

# **‘Naming and Describing’ and ‘Representing Processes’ of Racism in Two Selected English Movies: A Critical Stylistic Study**

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**‘التسمية والوصف’ و‘تمثيل العمليات الفعلية’ للعنصرية في فيلمين**

**إنجليزيين مختارين: دراسة أسلوبية نقدية**

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**Abstract:-**

The ideology of racism involves beliefs about racial inequalities that are based on superficial differences in physical appearance as well as artificially constructed differences. In recent years, movies have been considered as a means of individual and social transformation. Therefore, the current study investigates the two core tools of Jeffries' (2022) model of critical stylistics, namely, Naming and Describing and Representing Processes, in African-American movies, i.e., The Help (2011) and Hidden Figures (2015). The study is significant for all ordinary readers to be aware of the tools used to show racism. In addition, sociologists, critical stylistics, critical discourse studies, and any other academic interested in the language of racism may find it useful. The present study tries to answer the following questions: (1) What are the most and least employed categories of the Naming and Describing tool? and (2) What are the most and least employed categories of the Representing Processes tool? The study aims to figure out the most and least used categories of Naming and Describing and Representing Processes tools. The study concludes that: (1) in both movies, modification of nouns is higher in appearance, while nominalization records the least frequency, and (2) material action process is the most used category whereas, existential process is the least used.

**Keywords:** Critical stylistics; Naming and Describing; Representing Processes; Racism; Ideology; The Help; Hidden Figures.

**المخلص:-**

تتضمن أيديولوجية العنصرية معتقدات حول عدم المساواة العرقية التي تستند إلى الاختلافات السطحية في المظهر الجسدي وكذلك الاختلافات المصطنعة. في السنوات الأخيرة، تم اعتبار الأفلام وسيلة للتحويل الفردي والاجتماعي. لذلك، تبحث الدراسة الحالية في الأدوات الأساسيتين لنموذج جيفريز (٢٠٢٢) للأسلوب النقدي، وهما تسمية ووصف وتمثيل العمليات الفعلية، في الأفلام الأمريكية الأفريقية، أي The Help (٢٠١١) و Hidden Figures (٢٠١٥). الدراسة مهمة لجميع القراء العاديين ليكونوا على دراية بالأدوات المستخدمة لإظهار العنصرية. بالإضافة إلى ذلك، قد يجدها علماء الاجتماع والأسلوبية النقدية ودراسات الخطاب النقدي وأي أكاديمي آخر مهتم بلغة العنصرية مفيدة. تحاول الدراسة الحالية الإجابة على الأسئلة التالية: (١) ما هي الفئات الأكثر استخداماً والأقل استخداماً لأداة التسمية والوصف؟ و (٢) ما هي الفئات الأكثر والأقل استخداماً لأداة العمليات التمثيلية؟ تهدف الدراسة إلى معرفة الفئات الأكثر والأقل استخداماً لأدوات التسمية والوصف والتمثيل. استنتجت الدراسة إلى أن: (١) في كلا الفيلمين، كان تعديل الأسماء أكثر ظهوراً، في حين سجلت التسمية أقل تكراراً، و (٢) عملية الفعل المادي هي الفئة الأكثر استخداماً بينما العملية الوجودية هي الأقل استخداماً.

**الكلمات المفتاحية:** الأسلوبية النقدية؛ التسمية والوصف؛ تمثيل العمليات الفعلية؛ العنصرية؛ الأيديولوجيا؛ المساعدة؛ شخصيات مخفية.

## Introduction

Racism is "an ideology of racial domination" (Wilson, 1999: p. 14), in which what is believed to be biological or cultural superiority of one or more racial groups is used to justify or dictate the unfair treatment or social position(s) of other racial groups (Clair & Denis, 2015). Although racism is an old-fashioned concept and has a negative impact on society, the researcher noticed that some movies in the 21st century have tackled this issue.

