

A Stylistic Analysis of Positive Temptation and Positive Intimidation in William Gibson's Play "The Miracle Worker"

Hussien Salah Salman^{1*}, Iman Mingher Obied²

^{1,2} English Department, College of Education for Human Sciences, University of Babylon, Iraq,
hum647.hussien.salah@student.uobabylon.edu.iq, hum.824.eman.mngbr@uobabylon.edu.iq

*Corresponding Author: hum647.hussien.salah@student.uobabylon.edu.iq

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ABSTRACT

Temptation and intimidation in almost all of many literary texts are two powerful forces and central to nature and interaction of relationships, conflicts, and decisions that characters face. Temptation may present itself in persuasive form, emotional satisfaction, promising the pleasing reward, or transformation. However, intimidation operates through an authoritative person, instilling fear or creating pressure to ensure obedience and control. Thus, these forces underscore the complex nature of human motivation. Thus, this study examines the stylistic phonological, syntactic and semantic and graphological devices of temptation and intimidation in William Gibson's Play "The Miracle Worker" and finds out the functions the stylistic phonological, syntactic, semantic and graphological devices carry out in "The Miracle Worker". The study hypothesises that "The Miracle Worker" uses different stylistic devices on different linguistic levels. And Stylistic devices used are functionally equivalent i, e, stylistically equivalent. Also, the stylistic functions of positive temptation and positive intimidation used are quite different. And the play uses the same frequency of positive temptation and positive intimidation stylistic devices. The findings of the analysis validate the first, third, and fourth hypotheses and refute the second, fourth one. Consequently, among the conclusions the study comes up with is that there are striking similarities and differences regarding the stylistic devices, their functions in different types of "The Miracle Worker" of positive temptation and positive intimidation.

Keywords: Stylistics, stylistic devices, The Miracle Worker, Positive Temptation, Positive Intimidation.

INTRODUCTION

The study investigates and analyses the stylistic influences of Positive temptation and Positive intimidation in William Gibson's Play "The Miracle Worker". The main goal of the study is to approach the literary text from the stylistic viewpoint. This text has been chosen, since it contains many words and expressions of powerful speech and solidarity. Several investigations and experimental techniques have emerged as a continuation of a literature review. The stylistic approach implies the study of literary works from the perspective of their linguistic diversity and the context of the material. Consequently, in the process of investigating a literature review, it has been identified that the structure of this type of perception and processing of information has been significantly revised. Literary review has led to the fact that more and more attention has been paid to the latest approaches to investigate literary works, which consist of a linguistic analysis of a work (Widdowson: 1975). Stylistics as a science, subject to which has been studied through different groups of methods and theoretical fields. Based on the role context of a variety of professional fields, the scientific capacity of stylistics can be interpreted differently. In any case, whether an initially oral and then written form of expression of thoughts, a variety of special rhetoric idioms, and grammatical norms have generated a plurality of semantical affordances due to

different ways of using them. Thus, states how stylistics formulized and performed through different language idioms in order to achieve an accordingly needed goal of specification of meaning-bearing. This investigation focuses on the stylistic application of linguistic elements. It is evident that to attain precision, word selection, and intentional decisions, employing the appropriate form of vocabulary serves as the most powerful tool as indicated by Leech (1969).

Stylistic Devices

Stylistic devices serve emphatic and expressive purposes. Five levels contain stylistic devices: phonetics, graphics, morphology, lexemes, and syntax. All devices possess expressive qualities, though they differ from one another, since devices exhibit expressiveness without the reverse being true. Stylistic devices represent techniques that supply additional meanings, concepts, or feelings that compel audiences to pause momentarily for reflection, response, and emotional recognition of what they encounter, given their aesthetic and expressive capabilities suggesting implicit or profound significance (Umedilloevna, 2019:232). Stylistic devices combine semantic content with particular linguistic structures producing stylistic effects that carry expressive functions. A stylistic device resembles an equation comprising the interaction between literal interpretation and contextual significance that leads toward stylistic devices including personification, metaphor, metonymy, irony, among others. This interactive nature may rest on the principle of affinity (similarity through inherent qualities), the principle of proximity (closeness regarding place, time, sequence, occurrence, or relationship), or the principle of contrast (opposition). Phonetic devices involving vocal pitch, pauses, logical emphasis, and drawn-out or staccato (a musical articulation form) pronunciation constitute expressive elements but do not qualify as stylistic devices (Znamenskaya, 2004:18). For example, the devices at the level of morphology concerning with morphological forms like diminutive suffixes may have an example effect: sweetie, heartie, cutie, etc. The lexical example means, that are used emphatically, are illustrated by using intensifiers – awfully, terribly, absolutely, etc. Also, morphological devices are concerned with the morphemes like prefixes, suffixes, the function process of word formation, and how system of gender, number, plural are realized by morphemes. For example, metaphor is based on Znamenskaya's principle of affinity such as: My new dress shares the same pink shade as this flower: a comparison (basis for comparison – coloration). Metonymy is based on proximity, for example: Referring to the Indian movies industry or celebrity culture as “Bollywood” (The Indian movies as associated by a substituted or another word which stands for is Bollywood) Irony is based on opposition, for example: Is that sad? (Which means the opposite, this is not sad, it is happy) (Znamenskaya, 2004:73).

