

التحليل النقدي للخطاب في مقالة فيرجينيا وولف "حرف للنساء" وفقا لمنظور هاكن

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**A Critical Discourse Analysis of V. Woolf's "Professions
for Women" In terms of Huckin's Perspectives**

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المستخلص

ليس هنالك تنسيق موحد للتطبيق في التحليل النقدي للخطاب لكونه نظاما متعدد التخصصات. يتعامل هاكن مع النص منهجيا من الناحية الهيكلية إذ يرى أن لكل نص صيغة وهيئة خاصة به. وبحسب اعتقاده ينبغي تفحص النص ليشمل تعيين نوعه وتأطير بيانه وتحديد خصائص عباراته وجمله الواردة. يساعد اعتماد هذه الوسائل في كشف الافتراضات الأيديولوجية للنص. يتفحص البحث الحالي بدقة المداولات والممارسات الإستطراذية في مقالة "حرف للنساء" للكاتبة فيرجينيا وولف من خلال السمات اللغوية والنظام الخطابي الذان يسهمان في إعادة تشكيل مسألة الهوية وتتبع الأيديولوجيات الأساسية. فيبدأ التحليل بأستبيان نوع الخطاب المستخدم ثم الأنتقال إلى مرحلة تفسير المعتقدات والخبرات وتأويلها من منظور أطار هاكن.

الكلمات المفتاحية: تحليل الخطاب

النقدي ، الاسلوب ، التشكيل ، الايديولوجيات ، الهوية ، الممارسات النقدية .

Abstract

In critical discourse analysis there is no unified manner of application for the discipline is multidisciplinary. Huckin's methodology approaches a text structurally viewing each text as having a particular style and format. Text examination, he believes, should comprise the identification of text type, message framing, then sentential and phrasal features. Adopting such analysis tools helps expose text producer's ideological assumptions. The present research scrutinizes the discursive practices in Woolf's 'Professions for Women' via linguistic features and discourse organization that reconstruct the issue of identity and trace underlying ideologies. The analysis starts with the identification of the use of discourse and then moving to the explanation and interpretation of the underlying experiences and beliefs through the prism of Huckin's framework.

Key words : critical discourse analysis ; style ; framing ; ideologies ; identity ; discursive practices

1. Introduction

Viewing language as a "social practice" is the general adoption conducted by critical discourse analysts, who prominently display their interest in topics such as ideologies, power relations, "issues of inequality", etc., focusing on the social context of language use (Baker and Ellece, 2011: 26). Norgaard et al., (2010: 69) add that in critical discourse analysis, language performs, creates, maintains and legitimizes issues of injustice and oppression in society. The approach aims at highlighting the awareness of how language constructs power and reality, and how these issues affect society and generate a process of social change (ibid). Paltridge (2012: 186) focuses on gender, ethnicity, cultural differences, Ideology, and identity as extra concerns explored by critical discourse analysis. Such topics can be "constructed and reflected in texts" (ibid). The major principles of this approach include the reflection and construction of social and political matters, the negotiation and performance of power relations, the reproduction of social relations, and the ideological reproduction and reflection in the use of and through discourse (ibid: 187).

Simpson (2011: 447) summarizes three steps in doing a critical discourse work: (description, interpretation, and explanation) as proposed by Norman Fairclough (1989) who advanced and expanded this approach. The description level involves a rigorous and comprehensive focus to analyze a text adopting Halliday's systemic functional linguistics. This will result in a systematic ground of interpreting a text, which is the next stage of analysis, and is inclined to the exposition of different uses of language referring to meanings communicated in interaction spotlighting contextual features such as tone of voice, facial movements, hand-gestures, etc. If such interaction is recorded, the produced text is transcribed and processed in line with the knowledge we possess, "our values, how we are educated and socialized, our gender, etc.". This stage stresses cognitive reader's /listeners' cognitive processes. The interpretational level is also after the revelation of "how wider social and cultural contexts and power relations" lead to the text interpretation. The explanation stage sheds light on the linkage between texts and the ways talking about the world closely related to its comprehension as part of the "sociocultural practice" (ibid).

There are other approaches to critical discourse analysis advocated by analysts such as Ruth Wodak, Van Dijk, Van Leeuwen, and Partington

A Critical Discourse Analysis of V. Woolf's..... (638)

and Baker. Argumentation strategies and forms of conversation are methods adopted by Reisigl and Wodak in their Discourse-Historical Approach (Baker and Ellece, 2011: 26). They discuss argumentation theory as a process of identifying, reconstructing, and evaluating arguments and how these arguments are manipulated by some group members to "justify or legitimize the exclusion and discrimination of other groups" (ibid:8). Leeuwen (1996, 1997) has explicated a representational level of social actors (ibid). Van Dijk has concentrated on a multi-disciplinary approach to critical discourse analysis which highlights the "socio-political goals". In this respect, power structures are clearly created by discourses resulting in his view of ideology to be the worldview shaped by "social cognition" (Norgaard, et al. ibid: 70). Partington and Baker (2006) approached critical discourse analysis via methods of corpus linguistics in an attempt to "identify large-scale patterns", (Baker and Ellece, ibid).