Researchers like Muhammed (2020), Shardaghly (2021), and Shafa (2022) have conducted studies on racism, its consequences and developments. To the best of the researcher's knowledge, the previous studies have mainly concentrated on the pragma-stylistic analysis, critical discourse analysis, or critical pragmatic analysis. However, no linguistic study is conducted from a critical stylistic perspective nor on the selected movies. Accordingly, the present study sets to bridge the gap by investigating the racist discourse via the two core tools of Jeffries' (2022) model of critical stylistics to detect the underlying ideology in the two selected 21<sup>st</sup>-century English movies. Accordingly, the present study tries to answer the following questions: (1) What are the most and least employed categories of the Naming and Describing tool? and (2) What are the most and least employed categories of the Representing Processes tool? The study aims to figure out the most and least used categories of Naming and Describing and Representing Processes tools.

Some extracts are chosen from the scripts of The Help (2011) and Hidden Figures (2015) movies to be analyzed in this study. All extracts are racist because they are said by characters who are criticized for being racist in the movies or by other characters who suffer from racism. Accordingly, the selected movie is an appropriate representative example of racism in literature.

## Literature Review

### Racism

Racism is a widespread phenomenon. According to Guillaumin (1995, p. 30) states that "racism is a symbolic system operating inside the system of power relations of a particular type of society."

For van Dijk (2002), the system of racism comprises two subsystems, namely social and cognitive. He (2012, p. 15) subsequently alters his viewpoint and claims that racism can be observed at three different levels, namely cognitions (prejudice), actions (discrimination), and procedures (the social and ideological aspects present in institutional practices).

Racism cannot be handled in the abstract. It is crucial to consider the specific conditions, times, and places so that racism can be fully understood. Therefore, racism is always contextual and cannot be understood outside its specific circumstances (Garner, 2010). Racism often stems from differences between races, particularly between blacks and whites. This can result in the formation of separate societies, schools, hospitals, and churches and can even lead to restrictions on intermarriage between races. It can be influenced by cultural, economic, religious, and historical factors (Huwait & Al-Ka'abi, 2023).

In sum, "racism has been defined differently, but all definitions share the idea that it is the negative feeling against others due to a perceived difference in religion, race, ethnicity, and the like" (Lafta & Mustafa, 2022, p.3).

### **Critical Stylistics**

the term "style" refers to the many ways of speaking or writing since writing differs depending on the style employed (Renkema, 2009). However, the recent definition of "style" is ambiguous because it is used in many different contexts (Tayeva & Orazbekova, 2020). Consequently, the difficulty of describing style has resulted in several definitions for stylistics, which has been called "the linguistic study of style" (Jeffries & McIntyre, 2010, p. 2). The term "stylistics" is rather broad, and each linguist goes a little further to expand the definition to cover more facets of language that are challenging to define and categorize.

One of the founders of stylistics, Simpson (1993), initially defined it as using a linguistic toolkit in the study of literature. However, in his later work (2004, p. 2), he derives a new definition, referring to it as "a method of textual interpretation" in which language is the primary factor in determining how the text should be interpreted by examining the various structural forms and patterns that give the text its

function. Thus, according to Simpson (2004), stylistics strongly emphasizes inventive and creative methods.

The main stylistic subfields are described by Norgaard et al. (2010, pp. 7-48) as follows: formalist stylistics, functionalist stylistics, corpus stylistics, feminist stylistics, pedagogical stylistics, cognitive stylistics, multimodal stylistics, pragmatic stylistics, and critical stylistics.

Lesley Jeffries introduces "critical stylistics" (henceforth CS) as a branch of stylistics, In her book *Critical Stylistics: The Power of English*. CS focuses on the analysis of texts from a critical perspective and emphasizes on ideology and style to expose hidden ideologies in texts and how texts provide the reader\ listener with the reality of the world (Ahmed & Abbas, 2021).

Jeffries focuses on stylistics since it gives the vocabulary needed to characterize literary effects due to the ambiguity and lack of analysis tools in literary studies. Tools for Critical discourse analysis are unclear since they concentrate on the contextual characteristics of powerful language. Thus, this does not offer a wide range of tools to describe how texts influence and convince readers toward particular ideologies (Jeffries, 2010). In her CS, Jeffries (2010) integrates CDA with stylistics utilizing "conceptual tools provided for the analysis of the linguistic manifestations of social meanings" (Norgaard et al. 2010, p. 13). Later, Jeffries (2022) reviews her framework and classifies the tools into "core" and "peripheral" textual conceptual functions (henceforth TCFs) (pp. 7-12).

