

Investigating Linguistic Strategies of Persuasion In "The Lumber Room" By Saki With Specific Reference to Johnstone's Model: A Stylistic Study

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Abstract:

The current study is a stylistic study of Saki's short story "The Lumber Room" applying Barbara Johnstone's model to inspect three linguistic strategies of persuasion throughout the story. Specifically, this work is meant to investigate persuasion as an influential concept and to analyse the various strategies and techniques of persuasion that are used by the main characters to persuade each other. It includes qualitative and quantitative analyses to fulfill its aims, and to verify its key hypotheses. The findings show that the utilization of Johnston's three persuasive strategies- quasilogical, presentational and analogical- is closely related to the context of the story under investigation.

Key words: Persuasion, Quasilogical, Presentational, and Analogical strategies.

إستقصاء الاستراتيجيات اللغوية للاقناع في قصة ساكي "غرفة المخزن"

على وفق أنموذج جونستون: دراسة أسلوبية

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ملخص البحث:

تُعد الدراسة الحالية دراسة أسلوبية تعتمد على انموذج جونستون الذي طبق على القصة القصيرة للكاتب الانكليزي ساكي "غرفة المخزن" لتقصي الاستراتيجيات اللغوية للأنموذج خلال القصة. على وجه التحديد ، تعنى هذه الدراسة باستكشاف الاقناع كمفهوم مؤثر وتحليل استراتيجيات الاقناع وتقنياته المختلفة التي استعملتها الشخصيات الرئيسة لاقناع بعضهم بعضا. وتشمل هذه الدراسة التحليلات النوعية والكمية لتحقيق أهدافها ، والتحقق من فرضياتها. تظهر نتائج التحليل أن استعمال الاستراتيجيات اللغوية - شبه المنطقية والعرضية والتناظرية - يرتبط ارتباطاً وثيقاً بسياق القصة.

الكلمات المفتاحية : الاقناع الاستراتيجيات شبه المنطقية والعرضية والتناظرية

1. Introduction

Language is the most influential tool that people use to communicate and to get closer to each other. Language is used to do an extraordinarily wide range of activities. Via language the speakers express themselves, their ideas, opinions, aims, make request, give order, etc. These activities are done by the addresser to get an understanding with the addressee via the use of a wide variety of strategies including persuasion. The persuader has to pick up from the valley of the persuasive strategies the best one that conveys persuasively a message to the recipient and win a goal in the current context.

Undoubtedly, the concept of “persuasion” is dated back to Aristotle who links it with “rhetoric” as when he argues that rhetoric can be defined as the capability of observing the possible means of persuasion (Kennedy, 2007:37). According to Charteries-Black (2011:13), persuasion “refers generally to the use of language by one party to encourage another to accept a point of view.” Besides, it reveals the impact and the action of changing the thinking and the belief of the audience.

The present study aims at conducting a textual analysis in order to identify the basic Saki's use of the linguistic strategies for persuasion in his story. In order to analyze these strategies on a purely stylistic ground, Barbara Johnstone's model is employed. In addition, it aims at shedding light on the rhetorical patterns that are used in the story, and explaining the role of certain linguistic strategies that form the text such as clause relations, rhetorical deixis, and logical connectives. Additionally, the linguistic strategies for persuasion are shown in obvious, comprehensive tables with references to the percentages enhanced illustrative figures. Then, according to the percentages got through the application of the model, the sentences are analyzed and interpreted in terms of persuasion, and the conclusions are drawn.

2. Literature Review

2.1 Persuasion

For over two thousand years, the scholars have been interested in the art of persuasion. They have been fascinated by different persuasive techniques used in various periods in different societies, cultures, and forms of discourse. In spite of all the developments through which persuasion communications pass, its nature is still grounded in Aristotle's rhetorical appeals which are proposed in the 4th century BC (Pelclová & Lu, 2018: 1). Halmari & Virtanen (2005: 229) reveal that persuasion is understood as language which attempts to alter or reaffirm audience's views and behaviours. It is an interactive process that is shaped by contextual factors arising from the different situations where the verbal encounters occur. Persuasion is definitely directed at a public and never takes place in a vacuum. Moreover, Gass & Seiter (2018:88) state that: “persuasion involves one or more persons who are

engaged in the activity of creating, reinforcing, modifying, or extinguishing beliefs, attitudes, intentions, motivations, and/or behaviours within the constraints of a given communication context."

Jones & Simons (2017: 23) view persuasion as "human communication designed to influence the judgments and actions of others". Thus, realising how persuasion works aids to choose the best means to achieve your objectives. That is, the study of persuasion helps you make the right judgments. Besides, the persuasion process is not only to persuade the other, but also to respond brilliantly and wittily to the armies of the message makers who compete for your approval and your participation.