Based on Huckin's model in critical discourse analysis, the current research is an attempt to show how Virginia Woolf's "Professions for Women" reveals social and cultural issues such as gender and identity, and how the discourse is used in a particular way to uncover values, positions, and perspectives. The aim is to explore and trace ideologies in her essay. The analysis starts with a description of the linguistic findings. Then it might proceed to deconstruct the text through interpretation and explanation levels to relate these issues to different views, experiences and beliefs. The discourse goal can be approached first through considering the genre that has been chosen to produce the text. Genre and framing are going to be analyzed in terms of schematic structure, cultural context, register, language features of the text, and assigning a text to a genre category. The research will also highlight the interactive rhetorical resources as ways of expressing relations between clauses, information stages in other parts of the text, and how meaning is being elaborated which in turn leads the reader to the author's preferred interpretation. The text will also be examined through interactional meta-discourse resources which are helpful in expressing the writer's stance towards what a text producer believes and how readers are addressed and engaged in the text.

2. Literature Review

In doing a critical discourse analysis, a description, interpretation and explanation of how discourse works are included to expose the relationship between language and discourse in a bid to construct and

A Critical Discourse Analysis of V. Woolf's..... (639)

represent the social world. Thus there are certain concepts that one should depend on to do a textual analysis. These concepts are essential tools to arrive at the text producer's aims and purposes. Such tools can be classified according to language levels: word/phrasal level, sentence level, textual level, and higher level (Huckin, 2002).

Huckin (2002: 7) chooses to include certain notions at the word/phrasal level. These are classification, connotation, metaphor, lexical presupposition, modality, and register. Classification is the process of preferring or choosing to call or put things under a preferred label (ibid). Connotation is a useful concept by which meaning is culturally assigned and conveyed as part of the participant's knowledge (Dogan, 2019: 5). Huckin (1997: 84) argues that certain lexical items convey additional meanings in different contexts as being frequently used in those settings. Concepts and ideas can be delivered through metaphoric expressions (Huckin, 2002: 7). Thus, connotation and metaphor are closely connected in that the former can be conveyed through the latter (Huckin, 1997: 84). Lexical presupposition can be lexically manipulated as a useful linguistic device to indulge readers in a process of assuming the "truth of the statements in which they are found". These devices work as presupposition triggers (Huckin, 2002, 7).

Modality is highly considered in critical discourse analysis. Modal verbs and phrases are rendered in terms of degrees of certainty and attitude (Paltridge, 2012: 194). Some of the modal constructions connote a feeling of heavy-authority, while others convey a tone of defense" (Dogan, 2019: 5). Simpson (1993: 43-7) identifies and explains four English modal systems, which are deontic, boulomaic, epistemic, and perception. Deontic system is concerned with the level of obligation that the speaker relates to the committing of the action. It is a system of duty such as permission, obligation, and requirement. Boulomaic modality is a system that is pertained to the speaker's desires and wishes. The epistemic type is directly related to the level of the speaker's "confidence or lack of confidence in the truth of a proposition expressed". A sub-type of the epistemic modality is the perception system which is connected to one's degrees of perception in relation to the truth of the proposition (ibid).

Register is another lexical level pertained to the degree of formality, technicality, the discourse field, etc., (Huckin, 1997:84). A particular group or activity can be associated with a specified register. Some figures

A Critical Discourse Analysis of V. Woolf's..... (640)

in politics and comedians are talented in shifting their social practice from one register to another within the same discursive activity (Huckin, 2002:8). Register analysis is given a detailed framework with reference to text varieties, proposed by Biber and Conrad (2009). They identified and described three steps of register and genre analysis. The first is to describe the situational characteristics of the register. The second is concerned with the identification of recurrent language structures of the register. The third step is the interpretation level of the previous two steps that can achieve the communicative purpose. Biber and Conrad (2009: 39-47) provide a collection of situational features that comprise participants (addressor and addressee), relations among participants (interactiveness, social roles, personal relationship, shared knowledge), channel (mode, specific medium), production circumstances, setting (time, place), communicative purposes (general, specific, factuality, expression of stance), and topic (general, specific, social status) (ibid). The linguistic level of the register is the process of identifying the "pervasive lexico-grammatical features" (ibid: 50). The major issue here is to decide whether a language feature is "typical in a given register" (ibid:51). Thus the features of a register at the linguistic level are determined via the level of pervasiveness of the grammatical and lexical occurrences throughout the text type, and how frequent those structural features are restricted to that type of text register. Such constructions are referred to as "register markers" that make a particular register different from other registers (ibid: 53). The interpretational level describes both of the pervasive structural patterns and the distinctive situational features of a particular register. The process done in this level is "to match the two up, explaining why particular linguistic characteristics are associated with situational characteristics" (ibid: 64).