### **Core vs. Peripheral TCFs**

"The TCFs are not all equally present in texts". Some tools are "relatively common" and cannot be avoided in practically every acceptable speech or text because of their close connection with the grammar of the language, without elements like "noun phrases", "verb choices", "structures", "tenses", and "people", texts would not exist. As a result, these elements are always present in texts and are called core TCFs. On the contrary, not every text will include "peripheral TCFs", which are "relatively rare" and "optional". However, peripheral TCFs can provide interesting cases for analyzing the text's ideation; "their peripheral nature is quantitative, rather than qualitative" (Jeffries, 2022, pp. 12-3). It is important to

note that this study concentrates only on two core tools. On the one hand, the core TCFs are: Naming and Describing, Representing Processes (Actions/ Events/ States), Prioritizing, and Representing Time, Space, and Society. On the other hand, the peripheral TCFs are: Equating and Contrasting, Listing (Enumerating and Exemplifying), Negating, Hypothesizing, Alluding (Implying and Assuming), Presenting Others' Speech and Thought, and Evoking (Jeffries, 2022, pp. 12-3)

## 1. Naming and Describing

It is thought that all languages are capable of naming real-world objects. The capacity to give anything a name may have several effects. Using the Naming and Describing strategy to create a reference could be one of a text producer's most crucial functional decisions, claims Jeffries (2007, p. 63). According to her (2010), Naming and describing examine how language aids in the transmission of a specific viewpoint by the text producer. Later, she (2022) observes that because naming occurs frequently and is relatively easy to understand, it is widespread in texts regardless of the writer's skill level or the subject itself. Three categories are proposed by Jeffries (2010) for Naming and Describing, and they are explained as follows:

### 1. Noun Choice

Jeffries (2010) argues that noun choice can have positive or negative connotations or may be a metaphorical expression in the sense that it needs more explanation on the part of the hearer/reader, and it also can contain ideological content. It should be taken into consideration that the new metaphor has less ideological content than the conventional one, for instance, "He lived in a museum" and "He lived in a Victorian terraced house with original features". The first statement is metaphorical and requires more processing on the part of the listener or reader to understand its relevance, while the second refers to someone to convey an unfavourable opinion of a referent who lives in a home lacking modern fixtures and furnishings (Jeffries, 2010, p.20).

### 2. Modification of Nouns

A noun phrase's ability to offer additional information about a referent extends beyond the choice of a head noun. The additional

information is referred to as modification, which describes the entity that the noun phrase is referring to and creates ideological meaning (Jeffries, 2010). For instance, "The old bearded man with glasses who is known by everyone has gone home."

With further details, the sentence now includes two attributive adjectives that pre-modify the man, a prepositional phrase, and a relative clause that post-modify the subject. Hence, modifiers can assert ideology, offer context or additional information, and package more ideology (Jeffries, 2010).

### 3. Nominalization

Nominalization, according to Fairclough (1989, p. 51), is the representation of a process as a nominal structure, as if it were an entity whose essential characteristics are not stated. Consider the following examples:

- "The British invaded Iraq", and "The invasion of Iraq had such dire consequences".

In example (2), two participants are represented by noun phrases (the British and Iraq) connected by the verb (invaded) to indicate the subject (or Actor) and the object (or Goal) of the sentence. As the main proposition of the clause is a relationship, it may be subject to debate regarding the process. In contrast, the verb in example (3) is changed into a noun phrase to be the subject (Jeffries 2010, p. 25). Thus, the clause is no longer complete and needs a complement "had such dire consequences" (Jeffries, 2010, p. 28).