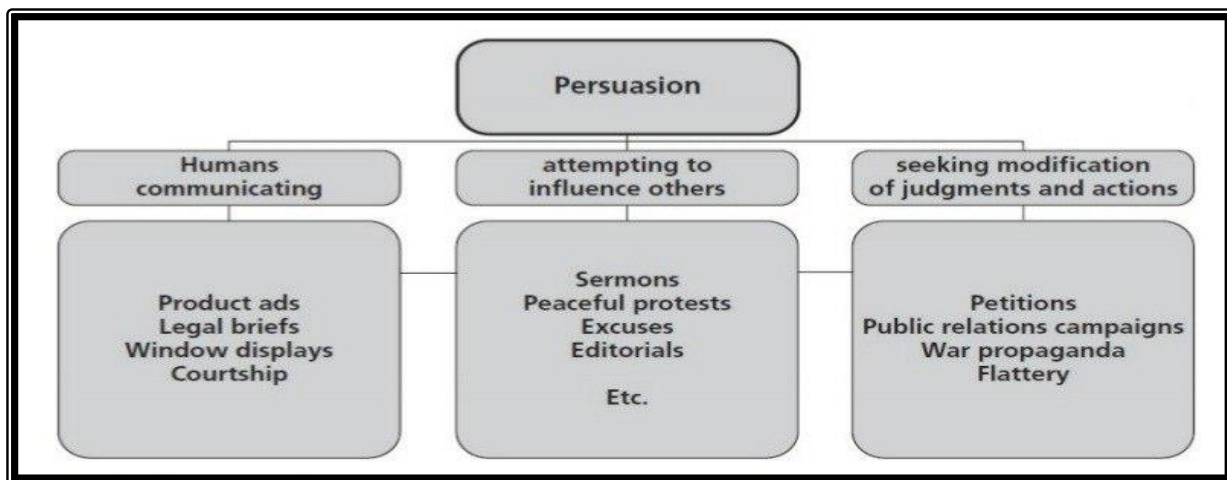


Figure 1: Defining Features of Persuasion (Jones & Simons, 2017: 23).

2.2 The Language of Persuasion

Aristotle illustrated that the careful choosing of the linguistic forms shapes part of the effective persuasive strategy. He promoted the employment of emotional expression as it communicates the audience's feelings with the addresser. However, the emotional expression must be appropriate to the current situation or context. Aristotle further recognized that the speaker would utilize more emotionally charges when the public has similar feelings about the subject (Fisher, 1987: 77).

Additionally, Aristotle showed that beside the fact that an attention must be paid to the essential tactic of producing persuasion, the style or the linguistic choices and the appropriate arrangement of the different parts of speech must also gain such attention. At the same time, the writer has to disguise his art and to create the impression of speaking naturally rather than artificially. The effective writers are subtle in their use of the different stylistic elements which elevate and energize his prose (Smith, 2009: 57). Larson (2010,152) points out that metaphor, rhetorical questions, personification and repetition are effective devices which support persuasion processes to a significant degree. He adds that by repeatedly using certain sounds, figures of speech, and images, the persuader sets the mood for persuadees.

2.3 Barbara Johnstone's Strategies for Persuasion

Johnstone (1989: 142) tries to provide a way to describe and to think about the cross-cultural differences in the use of rhetorical language that takes into account the ways in which people are constrained by the languages they speak and the communicative patterns of the cultures to which they belong. To do this, Johnstone (1989: 142) sets out her own taxonomy concerning the persuasive strategies. She recommends the presence of three linguistic strategies of persuasion which she calls quasilogic, presentation, and analogy. The following table identifies and categorizes the persuasive strategies and the techniques as they are demonstrated in the framework:

Table 1 : Three Persuasive Strategies (Johnstone, 1989: 145).

Persuasive strategies	Distinguishing model	Linguistic correlates
Quasilogical	<ul style="list-style-type: none"> Model from formal logic; convincing 	<ul style="list-style-type: none"> Use of logical connectives: thus, hence, therefore, etc. Subordination; integration
Presentation	<ul style="list-style-type: none"> Model from poetry; moving 	<ul style="list-style-type: none"> Rhetorical deixis: here, now, this Visual metaphors: behold, look, see. Coordination/parataxis/parallelism; involvement.
Analogy	<ul style="list-style-type: none"> Model from narrative; teaching 	<ul style="list-style-type: none"> Formulaic language: you know what they say ;that reminds me The words of the ancestors; proverbs Chronology; timeless past (once upon a time); involvement.

