: 16). As a result, most critical discourse analysts consider discourse to be a text in context, with focus on the social, political, historical, and cognitive contexts. (Flowerdew and Richardson, 2018: 53). The linguists classify the dimensions of context into; micro, meso, and macro (Ibid).

## 3- Ideology

Ideologies are depictions of various elements of life that help to develop and sustain *power, dominance*, and exploitative relationships. They may be trained in methods of becoming identified and analyzing texts, as well as enacted in ways of interaction. In order to reach a comprehensive structure for *social analysis*, Fairclough explores the formation of meaning. He focuses on the interaction between texts, institutional production processes, and the background of social structure. For him, discourses serve an ideological job by normalizing power inequalities, which are achieved through the institutional structure of society (Reddy, 2000: 412).

Ideologies tend to produce different social functions, since they protect the individuals' interests and resources, serve and manage their goals in



organization, social practice, in their daily social life. These functions are described in terms of sociology. They are considered as conditions for the groups' existence and reproduction rather than for individuals only (Van Dijk, 1997: 138).

Context has an influential role in constructing ideology (Cyawali, 2020: 3). CDA's shared goal is to deconstruct ideologies and power structures by the systematic and predictable analysis of semiotic evidence, whether written, spoken, or visual (Wodak and Meyer, 2009: 3).

#### 4- Power

The central notion or concept of CDA is power. CDA frequently examines the words of strong people who are accountable for inequities, dominance, and power abuse of one group over another (Wodak and Meyer, 2009:10).

The main concern of CDA power as the term concerns social and political life, rather than every use of the word power. Power is a too inclusive term to serve as a synonym for political(Champin, 1971: 9- 13). The concept of power encompasses both the relationship between differences and the impact of those differences on social order. Language is enmeshed with social power in various ways due to the continuous unity of language and other social concerns: (Wodak and Meyer, 2009: 9)

- 1- Language guides and expresses power, and it is implicated whenever power is contested or challenged.
- 2- Power and language are diametrically opposed; power is not always produced from language, but language may be used to dispute, undermine, and change power distributions.
- 3- In a hierarchical social system, language provides a highly defined vehicle for generating power differences (Ibid).

#### 1.3 George Bernard Show and Arms and the Man

G. B. Shaw (1856-1950), was a powerful figure in his time, described his public honestly; an issue that drew early criticism. However, he developed a reputation as an anti-romantic in his society later on. Literature is a mirror of society, and Shaw's writings beautifully portray this. He was so much influenced by *Henrik Ibsen*, who founded modern realistic theater, so as to heighten consciousness of certain vital social concerns. Sensitizing the audience, was a big influence on Shaw when it came to writing plays (Siddiqui and Raza, 2012:45)



Shaw's play "Arms and the Man" is one of his earliest works. It seems to be lighthearted, yet it conveys a thoughtful message. It is both hilarious and thought-provoking. Laughter and solemnity are juxtaposed in this scene (Ibid:45) The theme of the dramatist's attention in "Arms and the Man" is the resurgence of barbarism and militarism which raises its terrifying head from time to time to cast doubt on civilization's reality (Shaw, 1990: 10).

The play's title is derived from Virgil's epic work The Aeneid's first life. "Aeneid" was written in 19 B.C., which begins with "Of arms and the man I sing, Virgil extolled war and Aeneas' valorous exploits in the battlefield". Shaw's goal in "Arms and the Man", however, is to deconstruct the idealistic notion of war by depicting it in a more representative light, devoid of the belief that destruction and death have occurred to the magnitude of the situation (Singh and Arjun,2013 :3) The Serbo-Bulgarian War inspired Shaw to write "Arms and the Man". The Serbo-Bulgarian War began on November 14, 1885, when Serbia and Bulgaria declared war on each other and lasted until November 28, 1885. On March 3, 1886, the final peace treaty was signed in Bucharest, Romania. European powers recognized Bulgaria's unification on September 18, 1885, as a result of the conflict (Hasim, et al.2015 :4).

## 2.1 Research methodology

### Norman Fairclough's Dialectical Relational Approach:

The most renowned person in critical discourse analysis and theory of social transformation is Norman Fairclough (1992). Fairclough states that any kind of discourse is an echo of social practice but as social practice, it is changeable due to ideologies. The changeability can be recognized clearly in Fairclough discourse representation. Consequently, he proposes a three dimensions model that links to three processes. He declares, according to that variability of discourse, that the analyst would involve mostly in the description and interpretation processes (Young and Harrison, 2004: 265).