It is important to note that not all noun expressions are contentious; many noun phrases are simply devoid of ideology. As Fowler (1991, p. 79) notes, nominalization "is structurally possible and actually common", but it does not always have ideological implications. Context plays a significant role in shaping the reader's perception of text bias. This is particularly evident when comparing political or business-related texts to the ideologically free everyday language.

### 2. Representing Processes (Actions/ Events/ States)

Representing Processes is realized within the "Transitivity" system. Processes are represented by the verbal part of the clause, which projects information according to the following:

- I. **Actions:** what is being done (e.g., The man destroyed the house).
- II. **Events:** what is happening (e.g., The house collapsed).
- III. **States:** what simply is (e.g., The house is down).

Each of these has a distinct impact on the listener or reader. Jeffries (2010, p. 40) prefers "Simpson's (1993) model of transitivity", but in the new version (2022, pp. 55-6), she adds a new category from Halliday and Matthiessen's (2004) transitivity system, namely, 'Existential'. She finds these models more straightforward and practical because they are "clear and relatively useable". The basic categories of Representing Processes are explained below, along with the participants and other relevant subcategories.

### 1. Material Action Processes

Material action verbs describe "something that is done or happens, often in a physical way (Jeffries, 2010, p. 40). For instance: "The government postponed their enquiry". The example involves actions that are "intentional and performed by a conscious being", which are referred to as 'Material Action Intentional' or (MAI). In contrast, the second subcategory is called 'Material Action Supervision' or (MAS) because it includes "unintentional actions by conscious beings", as in: "The boy fell over", and the final subcategory of material process, 'Material Action Events', or (MAE), refers to verbs with an inanimate 'Actor' in which the agency of humans is either absent or minimized, as in: "The car backfired." (Simpson, 1993, p. 83)

### 2. Verbalization processes

Verbal action "which uses language" is referred to as verbalization processes. Because they need a human actor, they seem to be comparable to material action verbs. A "Sayer," and a "Verbiage," who provides an explanation of what is said, are the two participants in the verbalization process. For example: "The president claimed that the war was justified." (Jeffries, 2010, p. 42)

### 3. Mental Processes

Mental processes refer to what happens "within human beings". There are three subcategories of mental processes: Mental

Cognition, or "MC," refers to verbs like thinking, knowing, realizing, understanding etc. Mental Reaction, or "MR," is the second subcategory of mental processes and contains verbs like hating, loving, liking, etc. Mental Perception, or "MP," is the third subcategory and includes verbs of sensation like sensing, seeing, tasting, smelling etc. The participants of the mental processes are 'Sensor' and 'Phenomenon' (Jeffries, 2010, pp. 42-3), as exemplified below:

- "The interviewer realized her mistake."
- "I hate the political system in Britain."
- "They heard the rumour about Mr. Price."

#### 4. Relational Processes

It "represents the static or stable relationships between [its two participants] Carriers and Attributes, rather than any changes or dynamic actions". There are three subcategories, "Intensive relations or (RI)", the linguistic element copula (to be) is used to express equality and similarity between the two entities, "possessive relations or (RP)", the linguistic element (to have) and other forms which signify possession, is used to indicate that one element is the owner of another, and "circumstantial relations or (RC)" which involve the verb (to be) and verbs of movement with an emphasis on timing and spacing the process (Jeffries, 2010, p. 43). Consider the following examples:

- "Paula's presentation was lively."
- "Peter has a piano."
- "The fête is on all day."

#### 5. Existential Processes

This final category indicates the same thing as the relational process: "Something exists or happens" (Halliday & Matthiessen, 2004, p. 256). In existential processes, "there" is usually used as a dummy subject. The existential process involves just one participant, known as the "Existent." For instance: "There was an assault."

The ideological significance of this tool is made obvious by its capacity to convey "the worldview and mental images of the text

producer through language” and the various effects it has on the receivers. So, the transitivity choices made by the text producer can directly affect the receptor’s perception of reality. Choosing a verb for representing acts would have a different impact on minds than using a state of being. Additionally, “the transitivity choices can work in conjunction with other textual features, such as prioritizing,” to draw attention to the idea required (Jeffries, 2010, pp. 46-8).