Positive Temptation and Positive Intimidation

Temptations are environmental cues that elicit thoughts, feelings, and responses that conflict with a person's goals and standards. They are the essence of self-regulatory dilemmas, situations in which people face a trade-off between small immediate rewards and large future payouts (Mischel et al., 1989). From a perspective of inspiration, self-regulation involves managing conflicts between opposing pulls: the tug of instant gratification versus the quest for more substantial postponed gains (Fujita, 2011). The more easily accessible small rewards preclude greater long-term gains which require more patience and time to achieve. A vital idea to remember is that temptation is subjective and context-specific. One's attraction is determined by person-specific characteristics of motivation, values, hopes, and desires. As a result, what one person finds appealing may be totally unappealing to another (Fujita, 2011). Intimidation appears most often throughout diverse academic disciplines as one component within a cluster of antagonistic and autonomy-undermining actions that encompass bullying, coercion, harassment, and terrorizing (bullying; coercion; sexual harassment; terrorism). The most frequently examined forms of intimidation, including witness intimidation, voter intimidation, racial intimidation, political intimidation, and intimidation occurring in domestic abuse situations (domestic violence; hate speech), feature either direct or indirect warnings of severe harm, prompting inquiry into whether and how intimidation distinguishes itself from coercion (Cheshire, 2013). Common to both non-agential intimidation and the two forms of agential intimidation is the experience of facing an individual or something whose behaviors or characteristics signal our insufficient capability to manage it without generating unwanted negative outcomes. This points toward the following general intimidation definition: experiencing intimidation means recognizing the gap between our perceived personal capabilities and the capabilities we believe are necessary for successfully managing or navigating an individual, animal, circumstance, or assignment while avoiding unwanted negative outcomes (Anderson, 2008).

METHODOLOGY

The researchers conducted both qualitative and quantitative textual analyses to provide a comprehensive statistical overview of their findings. In the current study, the researcher uses the mixed methodology (i.e.,

qualitative and quantitative analysis). The data of this study include dramatic text “The Miracle Worker” by William Gibson adapted from his 1957. In the analysis, the researcher is going to depend on the written form of the play. An analytical framework is needed to examine the data under consideration. Therefore, the latter investigation employs an integrative model. This model is composed of two main components: the stylistic elements and the purposes of the latter. The stylistic elements focused on in this research are divided into four given stylistic and/or linguistic aspects: phonological dimension, syntactic dimension, semantic dimension, and graphological dimension, these elements are selected by Crystal & Davy’s 1969 linguistic level of analysis and personal figures of speech determined by Leech & Short 2007. Later, each stylistic functional relevance of individual elements is analyzed to provide an understanding of integration and impact on the textual comprehension. At this point, the investigation applies the Discourse Stylistic model by Lambrou 2016.

The Qualitative Stylistic Analysis of Temptation and Intimidation in “The Miracle Worker” Positive Temptation

Table 1. Stylistic Devices in Phonological Level

| Effect | Explanation | Phonological Device(s) | Line / Phrase |
|--|---|--|--|
| Softens the tone, creating a gentle and soothing rhythm as Annie guides Helen | Repeated vowel sound in <i>there, name, everything, Helen</i> | Assonance (repetition of “e” sound) | “There is a name for everything, Helen.” |
| Builds a rhythmic, persuasive cadence—conveys certainty and emotional momentum | Use of triplet structure with repeated “you can” | Repetition, Rhythm, Parallelism | “You can touch, you can feel, and you can know.” |
| Mimics the tactile/manual spelling Helen must interpret, underlines the struggle and focus | Letters individually emphasized, almost percussive | Spelling, Phonetic segmentation | “W-A-T-E-R” |
| Evokes vulnerability; shows linguistic awakening—emotionally powerful for audience | Helen’s attempt to reproduce the sound | Onomatopoeia-like phonetic mimicry | “Wah... Wah...” |
| Emotional release, expresses joy and triumph—cathartic moment for both characters and audience | Repeated affirmation with a rising pitch implied | Repetition, Emphasis | “Yes, Helen! Yes!” |
| Reflects physicality—touching each object, linking sound with meaning | Short, tactile-sounding words with hard consonants | Consonance (harsh stops: /g/, /p/, /t/ sounds) | “Ground. Pump. Teacher.” |
| Emphasizes the idea of naming and knowledge—gives the line a lyrical, almost hopeful finish | Soft repetition of /n/ in <i>name, everything, name</i> | Alliteration (soft /n/), Rhythm | “Everything has a name!” |

Discussion

The present situation is the high harsh-soft pairing playing which opposite to Helen’s internal confusion and her clarity and through which she passes truly from silence into speech. For it’s the repetition and rhythm that drives this arc, in particular Annie’s begging and Helen’s imitation. The phonotypical spelling of the word like “W-A-T-E-R”, illustrate not only tactile language however tension it establishes, then Helen releases her own tension with realization. It is not just used in another place for its own sake to do music, while reflects cognition and emotion because it ensures it is as auditorily empathetic and speculative with listener as other feature.

