

دراسة تداولية بلاغية للاستعارات في مسرحية ستيفن بولياكوف "حقول الفراولة"

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**Tropes in Stephen Poliakoff's "Strawberry Fields": A
Pragmarhetorical Study**

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Abstract

This study fulfills a pragmarhetorical analysis of tropes in one of Poliakoff's British plays that highlight how fascist movements affected people's behaviour in late 1977. It mainly aims to find out which type of fascism is mostly used throughout the play; how fascism is manifested in the play and how it affects people's choice of words in terms of their choice of rhetorical tropes that they use; which rhetorical devices used in the play. It is hypothesised that classical fascism is the type of fascism that is most used in the play; fascism has been manifested implicitly and explicitly throughout the play; repetition, simile, metaphor, and dysphemism are the rhetorical devices used in the play. Using an eclectic model for the analysis, made up of Harris's rhetorical devices (2008). After analyzing the data, the study comes to some conclusions: classical fascism is the type of fascism mostly used in this play; fascism is manifested explicitly; repetition and simile are the most rhetorical devices used in the play, and the symbol is the least device used in the play.

Keywords: Pragma-rhetorical, Fascism, Strawberry Fields, Tropes

المخلص

تُلبى الدراسة الحالية تحليلاً عملياً للاستعارات في إحدى مسرحيات بولياكوف البريطانية السياسية التي تسلط الضوء على كيفية تأثير الحركات الفاشية على سلوك الناس في أواخر عام ١٩٧٧. عرضت هذه الدراسة عدداً من الأسئلة المرتبطة بأهداف محددة من أهمها إنها تهدف بشكل أساسي إلى معرفة نوع الفاشية الأكثر استخداماً في المسرحية، وكيف تثبت الفاشية كأيدولوجية في هذه المسرحية وكيف تؤثر على اختيار الناس للكلمات من حيث اختيارهم للاستعارات الخطابية التي يستخدمونها باعتبارها إحدى السلوكيات التواصلية والتي ما يتم القيام بها غالباً عن قصد من قبل المتكلم من أجل تحقيق أهداف معينة، وما هي الأدوات الخطابية التداولية المستخدمة في المسرحية. ترتبط الأهداف المذكورة آنفاً ببعض الفرضيات، يُفترض أن الفاشية الكلاسيكية إحدى أنواع الفاشية الأكثر شيوعاً في المسرحية، وقد تجلت الفاشية بصورة ضمنية وصرحة خلال جميع مراحل المسرحية، التكرار والتشبيه والاستعارة واختلال الشخصية هي الأدوات البلاغية الأكثر استخداماً للتعبير عن الفاشية في هذه المسرحية السياسية. وإلتزام أهداف الدراسة والتيقن من فرضياتها اعتمدت على اعداد نموذج نوعي (تداولي) للتحليل، يتكون من ادوات هاريس البلاغية (٢٠٠٨).

بعد تحليل البيانات، توصلت الدراسة إلى عدد من الاستنتاجات: الفاشية الكلاسيكية هي النوع الأكثر استخدامًا في هذه المسرحية، تم التعبير عن الفاشية بصراحة ووضوح، التكرار والتشبيه هما أكثر الأدوات البلاغية المستخدمة في المسرحية، والرمز هو أقل أداة مستخدمة للتعبير عن الفاشية في المسرحية.

Introduction

Pragmatics and rhetoric have many commonalities in their orientation, regardless of their differences. They both analyze the relationship between human behaviour, situational context, and the underlying meanings behind language use. The chief emphasis of each is on language uses and functions in human interactions. The majority of pragmatics literature studies implied meaning and the intentions behind using certain linguistic strategies by language users in their conversational contributions. However, pragmatics usually ignores a range of negative issues underlying language use like discrimination, deception, unhealthy ideologies such as fascism and racism, vulgarity, harmony, and civilization. Whereas rhetoric focuses on the reasons that incite humans to use those strategies in the first place (Leech, 1983, p. 15). They complement one another to offer a comprehensive view of how language might be employed.

On the one hand, pragmatics is concerned with communicative intentions that are generated in order to elicit some forms of behavior from the target group. Rhetoric, on the other hand, is concerned with persuasive intentions that language users have, either explicitly or implicitly. In other words, it focuses on the ways that speakers employ to persuade the people they speak to (Larrazabal and Koorta, 2002, p. 235-6).