Under the sentence/ utterance level are transitivity, deletion, topicalization, register, politeness, presupposition, insinuation, and intertextuality. Agent-patient relations can be expressed via transitivity patterns by which an action is unscrambled in a sentence. The agent's status may be shown as having a consistent recurrence in a text. This makes the semantic agent feature more powerful than the patient (Huckin, 2002: 8). The process of deletion or omission of agents could be practiced through passivization and nominalization (Huckin, 1997:83). Grammatical subjects may encode pieces of information, and thus these types of subjects are topicalized in the structure of foregrounding. These

A Critical Discourse Analysis of V. Woolf's..... (641)

tell the reader what the sentence is about. The topical subjects, accordingly, are brought into prominence if the same topic element is repeated in each sentence, forming a "sentence-level foregrounding" (ibid). Through topicalization, a text producer can choose a certain angle or perspective that "influences the reader's perception" (Dogan, 2019: 4). Forms of persuasive rhetoric may entail a high range of presuppositions (Huckin, 1997: 83). Dogan (ibid) explains that at the sentence level, presupposition can "convey that the words of the agent of powers are more significant". Register, at the sentence level, helps understand specific social practices directed for a particular social aim through conventionalized sentence structures (Baker and Ellece, 2011: 113). The writer's stance can be discussed in terms of politeness under terms such as pronouns, terms of address, and register, oriented even towards solidarity with the receiver or to seek independence (Huckin, 2002: 9). Insinuations are complex ideological suggestions, and they are difficult to 'challenge' since they connote 'double meanings' (Huckin, 1997:84). Background knowledge is necessary for insinuation (Huckin, 2002: 9). Intertextuality, at the sentence level, is the process of borrowing entire sentences such as sayings, fixed phrases, aphorisms, etc. (ibid).

At the textual level, there are other higher concepts such as genre, framing, foregrounding/backgrounding, extended metaphor, heteroglossia, coherence, omission, and auxiliary embellishments. Evans (1994: 219) focuses on genre as a means for realizing communication end achieved through "particular rhetorical needs". The communicative purpose of the established text producer is ruled by genre conventions, and shaped by the grammatical and lexical choices of that genre, and hence setting it apart from other genres (ibid). Further, genre can be analyzed from a discourse perspective in terms of 'generic structure', which is the process of identifying 'its genre category membership', and 'rhetorical structure', which is primarily a description of the organized rhetorical patterns (Paltridge, 2012: 81). Closely related to genre analysis is the consideration of framing, which is how the text is presented as well as the positioning of the text producer (Paltridge, ibid: 196). The structure and content of a text are interrelated to communicate a social practice characterized by linguistic features (Bloomaert, 2005: 160). Two concepts are central to framing: foregrounding and backgrounding. The first is a text element that is deviated from or stood out as a prominent element against what is conventional. Deviation and parallelism, beside

A Critical Discourse Analysis of V. Woolf's..... (642)

other linguistic devices, are two examples of foregrounding (Norgaard, et al., 2010: 94-5). Backgrounding is a process whereby the text producer deemphasizes certain text elements and contents, and sometimes leaving out some text (linguistic) components (Paltridge, *ibid*: 196). Huckin (1997:81-2) explains that via textual foregrounding the text writer brings text concepts into prominence. Backgrounding is the opposite process whereby the text de-emphasizes certain contents. This de-emphasizing process is referred to as omission when casting aside certain information to be backgrounded or discarded out of the text (*ibid*). Huckin (1997:81-2) argues that through framing text production and interpretation can be coherently approached by looking into how text details can be interwoven together to form " a unified whole". Accordingly, with the large frame of a text, there may be mini-frames of other genres. Heteroglossia is a process of incorporating in a text "discursive differences, register shifts, or multiple voices" as a discourse practice to specify "intertextual linkages", and thus including the text genre within "sociocultural context" (Huckin, 2002:10). Text contents such as consistent tense progression, a textual unified topic, compatible pronoun reference, etc., can be fixed together through a process of coherence. The interpretation of a coherent text depends largely on the background knowledge that a text may stimulate (*ibid*). Extended metaphors extend from one sentence to another, and thus constitute another aspect of textual coherence (*ibid*). The text may be comprehended via non-linguistic means such as graphics, sound effects, etc. These are called auxiliary embellishments (*ibid*).