2.3.1 The Quasilogical Strategy

The term quasilogical designates argumentation in which the presentation makes the audience gain the impression and recognize that the connection between the constitutive elements is logically valid (Van Eemeren et al., 2014: 257,272). Johnstone (1989: 145) argues that as informal, non-demonstrative reasoning, quasilogical argumentation derives its effectiveness from its similarity to formal, demonstrative logic. The persuader who employs the quasilogical strategy aims to orchestrate the structural and vocabulary items of formal logic with the purpose of making his/her speech look rationally convincing. As a logic-based mode,

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quasilogical is implemented with the use of "logical connectives" such as "hence", "thus", and "therefore", whereas the "hypotactic and subordinate structures" like "the conditional clauses" are obviously used to relate the premises to the conclusions. As a technique of quasilogical strategy, Khemlani & Johnson-Laird (2012:1) point out that syllogism is an argumentation which consists of two premises and the conclusion.

2.3.2 The presentational Strategy

Unlike quasilogical strategy which is a rational persuasion process, Johnstone (1989:147) argues that the presentational persuasion can be seen to be based on the premise that being persuaded is being moved, being swept along by a rhythmical flow of sounds and words in the way poetry sweeps people. The key goal of this kind of persuasion is to place an argument or a claim in the audience's consciousness via different ways such as the repetition or the paraphrasing, with the overall purpose of capturing its attention. It is significant to state that repetition is associated with the rhythm, structure, and pattern as it contributes to emphasise and increase the effectiveness of the message. Along with, Cacioppo and Petty (1989 as cited in Claypool et al. ,2004: 311) argue that the repetition of the message increases one's ability to develop greater realization of the context, meaning, connections, and implications of the message arguments. Thus, the persuader who uses presentational strategy exploits particular techniques like alliteration, imagery, parallelism, metaphor, simile and rhetorical deixes.

2.3.3 The Analogical Strategy

When current situations are associated or compared with the past incidents or myths, there are analogies. The aim is to explain the concepts and the ideas in an analogy by associating them with supposedly well-known phenomena. The strength of the analogy relies on the extent to which the objects are comparable, and whether they are similar in ways which are pertinent to the argument being made or not (Beard, 2000: 27-28). Johnstone (1989: 149) points out that the analogical persuasion is accomplished by recalling traditional wisdom, either explicitly or implicitly, via stories in the form of parables or fable. Along with, analogical rhetoric persuades its audiences by reminding them of the time-tested values and bridge the gap between past events and current issues.

3. Methodology

This section puts forward a stylistic analysis of Saki's "The Lumber Room". It focuses on analyzing the linguistic strategies of persuasion in the story. The analysis is based on Barbara Johnstone's three linguistic strategies of persuasion which she called quasilogical, presentational, and analogical strategies. It attempts to explain that these persuasive strategies are manipulated for persuasion by the main characters and how they are simultaneously collaborated to highlight Saki's style in writing. In this study, the analysis encompasses words, phrases, and sentences. The researcher

tries to identify the stylistic markers which reveal the style of the writer in terms of the persuasive strategies, and going beyond the sentence boundaries to tackle the whole text in connection to Saki's childhood. The story is going to be divided into three sections according to the structure of the plot, as each section involves two phases of the original six phases of the plot, which are exposition, complication, climax, anti-climax, resolution, and end. The researcher puts each two phases together since they are connected, and this leads to present the analysis in a clear way.

4. Results and Discussion

4.1. Persuasive Strategies in the Exposition

The persuasive strategies: quasilogical, presentational, and analogical, are used to analyze the short story in this section according to the persuasive techniques which are employed by Saki. The exposition provides us with some information about the setting, characters, and the circumstances which will develop as the story unfolds.

4.1.1 Quasilogical Strategy

This part sheds light on the various quasilogical techniques which are exploited by the main characters as linguistic tools to persuade each other. The quasilogical strategies, in the text under the analysis, are expressed by vehicle of syllogism, causation, logical connectives, rhetorical question, and conditional clause. Concerning *Syllogism*, in the story, Nicholas tries to persuade his aunt syllogistically by presenting two premises and a conclusion. Syllogism, as a persuasive technique, is employed four times in this phase. As the story starts, the writer introduces us with Nicholas' attempt to persuade or to prove to others that there is a frog in his basin of bread-and-milk and that the older people are not always right. His argument about the frog in his food is remarkably ridiculous indicating that he has a creative mind. Since he is being punished, he lives in an authoritarian household where adults have strong views about what is beneficial to the children.

The two premises and the conclusion can be drawn through Nicholas's refusal of having his bread-and-milk since he claims that "**there was a frog in it**"(TLR: 425). What can be recognized from the first premise (the basic premise) is that Nicholas was sure about the frog because he is the one who puts it in the bread-and milk. In the second premise, "**Older and wiser and better people had told him that there could not possibly be a frog in his bread-and-milk and that he was not to talk nonsense...**"(TLR: 425) , after the adults insist that there is no frog in the meal, Nicholas tries to persuade everyone on the breakfast table that the social conventions in which the adults believe so firmly could be easily disrupted. In the conclusion "**... the older, wiser, and better people had been proved to be profoundly in error in matters about which they had expressed the utmost assurance.**"(TLR: 425), he

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shows them that it is completely possible for a frog to be in his breakfast , even if they thought it is impossible. He had to face harsh scolding for committing such sin, but Nicholas comes to a fact from this entire incident that the grown-ups are wrong when they say it is impossible for a frog to be in his meal.