Fascism is a complicated and mutable political philosophy that rose to popularity in Europe in the late 1920s. Fascism is based on an ethnic separation between 'us' and 'them', a form of ethnonationalism at its most severe. Where members of an ethnic group attempt to exert military, political, and cultural dominance (Soucy, 1995). Fascism is defined as a kind of political behaviour characterized by a preoccupation with community decline, humiliation, or victimhood, in which a mass-based party of committed nationalist militants abandons democratic liberties and pursues redemptive violence and without ethical or legal restraints goals of internal cleansing and external expansion (Paxton, 2004, p. 218). The fascist ideology's principal goal is to develop a strong nation by valuing the country over its citizens.

As the ultimate purpose of fascism is to practice power over others, the researcher may devise the pragmarhetorical strategies that fascists employ during their speeches. Certain pragmatic can be used to show the speaker's ideology in order to expose a significant issue such as fascism (Mehdi, 2020, p. 124). One of these strategies is tropes also known as figures of speech, which are words or phrases that are meant to convey meanings other than what they literally suggest. Various frameworks for figures of speech are proposed in the rhetorical literature, however this study will use Harris' rhetorical devices (2008) framework. Harris' framework is made up of five different forms of figures of speech: metaphor, repetition, simile, symbol, and dysphemism. Metaphor: compares two distinct things by speaking of one in relation to the other (Harris, 2008, p. 33). Lakoff and Johnson (1980, p. 5) point out that a speaker uses metaphors to allow the addressee to interpret one word in terms of another where there is some association. Grice's theory of metaphor (1975, p. 34) argues that when a speaker speaks in a metaphorical fashion, he may flout the maxims of manner or quality and cause the hearer to hunt for implicatures.

Repetition: The act of repeating words, phrases, or entire sentences to emphasize them is known as repetition (Fischer, 1994, p. 15). It happens when specific words or phrases are repeated in specific texts in order to bring attention to a specific idea.

Simile: A simile is a figure of speech in which two items with very different literal meanings are compared based on their shared underlying characteristics, implying that they are similar in at least one sense. The term 'simile' means "resemblance and likeness" in Latin according to Fadaee (2011, p. 22), although the technical definition is "the comparison of two items with some similarities". The simile can be invoked in a variety of ways. To begin, when we compare one noun to another one, the simile is frequently begun by like, as in "The soul in the body is like a bird in a cage." Second, when one verb or phrase is contrasted to another, the word "as" is used: They remained constantly attentive to their goal, as a sunflower always turns and stays focused on the sun. A simile can sometimes be implied, such as Leslie has silky hair and the skin of an angel (Harris, 2008, p. 30).

Symbol: Shaw (1881, p. 367) defines a symbol as something that is used to represent something else, or regarded as something else. A symbol is a word, phrase, or expression that has complex linked meanings; in this sense, a symbol is considered as having values that differ from those of whatever is being symbolized. Furthermore, Perrine (1970, p. 211) defines a literary symbol as "something that means more than it is." It is an object, a person, a circumstance, an action, or some other item in the story that has a literal meaning but also indicates or reflects additional meanings.

Dysphemism is a term with an offensive meaning about the topic matter, the audience, or both. A dysphemism is a distinct form of speech that reflects a speaker's point of view or attitude toward the listener or group, as opposed to a form that is typical of the speaker's speech. As a result, marked forms are dependent on the speaker and social situation. Fear, disgust, hostility, and disdain can all be motivators for dysphemism (web source 1).

According to Yule (1996) pragmatics is the study of the invisible meaning or the speaker meaning, but even pragmatics may not be helpful when the language comes to hide some realities whether legitimate or not. To this end, a focus need to be directed towards the critical potential of pragmatics to uncover the ideologies and value orientations behind language use. Therefore, the present study focuses on rhetorical tropes to unveil the critical issues found in Poliakoff's "Strawberry Fields". This concept has not been critically investigated in literature in general and in contemporary political British plays in particular.

The present study raises the following questions:

What are the types of fascism used in "Strawberry Fields"?

How fascism is manifested in the chosen data?

What are the rhetorical devices that used in expressing fascism in the chosen play?

What is the most and the less rhetorical device used in the chosen data?

The study aims to identify the types of fascism that is appeared in "Strawberry Fields", finding out how fascism is manifested in the chosen play, shedding light on the rhetorical devices that used in the chosen play, and determining the most and the less rhetorical device used in the chosen data?