The above-mentioned levels are concerned primarily with an integrated study of texts. There are other concepts that are mainly oriented towards the analysis of texts through discursive practices and broader social context. These are higher level concepts. Central processing is one of such approaches in which readers read a text with "close attention". This type of processing results in a critical analysis of texts. The opposite is "the peripheral processing" where readers have just a glance during the reading process. Naturalization is another reading process whereby readers follow a heuristic invoking of the ideas being repeated resulting from their "cognitive shortcuts". This process happens when the reader shares conformity to the ideas and concepts included in the text, which is referred to as "cultural models and myths". Shared beliefs and attitudes invoked throughout the text may be seen the ultimate

A Critical Discourse Analysis of V. Woolf's..... (643)

aim of many text producers by which they discard what is known as "resistance" on the part of the readers. Further, critical discourse analysis should pay attention to ideologies thematized in texts and how such ideologies are key factors in a discourse formation (Huckin, 2002: 11-12).

Woolf's "Professions for Women", to which Huckin's views are applied, is an argumentative essay. Cuervo (2010: 264) argues that this essay, beside her other such essays, in general displays a historical and literary trace of the various roles played by men and women. Such essays convey her inevitably subjective judgments and divergent views with reference to women writers and "their feminine condition". Most of her essays, in addition, join issues of the "cause and the consequences, argumentation from the repetition, the reasoning from the example, the rhetorical question, the opposition principle, ... (ibid: 265). Through such elements, Woolf branches out her views via arguments characterized by linguistic patterns and rhetorical figures, (ibid). Thus the texture of her argumentative genre is designed in such a way that the essay contents are bracketed by the form representation (ibid: 266).

In "Professions for Women", Woolf is addressing a community of women who are trying to gain and secure employment in work-people dominated by masculine community. She makes a special reference to women writers in general as they have directly experienced struggles in an oppressive patriarchal society, seeking, thus, to break out the society's conventions that women have never minded. Since she is financially independent, Woolf was able to adamantly oppose such conventions in her writing.

3. Research Methodology

Of course, not all the above-mentioned tools of the critical discourse analysis are available in Woolf's essay. But the majority will be looked over and explained in terms of function and interpretation. Starting with the lexical level, classification (labeling), metaphors, presuppositions, modality, and register are detected to be highly abundant in the essay. The textual level comprises genre, framing, foregrounding and coherence, also subject to their availability in the text. An overall function of each type, whether lexical or textual, is to be presented first before explaining individual instances. Some charts are used to scan and summarize the whole essay, especially when there is a diversity of levels

A Critical Discourse Analysis of V. Woolf's..... (644)

and sub-levels within one type of analysis as in the case of lexical register and textual framing.

4. Findings and Discussion

4.1 Lexical/Phrasal Level

Woolf, in this essay, shows her critical and negative attitudes towards the topics she selected to address the other women and to notch up her fame and conspicuous success. This attitude becomes explicit when scrutinized lexically.

"The family purse" stands for a label by which Woolf appears to conveniently mark the profession of writing as "a reputable and harmless occupation". Writing paper is cheap in that buying it will bring no harm to "the family peace". The two labels are designated to categorize the writer's negative attitude towards women and writing, both are harmless and cheap. "A professional woman" is another label that specifically demarcates Woolf's writing success. But her profession as a successful woman writer was explicitly achieved by seeking to completely eliminate "The Angel in the House", which is a label attached to describe the woman who was oppressed by the Victorian male generation, deprived of any wish or mind. This classification represents Woolf's choice of that woman's traits such as 'sympathetic', 'charming', and 'unselfish'. Her disposition of such woman is labeled by her choice of 'phantom'. Further, men and woman novelists discriminate on the grounds of two separate labels, namely "a state of perpetual lethargy" and "a state of trance". The first classification is a meticulous detail of male novelists whose "desire is to be as unconscious as possible" dwelling on the tranquility and regularity of life. The second marker is precisely specified for women writers that Woolf states as "a girl sitting with a pen in her hand, which for minutes, and indeed for hours, she never dips into the inkpot". A third label is added then to describe the woman novelist's state of mind, which is "state of unconsciousness". This naming categorized her as "a woman who speaks the truth about her passions".

Woolf's profession is literature. This profession, in her views, pressingly necessitates passing successive stages to acquire experience, and hence success. Such stages are briefly sketched in terms of concreteness with the aid of a group of metaphorical expressions borrowed from the road field such as the use of 'road', 'the path', 'way', and 'steps'. When changing the subject into talking about "The Angel in the House", she uses another group of metaphors, all of which are

A Critical Discourse Analysis of V. Woolf's..... (645)

directly addressed to the Victorian woman. 'The phantom', "the shadow of her wings", and "the radiance of her halo" are such expressions of dogmatic assertion that this woman should be killed or else "she would have killed me". Further, these metaphors connote a submissive image of a woman that the writer thinks she must confront since that woman is highly considered as one of the obstacles in the writer's way of success as a professional woman.

In terms of lexical presupposition, the existential type occurs as relatively dominant. Such type can be vividly illustrated by the use of possessive constructions as the underlined expressions show in the following sentences:

Your society is concerned with the employment of women.