The introduction of an animal into an unexpected setting is a very used device in Saki's stories. However, in the case of little children, some of these incongruous juxtapositions are engineered by them as a way to mitigate their extremely powerlessness. Byrne (2007: 170) argues that anybody who has a lot to do with young children would realize that they could represent as much an unlimited force of nature as any lion or wolf, or more so, as the Sakian children, they were repressed; watched pots which are boiling over when left. These are not always triggered by acts of violence. Nicholas puts a frog in the bowl of bread-and-milk so that he can be undeniably right once and for all.

Moreover, the two main characters, Nicholas and his aunt, try to influence the perception of each other through the logical technique of *Causation* which occurs four times. This logical technique, which is formed by using subordinate clauses relating premises to conclusions, is intensified through the manipulation of cause clause. According to Lewis (1973:556), causation refers to the relation between two events; the causing event and the caused event. Causation is used in the story as in the "**... for their depravity, they would have been taken that very day.**" (TLR: 425). This sentence represents the reason behind suddenly taking the children into a trip to the circus. He states the effect clause as the children are informed to be taken to the circus of unrivalled merit in the neighbouring town, and then it is followed by the cause clause "for their depravity". It is worth mention that the special way of the aunt's punishment is to arrange an expedition to a nice place and prevents the offender from the entertainment of going.

The conveying of the creative power of Nicholas as how he imagines the whole story behind the tapestry is also portrayed through the *Rhetorical questions*. The rhetorical questions reveal the idea of the imaginative world of the childhood which is important in this stage of life. In his characterization of Saki's writing, Byrne (2007: 191) argues that Gibson states that imagination should often conquer reality in our life in order to make the existence more bearable. Rhetorical question takes place twice in the exposition such as "**... But did the huntsman see, what Nicholas saw, that four galloping wolves were coming in his direction through the wood?**" (TLR: 426) . The text under analysis reveals that adulthood makes one to lose all senses of creativity, fun, and imagination. Adults are fascinated by triviality such as the aunt who is obsessed about punishment.

To expand his quasilogical argument, the *logical connective* (if) occurs twice in this phase. It is used to relate the premise, "**if all the children sinned collectively...**" to the conclusion, "**they were suddenly informed of a circus in a neighbouring town, ...**" . In the premise, which involves the condition, Saki reveals the authority

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of Nicholas's aunt in their life and how she considers non-compliance to her commands or following her rules a big "sin" which is followed by a punishment. This premise leads to the conclusion which presents Nicholas's aunt preferable form of punishment and her conventional upbringing ways and her inability at child-rearing. Instead of providing love to Nicholas, his aunt takes every chance to punish him and the other children will not escape punishment too. As Widyalandara (2015:6) states that Nicholas's aunt readiness to punish the children through withholding entertainment turns her into an enraged grown-up even in the eyes of the readers.

4.1.2 Presentational Strategy

The presentational strategy involves various involvement techniques or stylistic markers such as rhetorical deixes, metaphor, image, parallelism, and alliteration. The story is charged with many *rhetorical deixes* such as the personal pronouns "**his** wholesome bread-and-milk", "**his** aunt", "**their** depravity" and "**she**", and time expressions "**that morning**", "**that afternoon**", "**now**", and place expressions "**Jagborough sands**", "**home**", "**at the breakfast table**", and "**the lumber room**". These deictic forms appear to assert that the story portrays two different worlds; the children's world and that of the adults, the writer seems to be suggesting that adulthood causes one to lose all sense of entertainment and creativity. The Children, in Saki's stories, are very imaginative while the aunt, like many adults, comes out with trivial ideas like a circus or going to the beach. Gibson (as cited in Balci, 2014: 47) points out that Saki is an expert illustrator of the difference between adult's world and children's world. Thus, he is skilled in the separation of the hypocritical world of the adults from that of the children.

Furthermore, the writer tries to shed light on the persuasion process which is employed by the main characters, Nicholas and his aunt, via *metaphor* and through serious and harsh expressions and more imaginative and fantastic expressions for Nicholas. At the same time, Nicholas is a very clever boy and all his speech is competent. Moreover, the aunt's tone often indicates that she enjoys control over the children and giving commands. The commanding nature of Nicholas's aunt is heightened by the use of the military terms which are introduced in her vocabularies like "**expedition**" and "**sentry-duty**". Nicholas's Aunt spends the afternoon in '**self-imposed sentry-duty**' in the garden of the gooseberry and here such expressions portray her as an army commander. The term "sentry duty" gives a clear picture of how seriously she achieves her responsibility to prevent Nicholas from the entering of the gooseberry garden. This phrase is connected with the tough military regulations, and how she considers this duty as her responsibility or obligation. The nature of Nicholas's aunt is just a reflection of Saki's aunt who is strict and always takes the role of the controller.