It is hypothesised that classical fascism is the type of fascism that is mostly used in Strawberry Fields, fascism has been manifested implicitly and explicitly through out the chosen data, repetition, simile, metaphor, and dysphemism are the rhetorical devices used in the play, repetition and simile are the most rhetorical devices used in the play, and symbol is the least device used in the play.

The present study is limited to Stephen Poliakoff's "Strawberry Fields (1977)" play.

Developing an eclectic model to analyze the chosen data qualitatively in accordance with the items found in the eclectic model and quantitatively by statistical tools.

The model

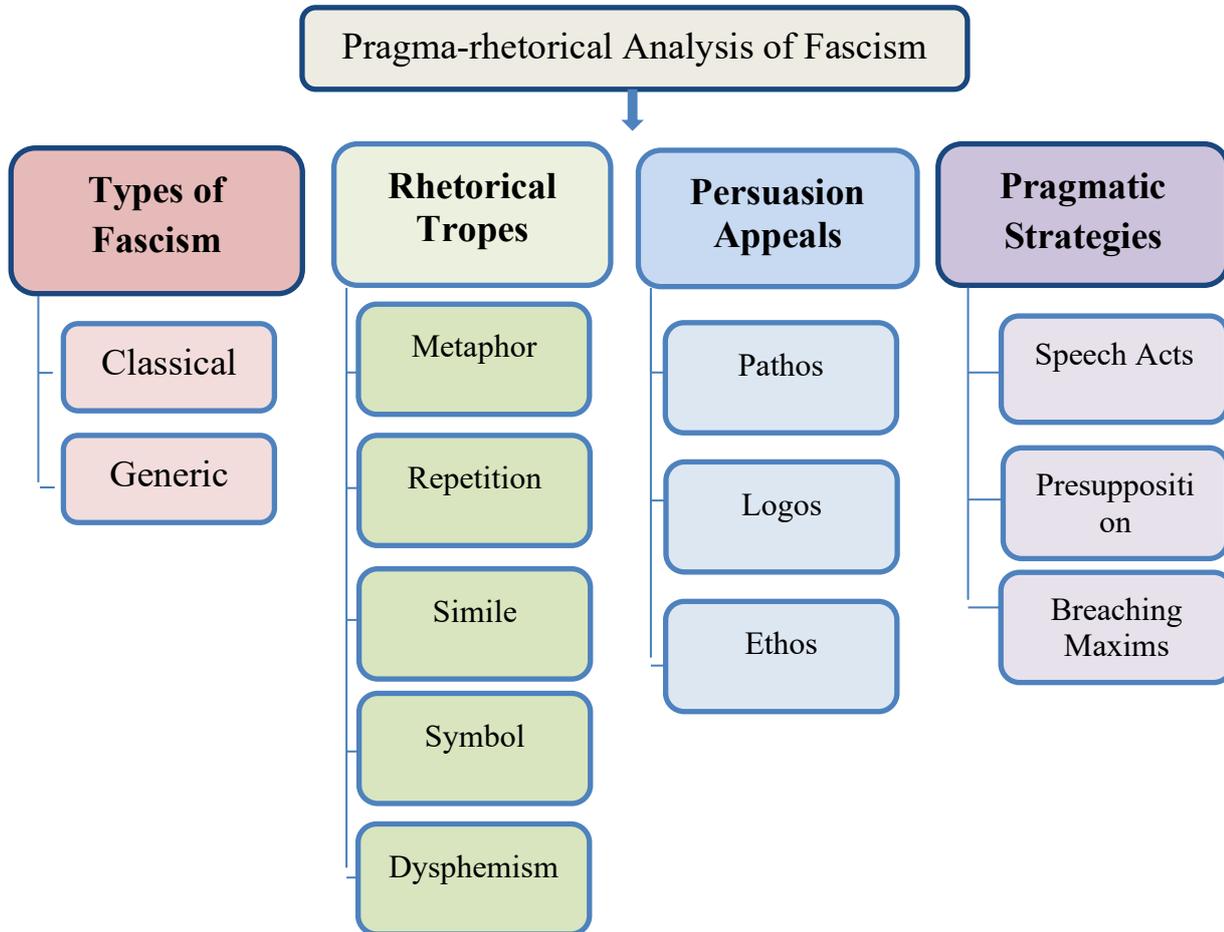


Figure (1): The Model of Analysis

The Analysis

The data is from the British play "Strawberry Fields" written by Stephen Poliakoff (1977). The study looks for some extracts from the play that bears a fascist ideology. Then, the utterances are analyzed to decide how fascism is manifested by those speakers to impart their mode of fascism.