Those three dimensional models are basic methods for perceiving and studying discourse (Blommaert, 2005: 29).

### 1-Text Analysis

The first level is called "*discourse-as-a text*". It is the level where the analysis goes hierarchal to analyze: First, the linguistic structures and the organization of the concrete instances of discourse, such as lexical selections and forms in vocabulary like metaphor and lexical selection. Second; grammar in terms of transitive processes and modal verbs. Third, Cohesion,



which includes: conjunctions and different lexical organizations. It is a descriptive level since the researcher adopts the excerpts forms of dialogues in his description, whereas the interpretation process depends on the participant's arriving at some kind of understanding of discourse. The discourse explanation is based on the social theory that is adopted by the researcher in order to expose the ideological foundations of the interpretative methods (Blommaert, 2005: 30).

## 2- Discourse Practice

The second dimension is called *discourse-as-discourse practice*. According to Fairclough, discourse is the exchange of physical linguistic artifacts such as specified texts or text types which are generated, transmitted, disbursed, and so on because discourse encompasses the production, circulation, distribution, and consumption processes in society. This dimension means that after analyzing the *vocabulary, grammar, cohesion, and text structure*, special attention should be given to speech activities; *coherence and intertextuality*. Discourse practice is better to identify in the intertextual analysis (Blommeart, 2005: 29).

### 2-2 Intertextual Analysis

The concept of intertextuality means text production or the productivity of the text. It is the method through which texts can be converted to previous texts or current norms restructured *genres, discourse* in order to generate new ones. This text productivity is socially limited, confined, and conditioned by power relations rather than accesses to people as an unlimited space for text-based innovation (Fairclough, 1992: 270). Fairclough distinguished between manifest intertextuality and interdiscursivity or constitutive intertextuality as stated below :

- 1- Manifest Intertextuality: it occurs when certain other texts are explicitly referenced inside the current text and are clearly identified or cued by characteristics on that text's surface, such as quote marks (Parham, 2016: 868).
- 2- Constitutive Intertextuality or interdiscursivity: It denotes that the texts contain a variety of components such as discourse kinds, *register, style*, and generic norms. It is the most important feature in the representations of speech, namely how quoted statements are chosen or modified in context (Weigand, 2008: 278). However, intertextual analysis is built through utterances and social perspective relations that



appear from the nature of the channel of communication of texts rather than from the minds of individuals. the following folds Show Fairclough's division of intertextuality (ibid).