I might tell you something about my own professional experiences.

My profession is literature.

My effort was rewarded on the first day....

Mine was about a novel by a famous man.

Her purity was supposed to be her chief beauty, her blushes, her great grace.

Her fictitious nature was of great assistance....

A novelist's chief desire is to be as unconscious as possible.

Her imagination had rushed away.

The possessive expressions employed by Woolf are direct referring acts for her personal success as a writer and for her independence from the community of men. Her urge and desire can be easily transmitted through such existential entities and properties that Woolf wants to satisfy the other women. Further, Woolf's instinctual impulse for prompting women with professional success and independence is briefly glimpsed at the outset of her essay through the direct referring expression (your society) and the variety of other direct self-qualifications as a quite prosperous woman such as (my own professional experiences, my profession, my effort, and mine). The supposed existence of "The Angel in the House" is kept strictly factual through references to physical and spiritual details (her purity, her chief beauty, her blushes, her great grace, and her fictitious nature).

Definite noun phrase constructions are assumed to be committed to the existence of entities represented by such phrases. Woolf makes a considerable use of such noun phrases as (the road, the family peace, and the cheapness) to clearly expose the nature of her literary craft and

A Critical Discourse Analysis of V. Woolf's..... (646)

practice. With reference to the existence of "The Angel in the House", Woolf enlists the following referential noun phrases:

The phantom was a woman.

The shadow of her wings fell on my page.

The radiance of her halo....

The struggle was severe....

These expressions unmask Woolf's burning need to battle with that phantom that she should overcome to attain phenomenal success.

The text also includes some examples of factive presuppositions. The basic aim is to identify and introduce herself as an entity belonging to the women community and as an experienced writer. The repetition of the copular verb and the complement in the following two sentences brings this fact into light:

It is true I am a woman.

It is true I am employed.

Further, the verb 'know', as a factive presupposition type, entails the existence of hardships and obstacles that women cope with:

How little I know of the struggles and difficulties of such lives.

A non factive type of presupposition, such as the use of "I suspect", and "I doubt") is used to show Woolf's mental state concerning the other women's position in the men-dominated world, and the difference between the men writers and women writers concerning the level of consciousness when engaged in the process of writing:

I suspect that this state is the same both for men and women.

I doubt that they realize or can control the extreme severity.

I doubt that any woman has solved it yet.

Woolf's essay is bountiful with modal auxiliaries that broadly refer to her attitude towards three major propositions: her professional experience as a successful writer, destroying the Angel in the House, and her advice for the next generation of women to live freely and to have their own professions. Three types of modal expressions are used: epistemic, deontic and boulomaic. The epistemic type is the highest. Woolf's confidence or lack of confidence is made clear through the use of the epistemic sense when rendering the narrative act via first person and as the only participant. These epistemic modal expressions are made noted in accordance with the realistic level of her personal certainty and confidence about being fruitful and lucrative:

A Critical Discourse Analysis of V. Woolf's..... (647)

What could be easier than to write articles and to buy Persian cats with the profits.

When talking about the Angel in the House, the level of certainty is produced as a sense of authorial modality with reference to her personal experience:

She would have plucked the heart out of my writing.

And all these questions, according to the Angel in the House, cannot be dealt with freely and openly by women.

But when changing the subject into how to be free and successful, Woolf appears uncertain and less confident about the current state of affairs of a young woman and the loss of identity. This sense is extensively communicated through the use of successive epistemic modal lexical verbs (believe, know) besides the epistemic modal auxiliary (can):

I mean, what is a woman? I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill.

Deontic modal auxiliaries occur in five occasions in the text. Woolf's commitment of duty is addressed to the other women as angels in the houses and as phantoms that should be eliminated. The type of commitment is necessary for those women to realize as a requirement that has to be firsthand experienced in an attempt to make them comprehend the reality of human relations, morality and sex:

...; they must charm, they must conciliate, they must- to put it bluntly- tell lies if they are to succeed.

Second and third person strong commitment occurs twice especially when Woolf advises the gathering of young women as if she is the leader of such group and the one that is seen as an example of professional success. The first use is a notification for a woman who wants to be a novelist and the second use acts as a recommendation for those women who will come across the chief obstacles that prevent them "from being a doctor, a lawyer, a civil servant":

And to understand it you must try first to imagine a novelist's state of mind.

They must be perpetually questioned and examined.

Three first person buolomaic modal auxiliaries are used. These reflect the speaker's desire to tell the other women about her experience as a novelist and as a profession owner:

A Critical Discourse Analysis of V. Woolf's..... (648)

I might tell you something about my own professional experiences.

I must tell you about a very strange experience that befell me as a novelist.

The set of situational characteristics, proposed by Biber and Conrad (2009:40), in Woolf's essay can be clearly sketched in the following chart in terms of lexical register.