## Method

The current study used a qualitative method to analyze the data. The movies that are adopted for analysis in this study are *The Help* (2011) and *Hidden Figures* (2015) which contain several instances of the concept under investigation. The selection of extracts is made through the use of a purposive sample strategy, which includes intentionally excerpting situations where racism is found. The researchers used only two analytical core tools to analyze the extracts.

Data selection for this study is on purpose. Maxwell (1997, p. 87) defines purposeful selection as a “sampling technique in which particular settings, persons, or events are deliberately selected for the important information they can provide”. While, the analysis involves some stages, which begin with selecting the extracts to analyze. The extracts are chosen based on the following criteria: First, to conduct the study effectively and efficiently, English-language movies were selected to match the participants’ language and meet research requirements.

Second, all extracts are racist because they are said by characters who are criticized for being racist in the movies or by other characters who suffer from racism.

## The analysis

### Movie 1: *The Help* (2011)

*The Help* is a movie based on the novel by Kathryn Stockett of the same name, which depicts the lives of black maids working for white families in Jackson, Mississippi, in the 1960s. The movie explores the theme of racism and how it affects the relationships between the characters.

## Extract 1

"HILLY: It's not Jackson, and that book is garbage. I bet the whole thing's made up by some nigra. Hilly raises her eyes to Aibileen.

MARY BETH CALDWELL and, Jolene, didn't your momma leave Cora to you in her will? JOLENE: Well, yes...But that's not odd, is it? Happens all the time, right? Hilly quickly interrupts. HILLY: The book is NOT ABOUT JACKSON!"

## The Analysis

The extract occurs in Hilly's house, where she has invited her friends for a bridge game. The main participants are Hilly, the leader of the bridge club, Mary Beth, and Jolene, another friend of Hilly. They are discussing the book that portrays the lives and challenges of African American maids who work for the white families. Hilly tries to persuade her white friends that the book they are reading is not about their society. Hilly wants to protect her self-image and status, and tries to discredit Skeeter and the coloured help who have contributed to the book. The speaker uses a loud and angry voice to show the authority and power to her audience.

The first tool is Naming and Describing, only the noun choice is used and is applied twice by Hilly. She uses the term "garbage" to describe the book, which reflects a derogatory term to suggest that the book is worthless and has a low quality. This choice of this particular noun reflects the dismissive attitude of Hilly towards the authors of the book and to the book itself. Additionally, Hilly uses the racial slur "nigra" to refer to the African American maid, which is a dehumanizing description that reflects the racist attitudes of Hilly. In this case, she underestimates the work because it sympathizes with the African American maids, which goes against the white community's norms and values.

Another core tool of CS, which reveals the ideology of racism, is Representing Processes. The use of the material action verb "made up" reflects a dismissive and potentially deceitful characterization of the book. It reveals Hilly's racist views as she dismisses the book as a fabrication by the coloured maids and denies its validity as a depiction of their society. Another material action verb is "leave" in

Mary's statement, "didn't your momma leave Cora to you in her will?". They treat their maid as if she is inheritance that is passed from one person to another. Hilly attributes the quality of being "a garbage" to the book to imply a negative evaluation and a dismissive attitude towards the book. Similarly, in "It's not Jackson", she denies that the setting of the book is Jackson, which implies a rejection of the book's representation of reality.

## Extract 2

"HILLY: That was not me!

Hilly storms up the porch steps. Skeeter follows.

HILLY: I've come to tell your mother what a hippie you've become. She's gonna be disgusted by you."

## The Analysis

The extract occurs at Skeeter's mother's house. Skeeter has return after the publishing of her book. The extract represents a confortation between Skeeter and Hilly, two former friends who have grown apart and consequently they have different views on racism and social disparities. Skeeter is an aspiring writer who has secretly collaborated with the coloured maids in the town to expose their stories of oppression and abuse. Hilly wants to humiliate Skeeter and tries to ruin her reputation in front of her mother because Hilly thinks that Skeeter betrays and challenges her authority. The key of the extract is aggressive, hostile and confrontational.