In addition, *Parallelism*, as a technique of involvement provides the text with smoothness and vividness. The words "older", "wiser", and "better" are terminated with the suffix "-er" which all have the same terminal musical organization. Such

suffix highlights the idea that Nicholas confirms that older people are usually wrong in matters about which they have expressed full assurance. This contributes to an indirect and ironic characterization of adults by suggesting that adults can be completely in error about something, and it highlights Nicholas's assurance. In addition, structural parallelism is observable with the presence of the phrases “**taking a frog from the garden**” and “**putting it into a bowl**” which starts with verbs terminated with (-ing) and end with prepositional phrases. The musicality of the above structural parallelism may motivate the constant believing that Nicholas is really mischievous since he is the one who puts the frog in his food by himself. He changes that nice and relaxed mood on the breakfast table by such behaviour.

An apparent technique of involvement is *alliteration*. It can be noted in words like "think" and "things" which are alliterated with the sound /θ/. It could also be observed that the words like "dust" and "damp" are alliterated with the sound /d/. By manipulating alliteration, the idea that the aunt believes that the beautiful things must be kept away rather than be used in the decoration is revealed. She thinks that they are spoiled by use and the way of preserving these things is by consigning them to dump and dust. In her keeping the creative items locked away in the lumber room, she leaves the house boring and colourless. This sheds light on the fact that most of the adults have a plain insight of the nature and do not have an attractive, imaginative view of the world.

4.1.3 Analogical Strategy

The third persuasive strategy that is proposed by Johnstone in the model is employed via biblical reference. In a religious sense, "the gooseberry garden" could allude to the Garden of Eden, since similar to Adam and Eve, who were informed by God not to eat the forbidden fruit in the Garden of Eden, Nicholas is not allowed to enter the gooseberry garden. Hence, the aunt tries to punish Nicholas for his sin of putting the frog in his meal. Thus, because of his transgression, Nicholas is expelled from the pleasure of going to Jagborough beach, and he is kept outside the garden just as Adam and Eve. Therefore, all this could be considered as a representation of the aunt's orderliness and the useless constraints made by the adults to limit the freedom of the children. Using such analogy reveals that while Adam and Eve are sent from the high world "Paradise" to the lower one, for Nicholas the best Paradise "Forbidden Paradise" is the lumber room.

Table 2: Summary of Persuasive Strategies in The Exposition

Persuasive Strategies	Frequency	Percentage
Quasilogical	14	9.5%
Presentational	131	89.1%
Analogy	2	1.4%
Total	147	100%

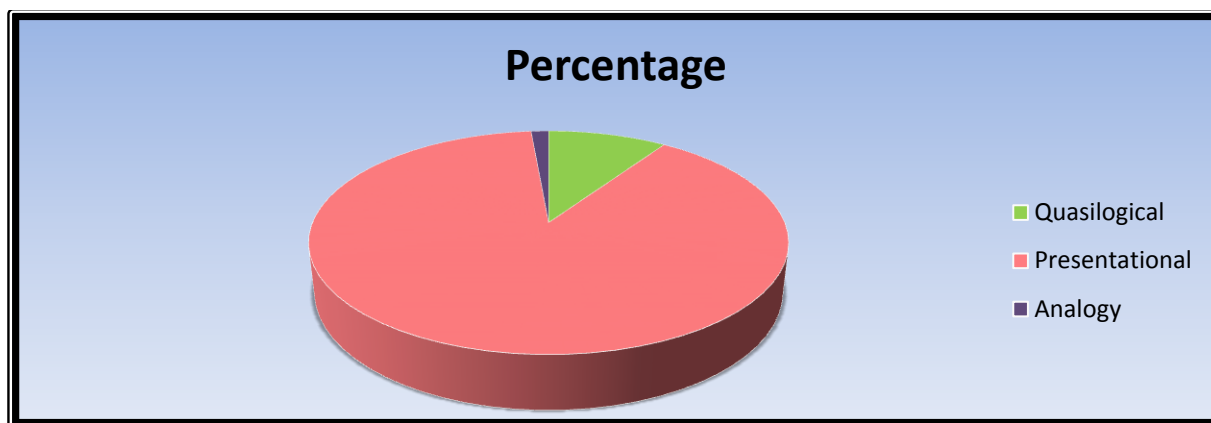


Figure 2: The Percentage of The Persuasive Strategies in The Exposition

4.2 Persuasive Strategies in The Climax

This section portrays the analysis of three linguistic strategies for persuasion in the climax phase.