Situational Characteristics	"Professions For Women"
Participants	A. Addressor: Virginia Woolf Age: 49 Profession: Novelist, essay writer, and Books reviewer B. Addressee: a branch of the National Society for Women's Service.
Relations among participants	A. Interactiveness: Woolf addresses a group of women seeking employment in a male dominated workforce. B. Social roles: A powerful and confident woman (Woolf) showing a concern about women's condition throughout history. C. Personal relationship: colleagues and some strangers. D. Shared Knowledge: Personal (devoting her thinking to feminist issues.
Channel	A. Mode: Abbreviated version of Speech in form of an argumentative essay. B. Specific medium: Printed. C. Transient speech: face-to-face
Production Circumstances	Revised and edited version of her speech delivered to a group of women on January 21, 1931, published posthumously in The Death of the Moth and other Essays.
Setting	A. The time and place of the speech are shared by the participants. B. Place of communication: Private C. Time: Contemporary
Communicative Purposes	A. General purposes: informing and

	<p>persuading the next generation women to have their own rights and professions as part of their freedom.</p> <p>B. Specific Purposes: Speaking of the struggle present for all women writers, how women behave once they have professions and being professionals, and to make their independent voice to be heard in patriarchal and racist societies.</p> <p>C. Factuality: Factual</p> <p>D. Expression of stance: mostly epistemic</p>
Topic	<p>A. General topical domain: Domestic and daily activity.</p> <p>B. Social status of the people referred to: less powerful women being urged to have their own voices heard and freedom achieved.</p>

Chart (1): Situational Characteristics of "Professions for Women"

4.2 Sentential Level

4.2.1 Agent-Patient Relation: Transitivity

The ideational meaning in Woolf's essay can be linguistically represented, mostly through the use of the relational process type. The experiential world that she wants to make explicit to the other women is configured with the linguistic dependent constituents (participants, processes and circumstances). Consequently, she constructs her past world with the aid of the attributive type of relational clauses, especially in the first part of the essay when she identifies and sets forth the aspects of experience elaborating her craft of writing:

It is true I am a woman.

It is true I am employed.

It is difficult to say... .

My Profession is literature.

Writing was a reputable and harmless occupation.

The cheapness of writing paper is, of course, the reason why women have succeeded.

If one has a mind that way.

Mine was a bout a novel written by a famous man.

A Critical Discourse Analysis of V. Woolf's..... (650)

Woolf's story of success is made rather simple, and the material type of verb process shows how simple the steps are via setting her apart as the actor and the goal as the various manifestations of writing an article. The following verbs represent her process of writing: 'move', 'occurred', 'slip', 'fix', 'drop', 'write', and 'buy'.

When coming to the part of describing the Angel in the house, Woolf established a relationship between the Victorian woman (Angel in the House) and the predicative description. This process exposes the extent to which how this type of woman appeared to be passive. The repeated use of 'was' makes such description clear: 'sympathetic', 'charming', 'unselfish', 'constituted', and 'pure'.

The type of material verb processes is an applied to justify Woolf's act of killing that angel. Some of these verbs select The Angel as the agent:

The shadow of her wings fell on my page

She slipped behind me.

She made as if to guide my pen.

The shift in agency is then oriented towards Woolf's response to the angel's dominance at that time:

I encountered her with the very first words.

I turned upon her and caught her by the throat. I did my best to kill her.

I took up the inkpot and flung it at her.

4.2.2 Deletion: Passivization

The selection of the passive voice in this essay allows Woolf to thematize different participants to be her goals of various examples by which she can shift to talk about different topics. For example, she selects a number of entities in the sentences below to be her major topics for further discussions in the subsequent sentences:

The road was cut many years ago.

The Family peace was not broken by the scratching of a pen.

Pianos, models, Paris, Vienna and Berlin masters and mistresses are not needed by a writer.

... and my effort was rewarded on the first day.

Men would be shocked

These aims cannot be taken for granted. They must be perpetually questioned and examined.

4.2.3 Topicalization

A closely related criterion to passivization is topicalization. Woolf's essay abounds in topicalized structures such fronted objects, fronted nominal, fronted predicative structures, and fronted non-finite constructions, and fronting in dependent clauses. Such fronting types put emphasis on both sides of the sentence. Also, these structures facilitate the flow of information. The following sentence involves a fronting of a dependent clause that implies some contrast:

But to tell my story, it is a simple one.

A negative opening element (Had I not), as dependent clause fronting, forces the structure to be more intensified. Thus, Woolf asserts and justifies her action of killing through such fronted negation:

Had I not killed her she would have killed me.

The predicative structure in the following example is fronted to another comparison and to form a cohesive link with the following and preceding discourse:

A very glorious day it was for me.