Starting with the first tool of Naming and Describing, Hilly uses two realizations. The choice of the noun "hippie" to describe Skeeter. It represents a derogatory term and implies that she is unconventional and anti-social. Hilly uses this noun to portray Skeeter as an outcast and traitor to her society. In addition, the modification of the noun "hippie" with the phrase "you've become" implies that Skeeter becomes worse and not a good person and that she was not like that. It also suggests that Hilly is disappointed and disgusted by Skeeter's change.

For the Representing Processes tool, the material action verb "come" reflects Hilly's intention to ruin the reputation of Skeeter in front of her mother. Also, "become" is used in the extract to suggest that Hilly is not satisfy of Skeeter's lifestyle, beliefs, or values, which

are different from the dominant norms of the society they live in. Hilly's racist attitude is also observed through her assumption that Skeeter's mother will be "disgusted" by her daughter, implying that Hilly expects her mother to share her beliefs and values. The use of the verbalization verb "tell" reveals Hilly's intention to tell Skeeter's mother what "a hippie" she has become. It also denotes the act of insulting and accusing Skeeter. Furthermore, the relational process of Hilly's utterance in "she's gonna be" is used to refer to Skeeter's mother which creates a similarity between them. It also implies that Hilly assumes that Skeeter's mother shares her views and that she will support her against Skeeter.

### **Movie 2: Hidden Figures (2015)**

The 2015 nonfiction book of the same name by Margot Lee Shetterly served as the inspiration for the biographical drama film Hidden Figures. It narrates the story of three African-American women who, during the Space Race, worked at NASA as mathematicians.

#### **Extract 1**

"DOROTHY: Mrs. Mitchell...if I could- Vivian stops. Turns back.

DOROTHY (CONT'D): My application for supervisor, ma'am. Was wondering if they're still considering me for that position.

VIVIAN MITCHELL: Yes. Well, the official word is: no. They're not assignin' a permanent supervisor to the Colored Group. Dorothy is sunk.

DOROTHY: I see. May I ask why?

VIVIAN MITCHELL: I don't know "why." I didn't ask "why."

#### **The Analysis**

The participants in the extract are Dorothy, an African American female mathematician, and Vivian, a white female supervisor. The goals of the interaction are different for Dorothy and Vivian. Dorothy's goal is to achieve recognition and respect for herself and her group and to challenge the racist discrimination that limits their ambitions and career advancement. Vivian's goal is to preserve her power and authority to uphold the norms of the dominant white culture. The act sequence of the interaction consists of a series of questions and

answers, where Dorothy politely asks about her supervisor's application, and Vivian dismissively and curtly rejects her request. The key to the interaction is tense and hostile.

Starting with Naming and Describing, Vivian only employs the modification of nouns three times in her statement to convey her racist ideology. She says, "Yes. Well, the official word is: no. They're not assignin' a permanent supervisor to the Colored Group." Vivian uses the adjective "official" before "word", which implies that she has authority over the other workers, and the adjective "permanent" before "supervisor", which suggests that the group is not deserve a stable and qualified leader, but rather a marginal and a temporal one, and the adjective "coloured" before "group" which is used to discriminate the coloured people from other groups in NASA.

Moving to Representing Processes, it appears by using the relational verbs "is" and "are" in "Yes. Well, the official word is: no. They're not assignin' a permanent supervisor to the Colored Group". The speaker Vivian reflects that the decision is made by a higher authority which does not respect the group of African American females who work as mathematicians at NASA. The use of the mental process is denoted by the mental cognitive verb "know" mixed with the verbalization verb "ask" in "I don't know "why" I didn't ask "why" which reveals Vivian's lack of interest and curiosity in the reasons of the discrimination and injustice that Dorothy and her group face. They also imply that she does not care about the consequences of the feelings or decision of the people affected by it.

## Extract 2

"MARY: Good morning, your honor. THE JUDGE: Hampton High School is a white school, Mrs. Jackson. MARY: Yes, your Honor. I'm aware of that.