Strawberry Fields was the opening production on 31 March 1977 of the Cottesloe, the NT's 'black box' studio theatre. Kevin and Charlotte, two twentysomethings who hardly know each other but have joined to take a van north. They belong to a minor political party, and their mission is to give publicity and collect donations from supporters along the road. The brief scenes serve as rest stops along the way. Apart from two high drama moments, the actions of the play are unimpressive, but a rising mystery regarding their identities, motives, and politics holds interest (Nelson, 2011, p. 6). Poliakoff himself has expressed worry about the environment. Indeed, writing in 1989, he attributed the fact that the play is 'regularly performed all over the world to its resonance with green issues and 'a European terrorism both from the left and the right'

(Nelson, 2011, p. xiv), postdating the play. In its 1977 context, the play resonated more with ‘the moment of the National Front, of racist demonstrations, of a minority Labour government lurching from crisis to crisis’ (Nelson, 2011, p. xiv).

Poliakoff’s discussion of topics in *Strawberry Fields* is set against the question of how seemingly harmless individual characters might, in given sociohistorical circumstances, get drawn into extreme beliefs and, indeed, violent action. Poliakoff has not written a ‘State of the Nation’ play analysing politically the rise of the extreme right in the United Kingdom. In contrast, as Bull (1994, p. 584) remarks, ‘Poliakoff’s is a theatre of individual gesture’. Poliakoff’s *Strawberry Fields* picks up on the dangers which can arise from individuals’ confusion when a progressive trajectory falters. Though the link to European history is not made explicitly here, Poliakoff is alert to the latency of fascist tendencies. This play is the most inclusive, powerful, and vivid literary scrutiny of the issues of racism, and fascism in Britain. The play has an important role in showing how the political circumstances at that time affected people behaviors by making them more aggressive. It also has a role in revealing discrimination against blacks. He puts the emphasis on people’s reactions to the economic, social, and political changes at that time which obliged them to take decisions and to act in one way or another.

The data consists of five extracts, each extract will be subjected to quantitative and qualitative analyses. The extract consists of one, two or more utterances in order to make the thought complete. This means that the unit of analysis is the utterance.

Extract 1

NICK: The English people’s party!!

KEVIN: Yes – that’s what we are.

NICK: What? All two of you. I’m afraid I haven’t heard of it. Is it new?

CHARLOTTE: Not all that new, no.

NICK: (begins to read the leaflet) Have you thought about England lately, England now . . . the ordinary long-suffering English people. Pollution . . . the length and breadth of England polluted, every river, every field! Pollution on a gigantic scale. Urban wastelands . . . the sad urban wastelands, disaster of our citycentres . . . too many people crammed together like mice. Leading to distressing violence, criminal town and population planning. Impersonal Government – ordinary people offered no chance or choice, crushed by impersonal government. The Mauling of the countryside – the countryside has been mauled . . . disastrous series of mistakes . . . the worship of the motor car . . . internal combustion engine eaten away the fabric of the country, the very fabric of ordinary people’s lives destroyed. Preserve. (He turns the page.) Preserve. Are you really distributing this?

This is pretty heavy isn’t it? Are you really distributting this?

CHARLOTTE: Yes

NICK: You two... Both of you together.

KEVIN: That’s right

(*Strawberry Fields*, 1977, Act 1, Scene 2, p. 12)

This scene takes place in the motorway heading to Hertfordshire. The participants are Charlotte and Kevin, who were resting on their way to Hertfordshire. They met Nick who asked for a lift. He questioned what is their van full of. Nick realized that Charlotte and Kevin belong to the English people’s party which is a minority political party, and they have many leaflets they intend to distribute; also they try to collect donations from supporters on their way. This political conversation reveals England’s recent situation due to political conflicts. The leaflet sends a message that harmless individual characters

of different sexes can be fascist since fascism refers to the deployment of mass movement against the revolution. The participants in this mass movement are usually an unorganized workers, the lower-middle class, the farmworker and retrograde sectors of the ruling class. In this extract the writer employs a language that is well fitted to convey his messages towards fascism in Britain. According to Fairclough (1989, p. 18-19), language is described as social practice so whenever people speak, listen, write, or read, they do so in ways which are determined socially and have social effects. Thus, Stephen uses language in a way which reflects his aims to explore the ideologies of the characters who represent certain party whether these ideologies are social, economic, or cultural. This leaflet reflects the time where England suffered from fascsim and racism which rampant in the country and in turn will be reflected on people's behaviour. This extract represents the use of fascism in the way certain people try to make a new political movement and intend to spread it all over the country.