A fronting non-finite construction (*killing the Angel and telling the truth about my own experiences*) is initially positioned with its complement, as in the following sentences, to describe the heavy subject, which is moved to the clause final position. Such structure corresponds to the order of the elements of the information flow and end-weight principles. Here Woolf emphasizes the new information introduced by the subject which occurs finally:

Killing the Angel in the House was part of the occupation of a woman writer.

Telling the truth about my own experiences as a body, I don't think I solved.

A fronted *to-infinitive* construction with its complement performs as emphatic do, and is further associated with the echo of the following action in the subsequent construction as the following sentences show:

And to understand it you must try first to imagine a novelist's state of mind.

To speak without figure she had thought of something.

To discuss and define them is I think of great value and importance.

Noun phrases as fronted objects gain emphasis from its initial positioning as in: *This I believe to be a very common experience with women.*

4.2 Text Analysis

4.2.1 Genre and Framing

The genre of "Professions for Women" can be traced as a set of strategies presented by the text producer addressing an audience to get their adhesion and to make them acknowledge the struggle all women writers are locked in. Woolf's frames her essay by examining controversial topics through which she endorses her point of view.

The discourse structure of her essay could be scrutinized in terms of introduction, body and conclusion. The introductory paragraph presents a topic of urgent importance, which is women and writing admitting as "reputable and harmless occupation. The family peace was not broken by the scratching of a pen". The general statement in this part introduces the main idea of women as writers and/ or having other professions. The body component is composed of several paragraphs that develop her ideas and views that, in turn, support the general statement. She presents facts and arguments in favour of her argumentative force through which she focuses on the necessity of demolishing "The Angel in the House" which she prefers to confront as a demon. The docile image of women can be overcome by killing that angel in the house. The concluding part closes with her successive questions for the next generation of women who have rooms of their own, and are able to rent houses and apartments, an advancement seen as a beginning for attaining freedom.

The discourse pattern of Woolf's argumentative essay genre can be analyzed according to layout and format. The generic structure and rhetoric structure of this essay are identified in the following figure which shows how the text conforms to the typical generic structure and rhetorical organization of an argumentative essay, based on Sartain's analysis in "Letter to the Editor" 1995 as cited in Paltridge (: 2012: 63).

Generic Structure	Essay structure and Explanation	Rhetorical Structure
Title	Professions for Women	Situation
Introduction	Paragraph 1: The introductory part seeks to capture readers' interest especially when she commences by talking about women and writing with reference to some female	Problem

A Critical Discourse Analysis of V. Woolf's..... (653)

<p>Background</p>	<p>authors of the 18th and 19th centuries who shared disappointment and lack of acceptance in the times of male dominated literature. Thus the speaker gives some background about the general topic.</p>	<p>Problem</p>
<p>Supporting Paragraphs (Arguments)</p>	<p>Paragraph 2: This part is devoted to keep the reader abreast of her personal success explaining how cheap her work as a writer is associated with her profession as a journalist.</p> <p>Paragraph 3: The claim presented in the above paragraphs is provided with evidence of her own experience in reviewing books. She supports the general topic with an example about "The Angel in the House" when she considers it her 'phantom' that should be destroyed which is, as she believes, a necessary step to be accepted as a professional woman. She refers to a generation of oppressed Victorian women describing them as 'sympathetic', 'charming', 'unselfish', and 'excelled'. But she criticized them for having no mind or wish of their own.</p> <p>Paragraph 4: this paragraph</p>	<p>Evidence</p> <p>Evidence</p>

Conclusion	<p>provides another argument that supports her view about how women succeeded in life. This time is about "a young woman in a bedroom with an inkpot" and that "Young woman had only to be herself". Women, she thinks, will be known in male dominated social structures through expressing themselves "in all the arts and professions open to human skill".</p>	Evidence
	<p>Paragraph (5): this paragraph includes two supporting facts that explain a story behind story. First, she provided an example about her professional experiences with reference to her income and growing ambition to have a motor car. Second, she argues her state of mind as a novelist in relation to the "novelist's chief desire" and in comparison with men novelists. Women novelists, she argues, "are impeded by the extreme conventionality of the other sex".</p>	Evaluation
	<p>Paragraph (6): this paragraph restates the points of her discussion and the evidence she presented referring to these proofs as "very genuine experience" and "adventures of my professional life". She</p>	Evaluation

	<p>succeeded in destroying the angel in the house, but enjoying her total freedom and free will is not 'solved'.</p> <p>Paragraph (7): this paragraph continues the elaboration of the questions presented in the previous paragraph. She extends the obstacles faced by a novelist to other professional women such as 'a doctor', a lawyer, a civil servant'. But the next generation of women have achieved new found and relative freedom which is only the beginning such as pushing up high wages yearly, having their own rooms, paying their affordable rents, etc.,</p>	
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Chart (2): Genre Analysis of "Professions for Women"

4.2.2 Foregrounding

Foregrounding is another tool at the textual level, abundant in Woolf's essay in both types, lexical and syntactic. Generally, this language tool serves to strongly accentuate her personal experience as someone who has embarked a path towards success, as a professional woman proving her womanhood. Thus, her identity and craft are specifically granted more prominence. The following sentences illustrate the quality of her being:

It is true I am a woman.