4.2.1 Quasilogical Strategy

Saki looks upon the issue of the aunt's breaking of one of the morals that she claims to have and tries to instill in the children. All this becomes obvious as Nicholas claims that he does not recognize her voice and he suspects that she is the evil one whom his aunt always warned about. To test whether she is the aunt or not, he asks her if the strawberry jam will be presented with the tea. She replies that there would be in the hope of bribing him jam. Here Nicholas confirms her lying. Nicholas not only uses her own belief system against her, but also he catches her in one of the lies she normally tells. He pulls away, leaving her impounded in the tank as a punishment for her lying. The following argument is shown *sylogistically* by presenting two premises and a conclusion. The two premises, which are supposed to be constructed on causation, give the appropriate conclusion. They are structured as subordinate clauses headed by the logical connector "because": "**I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there,...**" (TLR: 427) , and "**... but she doesn't, because she said there wasn't any.**" (TLR: 427). Then, the conclusion can be deduced in " **Oh, Devil, you have sold yourself!**" (TLR: 427).

Moreover, the technique of *causation* shows persuasively logical argument; an argument that is grounded on cause-and-effect relationship. Causation in "**I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't, because she said there wasn't any.**" (TLR: 427) is expressed via the use of the logical connective "because" which heads the statement of the premise "I looked". In this premise, which occurs in anti-climax

phase, Nicholas tries to identify the cause why he is sure that there are four jars of the jam in the store cupboard. The logical connective "because", in the second time, is used to relate the premise "she said there wasn't any" to the conclusion that the aunt does not know that there are jars of the "strawberry jam". Here, Nicholas uses tricks in order to show that she is always lying and he knows that.

4.2.2 Presentational Strategies

In the text under analysis, there are a variety of *rhetorical deixes* like personal pronouns, expressions of time and place. By means of the aforementioned rhetorical deixes, Saki sheds light on Nicholas's attempt to persuade the others, especially the aunt, that adults are usually "in error in matters about which they had expressed the utmost assurance". This strengthens through her lying when she said "It's no use trying to hide there; I can see you all the time." when Nicholas was in the lumber room. In addition, the lyrical description of his experience in the lumber-room shows his sensitivity and intense reaction to beauty. We see Nicholas's inner self and conclude that his outer behaviour is a reaction to the toughness he has to encounter from the aunt.

In addition, a variety of presentational techniques are employed to draw the attention and interest to the persuasive strategies among the two main characters. *Parallelism* could be noted nine times in the climax. The words "probably" and "twenty" and the words "angry" and "somebody" are terminated with /i/, whereas "presently" and "quickly" are terminated with /li/. It is revealed that the lumber room is a secret and mysterious world and all the children were forbidden from entering it. In addition, it reflects that in spite of all these beautiful things, which are the source of pleasure, no one smiled there for twenty years. That means even when the adults were entering this room, they do not enjoy themselves and smile there as if they neglect the beauty of these things as a self-comfort. Nicholas's smile in the lumber room as the first one for twenty years reveals Saki's style of communicating directly with his reader and sharing his delight.

4.2.3 Analogical Strategy

The writer uses several biblical allusions to strengthen the ironic effect such as 'the Evil One' and the term 'Devil' which are references found in the Bible. By means of this value, Saki reveals a leap between past and present so as to realize the desire or the objective of Nicholas, which is to reveal his aunt's lies and how she pretends to be good and having religious morals while she is not. The speech of the aunt is loaded with religious chastisement. Throughout the story, the negative religious terminologies like sin and the Evil One are presented. Saki views that analogizing the aunt to "the Evil One" is important to reflect her ways of dealing with the little children. Such terms are used to instill the fear against misbehaviour in children, but what we witness, in the story, is that it was not effective.

Table 3: Summary of Persuasive Strategies in The Climax

NO.	Persuasive Strategies	Frequency	Percentage
1	Quasilogical	3	4.6%
2	Presentational	60	92.3%
3	Analogy	2	3.1%
	Total	65	100%