Types of Fascism

The type of fascism used in this extract is classical fascism where a new political movement is growing during the inter-war period. It represents British fascism that is promoted by some political parties and movements in the United Kingdom. It is based on British ultranationalism and imperialism and had aspects of Italian fascism and Nazism both before and after World War II.

Pragmatic Strategies

Speech Acts

Locutionary act is represented by the production of the actual words uttered and denotes a meaningful linguistic utterance. The illocutionary act of the speech is to attract the audience attention to the political direction that the participants follow. The perlocutionary act here is to express the harsh outcomes of the inter-war period. Starting with speech act, the leaflet presents a series of the representative speech act of reporting to refer to what is happening in England lately. The characters use other representative speech act specifically (asserting to explain to the audience the political direction that the characters follow, and stating to inform audience about the situation in England recently).

Presupposition

Existential presupposition is used which refer to the existence of the entities named, and by using definite description such as possessive in the expression "*people's party*" as well as the definite article in "*The English people's party*" and demonstrative "*that*", "*this*". Structural presupposition is used by using the wh-question "*What*" and Yes/no question in "*Is it new?*", and "*Are you really distributting this?*". The quantifier "*every river, every field*" give raise and carry Lexical presupposition.

The Cooperative Principle

In reference to breaching the conversational maxims, the maxim of quality is flouted by using the expression "*the length and breadth of England polluted*" as a metaphor to indicate to every single place in England. Nick who is the speaker floutes the maxim of quantity by reading more information from the leaflet than the situation requires. While Charlotte and Kevin were informative enough, Speaking in relevant manner, telling facts and orderly. So they kept all Grice's maxims. Charlotte and Kevin opt out the maxim of quantity by not giving information about the political party they belong to.

Rhetorical Tropes

Simile is used in the expression "*many people crammed together like mice*". The author employs it when drawing parallels between two related concepts, he resembles people

with mice because of the poverty and pollution that England has experienced as a result of the war.

Persuasive Appeals

Pathos is used as an emotional persuasion through the extract to engage the audience emotions to the mode of life in England.

Extract 2

MRS ROBERTS: This is a quiet corner anyway – it's so big here. There's always a corner where you can be unnoticed. And there're hardly any black waiters, or black waitresses, which is extraordinary isn't it. But they don't seem to have them here.

(Strawberry Fields, 1977, Act 1, Scene 3, p. 15)

This scene happens on the motorway. Charlotte and Kevin went to meet Mrs Roberts to collect donations for their political party. Mrs Roberts as a lady in her late thirties shows a fascist behavior by holding a fascist belief that white people are superior to all other races and should therefore dominate society so she thinks that black people are spies and she tries to avoid them. This signifies the racial discrimination which leads to fascism. This clearly shows the concept of dominance which has been defined by Van Dijk (2008) as the use of social power by institutions, elites, or groups resulting in social discrimination and inequality that includes cultural, ethnic, class, political, gender and racial inequality (Bloor and Bloor, 2013, p. 85).

Types of Fascism

The type of fascism used in this extract is classical fascism where it embraces racial connotations by being opposed non-white and Asian immigration.

Pragmatic Strategies

Speech Acts

The representative speech act of reporting is explicitly issued in the utterance where Mrs Roberts reports the condition of this part of the country to Charlotte. It can also be interpreted as a representative speech act of stating in reference to the fact that English people dislike black people.

Presupposition

Existential presupposition is used by using the demonstrative "This". And the expression "where you can be unnoticed" to infer with the presupposition that the information after wh-word is known to be the case or a fact. Also structural presupposition is used by using comparison and contrast "but" which presuppose that black waiters/waitresses can be seen all over the country but not here.