The Judge flips through the case notes. THE JUDGE: Virginia is still a segregated state. Regardless of what the Federal Government says or the Supreme Court says. Our law is the law.

He reaches for his rejection stamp. Mary blurts out: MARY: Your Honor, if I may, I believe there are special circumstances to be considered"

## The Analysis

The extract occurs in the courtroom in Virginia. The main participants are Mary and the judge. There are other people in the courtroom such as, the lawyers, spectators, and clerks. The goal of the interaction is to decide whether Mary can attend the school of the white people or not. In contrast, Mary wants to convince the judge to grant her permission. The act of sequence in the interaction consists of several turns of speech such as, greetings, arguments and requests. The key is formal and stressed because it involves a legal matter and racial issue.

Firstly, in the Naming and Describing tool, the judge uses the modification of nouns three times to express the racism of his state. He uses the noun phrase "a white school" to refer to Hampton High School, which refers that he does not accept or recognize the diversity of the students in the school. He also uses the noun phrase "our law" to refer to the law of Virginia, which suggests that he agrees with the law that enforces discrimination. The noun phrase "a segregated state", emphasizes the fact that "Virginia" is still a state that depicts racial segregation.

Secondly, the tool of Representing Processes plays a significant role in constructing the conceptual meaning being investigated. The judge utilizes the relational process "is" to state that "Hampton High School is a white school", implying that it is exclusively for white students and that Mary, who is black, does not belong there. He also uses the relational process "is" to assert that "Virginia is still a segregated state", reinforcing the idea that racial separation is the norm and the law in his jurisdiction. Furthermore, he employs the verbalization process "says" to report what "the Federal Government and the Supreme Court say," which suggests that he does not agree with or respect their authority and distances himself from their views.

## Results and Discussion

### 1. Naming and Describing

The analysis of the two movies indicates that the characters use modification of nouns more frequently than other categories since it amounts up to 32 times (33.54%). The characters' focus and frequent use of this category might be justified by the fact that these

modifications create a hierarchy of order and a clear distinction between the white society and the African American characters. It also shows how the racism is embedded in the society and how it is mirrored by their language. Noun choice scores 31 instances (43.66%), whereas nominalization ranks last on the scale as it records 8 instances (11.26%). These results are clarified in Table 1.

**Table 1**  
**Naming and Describing Tool**

The Categories of Naming and Describing	Fr.	Pr.
Modification of Noun	32	45.07%
Noun Choice	31	43.66%
Nominalization	8	11.26%
Total	71	100%

## 2. Representing Processes

The results of analyzing the Representing Processes tool reveal that all the categories are utilized in the selected movies, but with a specific emphasis on the material action process; hence it comes to be the most frequently used category and amounts to 30 instances (38.96%). A possible explanation of this result is that the characters show the material dimensions of racism rather than the other ones. Other categories vary in frequency and percentage and range descendingly as follows: Relational Process scores 25 instances (32.46%), while the Verbalization Process reveals 10 instances (12.98%). Mental Process scores 7 instances (9.09%), and Existential Process occurs 5 times (6.49%) and they record the least frequencies in the data. These results are explicated in Table 2.

**Table 2**  
**Representing Processes Tool**

The Categories of Representing Processes	Fr.	Pr.
Material Action Process	30	38.96%
Relational Process	25	32.46%
Verbalization Process	10	12.98%
Mental Process	7	9.09%
Existential Process	5	6.49%
Total	77	100%

## Conclusions:-

1. The analysis reveals that the Naming and Describing tool achieves high rates for the concept under analysis. The analysis indicates that the characters use the categories of modification of nouns as well as noun choice more frequently than the nominalization category. A possible explanation is that these categories create a clear distinction between the white and the African American characters, offer additional information, and create ideological meaning.
2. Based on the findings of the analysis, the idea of racism is relevant via the Representing Processes tool records the highest frequency, according to the results. This is explained by the fact that the verb phrases play a significant role in the characters' speech, emphasizing the material action process to emphasize the concrete and material aspects of racism rather than other aspects. The characters also employ existential, verbalization, relational, and mental processes, varying in their intensity of focus.

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