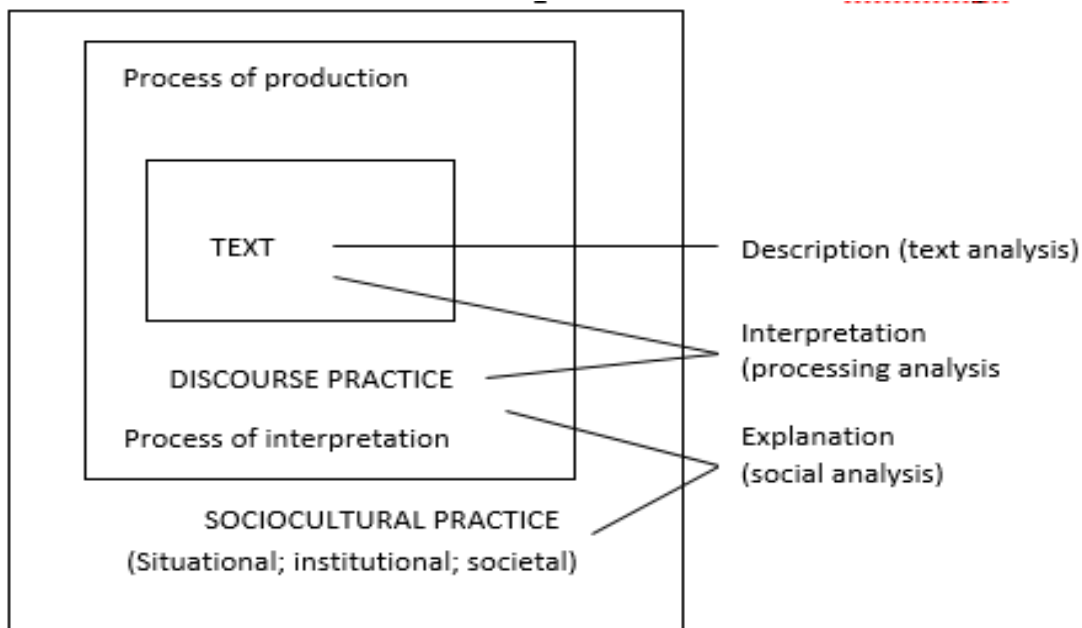


Figure 1: Fairclough's approach to critical discourse analysis, (Adopted from Fairclough, 1995: 98).

### 3- Social Practice

It is the main level of analysis; Most CDA categories are common goals are to investigate the way discourse constructions are organized in the reproduction of social power. Fairclough (1995: 159) states that some factors from the context of discourse practice are included in social practice especially, the contexts which might be socioeconomic, ideological, or cultural. According to Fairclough, the analysis can be carried out to any level of discourse that might be connected to the event understanding (Sheyholislami, 2001: 9).

Regardless of whether medium "discourse modality" is used, we may argue that many subjects that critical discourse analysis deals with include the unequal or prejudiced treatment of individuals like the differences between region, ethnicity, sexual identity, class, social or socioeconomic position such as; nationality, immigration status, and prejudices. It also addresses the usage of words in this context, discourse and other semiotic





phenomena used by organizations such as the wall, the street, governments, and the media to win or maintain power, or persecute minorities (Catalano & Waugh, 2003: 3-4).

## 2.2 Data Analysis

The data are a number of scripts chosen randomly to be analyzed. They include both male and female speeches. These excerpts are taken from Shaw and Lockhars' book 1931 Arms and the Man. In order to conduct the study. The study follows Fairclough's method. Text analysis of the excerpts is built on the grammatical, vocabulary, and text structure. Text analysis is a key element to discover the ideologies under the text. The discourse practice would include the intertextual analysis of the text by means of manifest and constitutive intertextuality. The third dimension is about the social view of the text.

### Excerpt number one

*“MAN. Well, I don't intend to get killed if I can help it. (Still more determinedly.) Do you understand that? (He locks the door with a snap.)”*

*“RAINA “(disdainfully). I suppose not. (She draws herself up superbly, and looks him straight in the face, saying with emphasis) Some soldiers, I know, are afraid of death”.*

*“MAN (with grim goodhumor). All of them, dear lady, all of them, believe me. It is our duty to live as long as we can, and kill as many of the enemy as we can. Now if you raise an alarm—“*

*“RAINA (cutting him short). You will shoot me. How do you know that I am afraid to die?” (P:6-7)*

### Text analysis

In the first act, Raina appears as a romantic woman, proud and admired by her rich family. She has romantic ideas about war and love. She gets her knowledge through reading Byron and Pushkin books and novels. Bulntschli (Man) is a man of war who has joined the Serbo\_ Bulgarian War for money. He takes the war as a job that is why it is unnecessary to get killed. The use of simple sentences shows the difficulty of a situation. It leads to a conflict between the two speakers. These simple sentences are

- 1- Do you understand that?
- 2- I suppose not.
- 3- You will shoot me?

Other types of sentences are used variously. The negative and conditional sentences "Well, I don't intend to get killed if I can help it" clarify the man's



intentions; that is why he runs out of the battlefield and climbs into Raina's bedroom. Actually, he did not want to be killed if he could get help. He emphasizes his speech too, that " It is our duty to live as long as we can, and kill as many of the enemy as we can" Raina, who has such glory ideas about war, is so surprised at his speech. She replies by excluding other soldiers who are not afraid. She uses the quantitative pronoun "some" in "Some soldiers, I know, are afraid of death". The table below shows the text elements:

Table 1: Text analysis

Vocabulary	Text structure									
Lexical selection: some soldiers, death. Adverbs: now, well, as long as.	The text builds on compound and complex sentences. Negative sentences are used, in addition to simple sentence									
Grammar:										
Transitivity										
1- <i>I don't intend to be killed</i>										
2- <i>you know that I am afraid to die.</i>										
Modality										
1- <i>you will shot me</i>										
Cohesion:										
Conjunction										
them	If	and	That	you	we	him				
Lexical organization										
Afraid of death, afraid to die										

### Discourse Practice

The intertextuality of the text has raised from the relation between the speakers' (Rania and Man) viewpoints about the soldiers' nobility. The text performs are based on the woman's norms and beliefs which come in contrast to the man. It reveals the power of women's ideas about soldiers. In addition, her hero (Sergius) is one of them. She is angry with the man's ideas that all



soldiers are the same. There is conflict between what the woman supposes and what the man does. The text is vocalized with powerful words and expressions " do you understand that?" , " How do you know that I am afraid to die?" and " Now, if you raise an alarm-."