The Cooperative Principle

Regarding breaching the conversational maxims, Mrs Roberts flouts the maxim of relation. Mentioning the black people is irrelevant to the quiet of the place. The speaker does not opt out any maxim.

Rhetorical Tropes

Dysphemism is used as a figure of speech, a marked form which expresses the speaker's view or attitude towards a group of people.

Persuasive Appeals

Logos is employed in the extract by referring to the logical fact that no black servants work there. Ethos is found also as Mrs Roberts considers herself a source of knowledge.

Extract 3

MRS ROBERTS: (opening the scrapbook) There's Mr Relph of course. The Relph case, you know, the case of his board, his notice, 'NO BLACKS ALLOWED TO BUY THIS HOUSE' you know about that of course. Then there's the piece about trouble at the comprehensive. A stabbing – a black boy did there. It's extraordinary what goes on, isn't it? I mean you notice it all the time, I'm not that particular, but you can't walk down the street without them running into you, hitting you and things, on Saturdays especially. Mostly black boys of course – but not all by any means I'm afraid. I got bruised three times last week. Bruised rather badly.

(Strawberry Fields, 1977, Act 1, Scene 3, p. 17-18)

This scene takes place in a quiet place on the motorway. Where Mrs Roberts reporting Mr Relph case against the black people. She has a book of cuttings full of stickers that she keeps as a record of what's happening in the world. This reveals the writer aims to get the attention to an important figure who may have a significant role in the series of events against black people.

Types of Fascism

The type of fascism used in this extract is generic fascism where it embraces an individual fascist movement against a particular group Who represent black people in this extract. Fascists rallied around the banner of a preventive anti-democratic counter-revolution.

Pragmatic Strategies

Speech Acts

A series of the representative speech act presents in this extract. Mrs Roberts used the speech act of reporting to state an event occurred prior to the moment of reporting. She reports Mr Relph panel against the black people “NO BLACKS ALLOWED TO BUY THIS HOUSE”. The representative speech act of asserting is used as well. The speaker asserts the fact that black people are annoying and undesirable in their country. the Rep SA of criticising also used where Mrs Roberts criticises black boys and their aggressive attitudes. Another type of speech act is used which is the expressive speech act. The speaker expresses her feelings about living with black people and the violence she faced.

Presupposition

Existential presupposition is used by using the proper name “Relph” which presumed to be assured of the existence of someone called Relph and the definite article in “The Relph case”, as well as the demonstrative in “THIS HOUSE”. Factive presupposition is used by using the verb “know” in the expression “you know”. Lexical presupposition is also used by the implicative verb “got”.

The Cooperative Principle

Mrs Roberts flouts the maxim of manner by indicating that most black people are violent. She does not opt out any maxim.

Rhetorical Tropes

Repetition and dysphemism are used as figures of speech. The verb “know” repeated twice to emphasise The Relph case. Dysphemism is used to express the speaker's view against black boys.

Persuasive Appeals

Pathos is utilised by the use of the word “afraid”. Ethos is found also as Mrs Roberts refers to herself as a person of knowledge and experience.

Extract 4

NICK: There. She's gone anyway. One of your more extreme member of two organisations?

CHARLOTTE: I don't know.

NICK: *Why is she a member of two organisations?*

CHARLOTTE: *It's her choice.*

NICK: *So you're the sort of conservation wing of the National Front ... are you?*

CHARLOTTE: *No, we certainly are not! We are not connected with it. They're aware of our existence. But you're not really interested anyway.*

NICK: *Where do you stand in all this, Charlotte?*

CHARLOTTE: *Stand in what?*

NICK: *I mean she was saying some pretty hideous things.*

CHARLOTTE: *She has her views... and I have mine.*

NICK: *And what are they?*

CHARLOTTE: *You know what they are. You read the leaflet.*

NICK: *I want to hear you say them. Explain them to me, Charlotte.*

CHARLOTTE: *No. You'd only mock wouldn't you?*

(Strawberry Fields, 1977, Act 1, Scene 3, p. 19)

This scene happens in a place on the motorway between Nick and Charlotte, where Nick questions the orientation of these political movements and ask Charlotte where she stands. This reveals that politics in England is divided into groups with different objectives and orientations.

Types of Fascism

The type of fascism that used in this extract is generic fascism. Unlike classical fascism that is considered violence as a political vehicle applied unchecked against internal opposition and against external enemies who challenge the nation's progression towards the dream of rebirth and the culmination of this progression in the form of an empire.