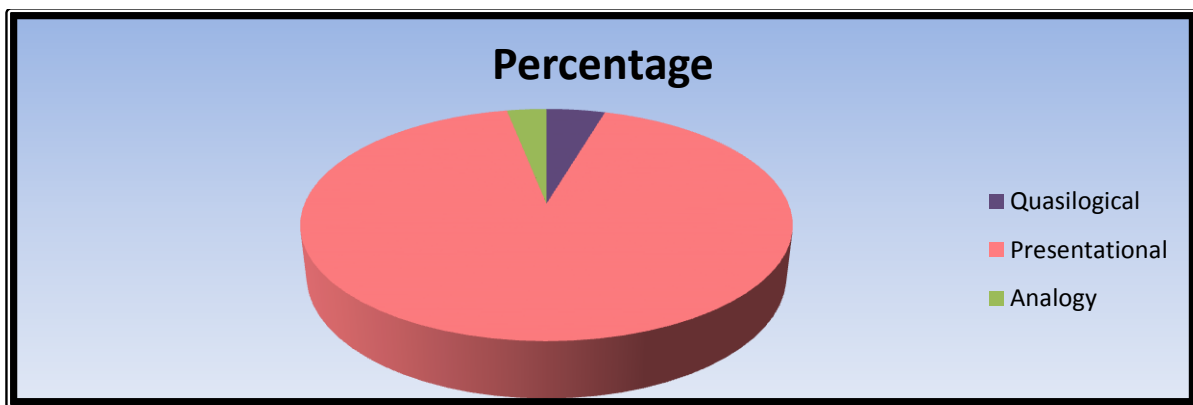


Figure 3: The Percentage of The Persuasive Strategies in The Climax

4.3 Persuasive Strategies in The Resolution

4.3.1 Quasilogical Strategies

The persuasive techniques or the stylistic markers which are employed by Saki to reflect quasilogical strategy in the resolution are only syllogism and the logical connective "so". Through *Syllogism*, Saki attempts to highlight the rationalization of the fact that Nicholas's maturity is shown when his expectation of the result of the expedition is proven correct. In the major premise **"The tide had been at its highest when the children had arrived at Jagborough Cove, so there had been no sands to play on..."**(TLR: 427), the writer gives the first reason of the expedition failure. The unexpected event, that the highness of the tide on the beach and there was not any sand to play on, changes everything and kills the prospective happiness that children dream of. Unlike Nicholas's careful planning of every trick that he takes off, the aunt's plan to send the children to the sands at Jagborough was rushed and hurried. In the minor premise **"The tightness of Bobby's boots had had disastrous effect on his temper the whole of the afternoon ..."** (TLR: 427), the second reason is presented. Nicholas turns out to be accurate in his prediction that Bobby's boots will prevent him from having fun. Thus, on the tea table, the dim and sad atmosphere is overwhelmed by the silence for certain reasons. From the conclusion

"...altogether the children could not have been said to have enjoyed themselves." (TLR: 427), the first reason which is pointed out by Nicholas previously and the thing which is overlooked by the aunt, the highness of the tide, had destroyed their fun.

The logical connective "so" is used to relate the premise in the first line " **The tide had been at its highest when the children had arrived at Jagborough Cove**" to the conclusion "**there has been no sands to play on**". In the premise, Saki reflects that the children did not have the fun because of the inappropriate playing conditions or because of the high tide there was no sand at the beach. We know that the aunt overlooks this thing since her aim is not to arrange an excursion for the children, but to punish Nicholas for his disgrace. Thus, Saki uses irony to poke fun and criticize the aunt, as well as, the trip to Jagborough sands which is meant to punish Nicholas becomes an enjoyment for him, whereas it becomes a torture to those who go there. These aspects expose the irony that the ideal world of the adults is dull and boring to that of the children. Besides, the writer implies that the adulthood causes one to lose all senses of creativity, fun, and imagination because adults are usually preoccupied with minor trivialities, like the aunt who is obsessed with the punishment of the children.

4.3.2 Presentational Strategy

This phase is charged with different *rhetorical deixes* such as personal pronouns , expressions of time and place. Saki utilizes such deictic forms to assert that although the aunt is angry at tea, Nicholas thinks about the tapestry in the lumber room, concluding that it is just possible that "the huntsman would escape with the hounds while the wolves feasted on the stricken stag". Thus, Saki takes us back into the world of the imagination, the violence of nature, and the figure of the hunter who, as Nicholas thinks, tricks the wolves by using the stag as bait. In addition, employing time deixes represents an indication of the end of day of the characters. It is obvious that the dominant deixis is the personal deixis as it is used (7) times out of (13) , and the temporal and spatial deixes take the same frequency which (3) times. This shows that the simple happiness Nicholas derives in gaining entrance to the lumber room and the close scrutiny of the designs on the tapestry with his interpretations are testimony to prove the fact that childhood is a stage which is packed with untapped potentials which could be made use in molding a creative human being.

Besides, persuasion is revealed by virtue of the *mental picture* "a fearsome silence" which provides a general picture of the atmosphere on the tea table in the end of the story. It is not totally a happy end since the children do not have fun at Jagborough Cove as the tide has been in its highest. The second image "the frozen muteness" reflects the second reason of such end. The aunt cannot mention what happened to her, as she has been slipped to the rainwater tank and rescued by the maid, without changing her face. All these factors contribute to have the tea in anger and silence that evening.