The conversation is improvised more than to be formal, though the speakers are at their first meeting. The text shows its ironic aspect. It is an ironic scene where a war conversation takes place in a lady's room. The fugitive officer shows his real position from his early appearance. The discourse of this excerpt is informing. It addresss Shaw's audience that war is nothing but to save life.

### Socio- cultural practice

Shaw's audiences are frustrated at the opening scene. There is a small laughter at the fugitive soldier who leaves the battlefield because of his fears of death. It is also a comic scene, while the Serbian officer was chased by Bulgarian officers; that takes place in the house of the Bulgarian major Pettkof.

### Excerpt number two

*RAINA. Have you ever seen the opera of Ernani?*

*MAN. Is that the one with the devil in it in red velvet, and a soldier's chorus?*

*RAINA (contemptuously). No!*

*MAN (stifling a heavy sigh of weariness). Then I don't know it.*

*RAINA. I thought you might have remembered the great scene where Ernani, flying from his foes just as you are tonight, takes refuge in the castle of his bitterest enemy, an old Castilian noble. The noble refuses to give him up. His guest is sacred to him. MAN (quickly waking up a little). Have your people got that notion?*

*RAINA (with dignity). My mother and I can understand that notion, as you call it. And if instead of threatening me with your pistol as you did, you had simply thrown yourself as a fugitive on our hospitality, you would have been as safe as in your father's house.*

*MAN. Quite sure?*

*RAINA (turning her back on him in disgust.) Oh, it is useless to try and make you understand.(p:17-18)*

### Text analysis

The text contains a number of compound and complex sentences, that are descriptive and informative and are both interrogative and affirmative. They show Raina's knowledge of what she has read of fiction and books;



She asks Bluntchli if he has seen the opera of Ernani?. The question is replayed negatively "then I don't it". She returns again to explain to him:

- 1- " I thought you might have remembered the great scene where Ernani, flying from his foes just as you are tonight, takes refuge in the castle of his bitterest enemy, an old Castilian noble. The noble refuses to give him up. His guest is sacred to him."
- 2- "And if instead of threatening me with your pistol as you did, you had simply thrown yourself as a fugitive on our hospitality, you would have been as safe as in your father's house."

Bluntchli ironically refers to what she explains about Ernani by using elaborating conjunction "that notion". The text is cohesive, it uses several kinds of nominal and substitutive cohesive devices respectively like; "the one, it, his, him, our". Table 2 clarifies the structure of the text

Table 2: Text Analysis

Vocabulary		Text structure									
Lexical selection: red velvet, soldier's chorus, bitterest enemy,		The text includes three interrogative and two negative sentences. Compound and complex sentences are also used.									
Grammar:											
Transitivity											
<ol style="list-style-type: none"> <li>1- Ernani takes refuge in the castle of his bitterest enemy</li> <li>2- The noble refuse to give him up.</li> <li>3- His guest is sacred to him.</li> </ol>											
Modality											
1- <i>My mother and I can understand that notion</i>											
2- <i>You would have been as safe as in your father's house.</i>											
Cohesion:											
Conjunction											
And	That	The noble	Me								
Lexical organization											



Opera of Ernani, old Castilain noble

Discourse practice

The text is vocalized strongly and romantically. It is produced in relation or in reference to another text which is the opera of Ernani (Verdi's opera based on the historical play Hernani by Victor Hugo). She refers to the similarity of a scene where Ernani has taken refuge in his enemy's castle , and to his current situation. She behaves as noble as an old Castilian. This action refers metaphorically to Rain's high class. It also denotes Raina's romance that she can save him without threatening her with his pistol. The text represents some of characteristics of educated and rich people. It shows the speakers knowledge of both lifesaving from the part of Bluntchli and the wisdom decision of Raina to secure him.