Pragmatic Strategies

Speech Acts

The Rep SA of asserting is used by the expressions "*It's her choice*", and "*She has her views... and I have mine.*" Where Charlotte says what she believes to be true. The speech act of boasting is used as well by Charlotte when she shows pride in her party's views and considered them as hers.

Presupposition

Existential presupposition is used by the demonstrative "there". Structural presupposition is used by the wh-question "why", and "where". The same type used by using the yes/no question "*are you?*". Factive presupposition is used by using verbs such as "know" and "aware".

Cooperative Principles

Regarding breaching the speech maxims, Charlotte flouts the maxim of quantity by giving less information than the situation requires. She used the expressions "*It's her choice*", and "*She has her views... and I have mine.*" These expressions are from the level of what is said are non informative, but they are informative at the level of what is implicated, and the hearer's intention to such utterance depends on the ability to explain the speaker's selection of this particular speech. Also Charlotte opted out the maxim of quantity by preventing to answer Nick, she just said "*I don't know.*"

Rhetorical Tropes

Metaphor is used as a figure of speech by using the expression "*She has her views... and I have mine.*" She intentionally speaks in a metaphorical way to make the hearer look for implicatures.

Persuasive Appeals

In reference to rhetoric appeals, logos is used in this extract. She expresses logos by providing events that happened with National Front party.

Extract 5

NICK: Charlotte (with nervous energy, trying to get a reaction.) I mean, the terrible thing about grenades these days is they all come covered with tomato juice and mustard already on them, whether you like it or not, not like the good old England grenade. I mean there's absolutely no freedom of choice anymore is there? You can go into a nice ordinary hamburger house – can I have a grenade please, and it comes in fifteen seconds, totally packed in this nasty box, and smothered in all kinds of filth, hardly recognisable. It's the terrible American influence isn't it?

KEVIN: You realise we're in the middle.

NICK: Middle of what?

KEVIN: Middle of England. Middle of Britian. The heart as it were. We're standing on it. Now!

NICK: (ignoring him, looking at CHARLOTTE): Isn't this all a trifle dangerous for you, out in the open air?

(Strawberry Fields, 1977, Act 1, Scene 4, p. 21)

This scene takes place in a place on the motorway between Nick, Charlotte and Kevin. They talk about the change they had in the simplest things after the war.

Types of Fascism

The type of fascism used in this extract is classical fascism. The effect of the fascist movement on people and the country is shown in this extract.

Pragmatic Strategies**Speech Acts**

The representative speech act of asserting is used by Nick who is saying what believes to be true.

Presupposition

Existential presupposition is used by using the expression “*the good old England grenade*” and “*The heart as it were.*” As well as the proper noun “Charlotte”. Lexical presupposition is used by using the quantifier “all”. Factive presupposition is used as well by the verb “*realise*”. Structural presupposition is used by using yes/no question “*isn't it?*”, and the temporal clause “now”.

Cooperative Principle

Regarding breaching the speech maxims, Nick flouts the maxim of quantity by giving more information than the situation requires. Nick flouts the maxim of relation by changing the subject. Nick opted out the maxim of relation.

Rhetorical Tropes

Simile is used as a figure of speech by the expression “*not like the good old England grenade.*” Nick makes a comparison between what is new with what is old.

Persuasive Appeal

Ethos is found also as Nick refers to himself as a person of knowledge and experience.

Table (1): Pragma-rhetorical Analysis of Fascism

No	Types of fascsim	SAs	PSs	FCMs	OCMs	FoSs	RAs
1	Classical	3	6	2	1	1	1

2	Classical	2	3	1	0	1	2	
3	Generic	4	5	1	0	2	2	
4	Generic	2	4	1	1	1	1	
5	Classical	1	6	2	1	1	1	
Total	Classical	3	12	24	7	3	6	7
	Generic	2						

Conclusions

After analyzing the chosen extracts, which are inspected in the British play, the study concludes the following:

Concerning the verification of the first hypothesis that “Classical fascism is the type of fascism that is mostly used in Strawberry Fields”, is verified.

Fascism has been manifested explicitly through out the play.

Repetition, simile, metaphor, and dysphemism are the rhetorical devices used in the play.

Repetition and simile are the most rhetorical devices used in the play, and symbol is the least device used in the play.

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