It is true I am employed.

... and in that profession, there were fewer experiences for women than in any other.

Thus when I came to write, there were very few material obstacles in my way.

... a very glorious day it was for me.

A Critical Discourse Analysis of V. Woolf's..... (656)

But to show you how little I deserve to be called a professional woman, how little I know of the struggles and difficulties of such lives, I have to admit

But to tell you my story, it is a simple one.

But to continue the story of my professional experiences, I made one pound ten and six

Now came the experience, the experience that I believe to be far commoner without women writers than with men.

The second segment of the essay markedly shifts towards the reason for her success, killing the angel in the house. All the foregrounded structures that spotlight the idea of this act are syntactic, as in the following extracts:

Had I not killed her she would have killed me.

But to continue the story. The Angel was dead.

The first- killing the Angel in the House-I think I solved.

4.2.3 Coherence

4.2.3.1 Consistent tense progression

Two main tenses dominate the essay, the past simple and the present simple. Woolf keeps using the past simple to pronounce an event and a state of her affairs, all of which are directly related to her experience and gradual success. Some verbs connote a major reference to her professional development in the past: 'invited', 'told', 'suggested', 'was', 'were', 'had', 'occurred', 'went', 'involved', etc. Further, Woolf keeps up an interchangeable use of the past and present simple tenses in each paragraph; the past is for retracing the steps of the path of success and fame, the present is restricted to expose the results and to comment on her current life condition.

4.2.3.2 Compatible pronoun reference

The first person singular pronoun (I, me, my, myself, mine) prevails the essay structure. The essay producer, accordingly, wishes to speak directly about herself, not intending to submerge her own identity in something less specific or among other people. Thus, there is no shift in person or number. Such pronoun usage is an indicator of Woolf's professional biography and experience in the past and now. The opening paragraph is full of highly contentious subjective opinion that "I might tell you something about my own professional experiences". In some sections of the essay, Woolf makes use of the second person pronoun 'you' to directly address the attendant women. The narrative, in terms of such pronoun usage, is a technique that allows the other women to be inside the speaker's thoughts in a vivid and direct way. The opening sentences of the second paragraph illustrate this usage:

But to tell you my story- it is a simple one. You have only got to figure to yourselves a girl in a bedroom, with a pen in her hand.

A Critical Discourse Analysis of V. Woolf's..... (657)

Two instances of third person singular pronoun usages are found in the second and third paragraphs, referring to two different entities. They are clear examples fetched by the speaker. The first example is a reference to the speaker herself intending a fact that every woman can follow similar steps to success:

She had only to move that pen from left to right- from ten o'clock to one. Then it only occurred to her to do what is simple and cheap enough after all- to slip a few of those pages into an envelope, fix a penny stamp in the corner, and drop the envelope in the red box at the corner (Professions for Women, p. 2).

The second reference is to the angel in the house that the writer defeated as part of her overall achievement. Elaboration on that type of the Victorian woman's identity is essential to be known to the women being addressed now:

She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught, she sat in it- in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the mind and wishes of others (Professions for Women, p. 3).

4.2.3.3 A textual unified topic

The major topic in this essay is about women and success. Around this topic, a succession of minor topics and examples from life situations is presented. The first paragraph is about women and the craft of writing in general. This topic is supported and elaborated in the second paragraph in which the text producer exposes her own success as a journalist. The third paragraph continues the writer's explanation of the concept of achievement with a further example which is "killing the Angel in the House". The topic in the fourth paragraph supports the general one when the text producer provides another example, now about woman writers and independence. This topic is again enhanced in the fifth paragraph when the writer refers to her income. The last two paragraphs close the discussion with a conclusion remark about the journey of every successful woman just like an adventure.

5. Conclusion

As the research has demonstrated the application of Huckin's levels of analysis to Woolf's essay, the following points conclude the major findings:

1. The word\phrasal level proves to be a useful tool by which Woolf's disposition and critical stance towards fundamental issues can be fully clarified.
2. The sentential level, which involves transitivity, topicalization, and deletion, helps to display Woolf's experience and former living

A Critical Discourse Analysis of V. Woolf's..... (658)

conditions, focused goals and topics of discussion, and intensified principles of success and independence.

3. The textual level comprises the strategies of framing the essay, and identifying its genre, and how the basic topic is presented and elaborated. The generic and rhetoric structures of Woolf's essay disclose the way of the effective and careful argument organization. Her conspicuous success is made prominent through the technique of foregrounding. Coherence plays a major role in exposing how the overall essay layout and composition are determined.

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