Socio cultural practice

The text is a reflection of other texts and social views. The relation of opera of Ernani to woman attitudes denotes power and nobility. It shows the social position of the young lady to choose such an example. Raina is a young lady, but she has royal feelings and thoughts. She is a strong woman who can hide a fugitive soldier in her room. She is also romantic on her part.

Excerpt number three

Louka, smoking a cigarette, is standing between the table and the house, turning her back with angry disdain on a man-servant who is lecturing her. (p:20)

Text analysis

The text has been taken from act two. It is a part of a long description at the act opening. It is made up of two complex sentences and text is structured in accordance with Louka's character. It describes her character and personality, her standing and looking. Louka is a woman servant in major Petkoff's house. Shaw draws a different picture of servants. The descriptive noun phrases "smoking cigarette" and "turning her back" clarify the contrast notion of servants which are supposed to be full of obedience. The discourse of text refers to Shaw's negative attitudes towards the social class division as well as the servant ability to reveal and disdain the way of life.

Table 3: Text Analysis



Vocabulary	Text structure
Lexical selection: smoking, turning, <i>the table, the house.</i>	The text includes two compound sentences
Grammar:	
Transitivity	
Louka is standing between the table and the house.	
Modality	
Cohesion:	
Conjunction	
her	A man
Lexical organization	
<i>A man-servant who is lecturing her.</i>	

### Discourse practice

The text is vocalized negatively and satirically. It shows the way servants appear to be. It is in contrast to what society supposes. Louka is a strange servant who wants to raise herself to a high rank. The text is carried out by the writer through his intentions to show a new picture of servants after the war.

### Socio cultural practice

Shaw's presentation of the servant has provided his realistic view. It is merely an artificial sense of servants that we see. He shows the inner self of deviation of the social rank division. He adds to the play a sense of victory and power by the servant character "Louka". Louka's character represents the reality of life and humans' real identity regardless of their position.

### Excerpt number four

LOUKA. How easy it is to talk! Men never seem to me to grow up: they all have schoolboy's ideas. You don't know what true courage is.

SERGIUS (ironically). Indeed! I am willing to be instructed.

LOUKA. Look at me! how much am I allowed to have my own will? I have to get your room ready for you—to sweep and dust, to fetch and carry. How



could that degrade me if it did not degrade you to have it done for you? But (with subdued passion) if I were Empress of Russia, above everyone in the world, then—ah, then, though according to you I could shew no courage at all; you should see, you should see.

SERGIUS. What would you do, most noble Empress?

LOUKA. I would marry the man I loved, which no other queen in Europe has the courage to do. If I loved you, though you would be as far beneath me as I am beneath you, I would dare to be the equal of my inferior. Would you dare as much if you loved me? No: if you felt the beginnings of love for me you would not let it grow. You dare not: you would marry a rich man's daughter because you would be afraid of what other people would say of you (p:55-56).

#### Text Analysis

The text is a description of the idea of great love and ability. It is full of lexical selections and metaphors. It has been selected in accordance with Louka's, the female servant, inner state and her way of description of the great love ( as she states). It reveals her ego manner. Powerful noun phrases like " schoolboy's ideas, true courage, empress of Russia" are used by Louka to convey her power as a woman who can do what she wants in spite of her low class "a servant". The text has been metaphorically built, Louka criticizes Sergius's fears and ideas by means of conditional sentences " Would you dare as much if you loved me?" and ": if you felt the beginnings of love for me you would not let it grow." The table below presents a description of the analysis.

Table 4: Text Analysis

Vocabulary	Text structure
Lexical selection: schoolboy's ideas, true courage, empress of Russia	The text includes four exclamation sentences. It contains all the sentence types, since it is a representation of certain circumstance like ; Louka's love view.
Grammar:	
Transitivity	
	1- Men never seem to me to grow up. 2- I allowed to have my own will.



3- I have to get your room ready for you.

### Modality

- 1- *You would do most noble empress.*
- 2- *Could that degrade you.*
- 3- I could shew no courage at all
- 4- You should see, you should see.
- 5- I would marry the man I loved
- 6- You would be as far beneath me.
- 7- I would dare to be the equal of my inferior.
- 8- You would not let it grow
- 9- You would marry a rich man's daughter.
- 10- You would be afraid.
- 11- Other people would say of you.