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Moreover, Saki employs *alliteration* with the intention of making the speech more engaging, involving, and memorable. This is presented eight times in the end of the story. Saki utilizes different alliteration, such as "overlooked" and "organizing", "Bobby's boots", "maintained" and "muteness", "undignified and unmerited", "hunterman" and "hounds", "stricken stag", which have an effect on drawing certain ideas. With the manipulation of alliteration, different kinds of feelings could be aroused and conclusions are reached. It is revealed that the aunt's punishment turns upon herself. Not only that, the intended "treat" on Jagborough beach too reveals itself to be a real disaster because the children did not have any fun on account of the lack of proper conditions to play or because of the high tide there wasn't any sand on the beach.

Table 4: Summary of Persuasive Strategies in The Resolution

NO.	Persuasive Strategies	Frequency	Percentage
1	Quasilogical	2	6.9%
2	Presentational	27	93.1%
	Total	29	100%

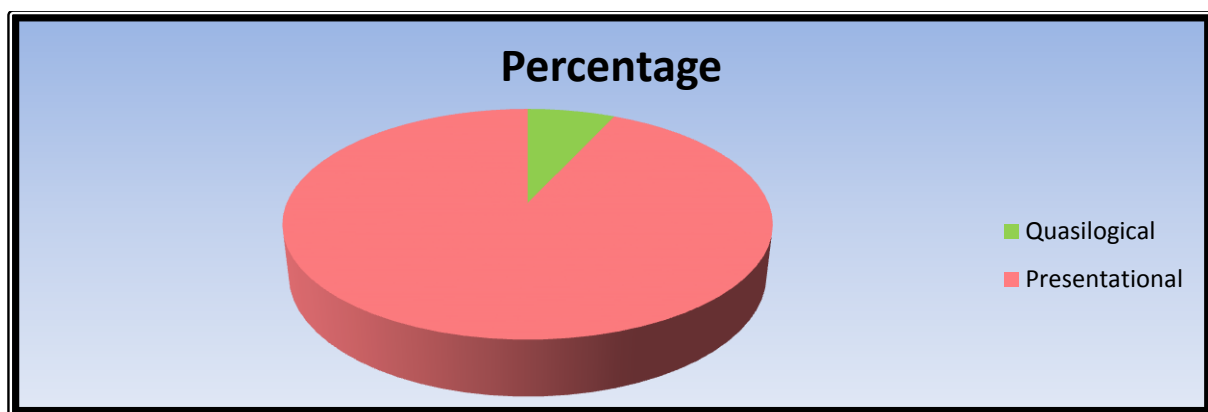


Figure 5.2: The Percentage of The Persuasive Strategies in The Resolution

Conclusions

On the grounds of the results arrived at by the statistical analyses of the data under investigation, conclusions can be presented in accordance with the aims and hypotheses of the present study. Firstly, Johnstone's model of persuasion is applicable to analyse Saki's "The Lumber Room" in order to highlight and reveal the linguistic strategies for persuasion. Secondly, the persuasive strategies of quasilogical, presentational, and analogy are effective weapons to show how the characters come to convince each other.

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The strategy of persuasion that is dominant throughout the story is presentational strategy which is (90.4%), as explained in the tables and the figures of the analysis. It emphasizes a sort of a musical entertainment and gives the feeling of enjoyment and involvement for both the speaker and the listener. This type of strategy reflects a great sense of a persuasive content. Moreover, Quasilogical strategy comes in the second position with (7.9%) in the whole story showing its prominent concentration in the exposition phase where Nicholas uses proof and gives reasons that there is really a frog in his food and adults are not always true even if they insist on that. Furthermore, analogical strategy comes in the last position with (1.7%) where the gooseberry garden and the lumber room could allude to the Garden of Eden, since similar to Adam and Eve who were informed by God not to eat the forbidden fruit in the Garden of Eden, Nicholas is not allowed to enter them. This percentage indicates that the concentration was on the present events in the story and the leaping between past and present was little.

Thirdly, the trace of the characters' usage of the linguistic strategies of the persuasion through the development of the events gives us a clear and comprehensive view to Saki's style. In most of his stories, Saki portrays his earlier life and how he was upbringing in a harsh environment with a strict aunt. Concerning "The Lumber Room", it mirrors certain side of Saki's personal life, i.e. Nicholas's aunt represents Saki's aunt in reality concerning her strict way of upbringing to the children and her neglect of entertainment and imagination. In his portrayal of the aunt's character, Saki is always critical and very often sarcastic. Irony is created as the older people, who should be mature enough to consider the children's physical and psychological needs, deprive these needs through their arrogance, narrow mindedness and lack of compassion. Along with, the protagonist, in his works, is usually a young man; exhilarating, trendy, self-centered, materialistic, and moody. Moreover, Saki's stories contain a mixture of humor and tragic events, acts of violence, satire, animal imagery, and ironical symbols which reflect his cleverness in presenting his messages.

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