### Cohesion:

### Conjunction

me	they	You (more than eight times)	my	The man	and						
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### Lexical organization

Rich ma's daughter, afraid of what other people would say.

### Discourse Practice

The dialogue is full of strong meanings. It represents clear pictures of social rule deviations. It is vocalized with challenging ideas and thoughts. The text has inserted a clear example of the Empress of Russia. She (Louka) refers and compares herself directly to the noble empress. She is a revolutionist woman. She stands strongly whether she is a servant or empress of Russia, she would do what she wants. She would take the man who she loves, regardless of her social class. Her words are attractive and important. She can do what the man is unable to do " *because you would be afraid of what other people would say to you*". Louka's speech is ironic, it subsumes negative sentences which convey different meanings and ideas " though according to you I could show no courage at all; you should see, you should





see.". *the negative of the sentence means the opposite, it refers instead that she has enough courage to do as any man has.*" which no other queen in Europe has the courage to do" in this sentence, she criticized both high and low social class, what a man if he didn't dare to win his beloved.

The speech is challenging on the part of speaker "Louka". It stands against the normal point view of society. It shows the servants' way of thinking and the people's positive reaction towards such a notion.

### Social Cultural Practice

The text is argumentative. It shows the social negative attitudes towards class division which is represented by Louka " the revolutionist woman".

### 3.1 Results Discussion

A critical study of *some excerpts of Arms and the Man* has shed light on several issues of the society at the time after the war. Through the investigation of Fairclough's method, the results as follows:

#### 3.1.1 Results of Text Analysis

It appears that the texts are made of various sentence types. They are immediately used at the same level of female character. They try to explain and clarify their ideas and their acquired knowledge. In Excerpts no.1, 3 and 4, compound and complex sentences are used to give more information and details. Simple sentences are used respectively. In the case of grammar, the result shows that the number of modal sentences are more than transitive ones. They carry the future sense concerning the play events, especially in the excerpts of act 2. For Louka, she wants to be a lady who belongs to the high class. She talks with conditional sentences, if I was....., I would..... Her speech relates to her future intentions which comes truly at the end of the play.

As for the discourse texts, they are cohesive and understandable. Many conjunctions are used, including linking words and references. Substitution words are also used to substitute the previous ones, as in the case of personal pronouns (subjects and objects). The texts excerpted sentences are arranged cohesively and coherently, which makes them easy to interpret.

#### 3.1.2 Results of Socio cultural Practice

Based on the text analysis , the social analysis of discourse arrives at the following beliefs and ideologies:



### 1. Humiliation of war

The idea of war has been destroyed. It has been discussed in a lady's room in Bulgaria as against war plans and orders. Shaw has humiliated the great idea of war through the character of Bluntschli. Shaw portrays Bluntschli as a soldier who fights only when necessary and is willing to flee the war if necessary. Hunting, attacking, or killing rather than soldiering is, at times, foolishness, because in most circumstances, even the troops themselves have no idea what they are fighting for (Uddin & Karmakar, 2020:55). Excerpt 1 presents this idea clearly. It shows that the first dialogue of war has taken place between the young lady "Raina" and the fugitive soldier "Bluntschli". It is shameful though for a woman to participate in a war discussion.

### 2. The woman superiority

The analysis of data shows that women appear to be equal to men. They share war ideas with men. They have the same ability as men concerning brave works. Excerpt no 4 "*If I loved you, though you would be as far beneath me as I am beneath you, I would dare to be the equal of my inferior. Would you dare as much if you loved me?*" reveals Louka's power, whatever her low class position is. She refuses the soul of servant rather she sees herself as Raina. Her inner self and revolution appear clearly in the way she sits (excerpt 3) and smokes cigarettes in addition to her disobedience to her young mistress.

### Conclusion

Based on the theoretical background and the data analysis, the study had arrived at the following concluding:

- 1- Show's characters are his spokespersons especially, Bluntschli, Sergious, Raina, and Louka. His male and female characters have explained the reality and destroyed the sense of romanticism and heroism ( Bluntschli to Raina and Louka to Sergious).
- 2- Power is practiced mainly by female characters in their attempts to show their brave and strong ideas.
- 3- The text analysis and discourse practice are two processes to achieve society's role and trends.
- 4- Women's superiority and the humiliation of war are two ideologies that are uncovered by data analysis.



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