Table 2. Stylistic Devices In Syntactic Level

| Effect | Explanation | Syntactic Device(s) | Line / Phrase |
|--|--|--|--|
| Calm, explanatory tone; sets up the idea of language as order—introducing Helen to structure | Begins with “There is” to assert presence/definition | Declarative sentence; Fronting | “There is a name for everything, Helen.” |
| Builds rhythm and emphasis; mimics learning steps—adds emotional weight to each action | Repetition of “you can” and use of multiple conjunctions | Polysyndeton; Parallelism | “You can touch, you can feel, and you can know.” |
| Focuses attention; syntactically mirrors manual finger-spelling and Helen’s mental process | Not a full sentence; segmented spelling | Fragment; Elliptical spelling | “W-A-T-E-R.” |
| Expresses struggle and emerging understanding; emotionally moving for audience | Incomplete articulation; trailing off | Fragment; Ellipsis | “Wah... Wah...” |
| Conveys joy, triumph, and urgency; repetition emphasizes emotional release | Repeated interjection | Exclamatory sentence; Repetition | “Yes, Helen! Yes!” |
| Emphasizes clarity of new associations; mimics how Helen processes separate categories | No conjunctions; short, standalone nouns | Asyndeton; Parataxis; Elliptical structure | “Ground. Pump. Teacher.” |
| Climactic statement of realization; syntactic closure mirrors thematic closure | Simple sentence with firm subject-verb-object order | Exclamatory; Declarative | “Everything has a name!” |

Discussion

Hence Helen’s attention represents the richly appropriated via succinct, unadorned declaratives such as “Ground,” where every phrase is a “discovery”. Annie’s tenacious learning style is suggested by rhythm and emotional tempo made by parallel structures and repetition (e.g., “*You can touch...*”). Helen’s cognitive leap into language is depicted using ellipsis and fragments in her speech (e.g., “Wah...”), highlighting the beauty and difficulties of her breakthrough. Exclamatory syntax adds intensity, highlights emotional peaks, and occurs during epiphanies.

Table 3. Stylistic devices in lexical level

| Effect | Explanation | Lexical Category | Word / Phrase |
|---|---|----------------------------|--------------------------|
| Central theme—marks the beginning of Helen's symbolic understanding of the world | Refers to linguistic identity; intangible concept | Abstract noun | "name" |
| Traces Helen's journey from sensory perception to intellectual recognition | Move from physical (touch/feel) to cognitive (know) | Concrete & abstract verbs | "touch," "feel," "know" |
| Emphasizes tactile learning; shows how language is deconstructed and built for Helen | Lexical representation of language in physical form | Proper noun (spelled) | "W-A-T-E-R" |
| Shows linguistic emergence—first vocal step toward symbolic speech | Attempted reproduction of a proper noun via sound | Onomatopoeic approximation | "Wah... Wah..." |
| Establish foundational vocabulary—mapping symbols to tangible objects and relationships | Refer to immediate physical world and identity | Concrete nouns | "Ground. Pump. Teacher." |
| Signifies the vastness of the world now opening up to Helen | Broad, inclusive lexical choice | Indefinite pronoun | "Everything" |
| Shows encouragement and emotional validation; deepens the teacher-student connection | Simple, emotionally charged | Affirmative interjection | "Yes" |

Discussion

Lexical domain of sensory and cognition: *touch, feel, know* → physical interaction on the road to intellectual insight – lexical field of identity: *name, teacher* → factor of interaction and self-insight – lexical field of environment: *ground, pump, water* → language in "reality"; key to Helen's development in more ways than one – lexical decisions: from the familiar to the new → Helen's learning journey – simple, easy-to-understand vocabulary: limited lexis in Helen's learning journey and gesture of understanding on Annie's part – each word a stepladder; everything in lexis symbolical: from words to movement towards a full understanding of the world and expression.

Table 4. Stylistic devices in graphological level

| Effect | Explanation | Graphological Device | Feature |
|--|--|--------------------------------------|---|
| Guides actors visually; adds nuance and emotion without interrupting spoken rhythm | Descriptive action offset from dialogue using parentheses | Parenthetical layout | Stage directions in parentheses: (<i>gently, but firmly guiding Helen's hands</i>) |
| Graphically mirrors tactile teaching method; slows reader down to match dramatic tension | Emphasizes individual letters; mimics finger-spelling visually | Capitalization; Spacing; Hyphenation | Use of ALL CAPS in "W-A-T-E-R" |
| Visually expresses hesitation and emotional struggle; reader perceives fragility | Indicates trailing, uncertain speech | Ellipsis (...) | Ellipses in "Wah... Wah..." |
| Highlights emotional peaks—surprise, triumph, breakthrough | Strong terminal punctuation indicating emotional outburst | Punctuation | Exclamation marks: "Yes, Helen! Yes!" / "Everything has a name!" |
| Emphasizes clarity and separation of new concepts; visually portrays mental categorization | One-word sentences punctuated and spaced apart | Minimalist line structure; Periods | Short, isolated lines: "Ground. Pump. Teacher." |
| Enhances readability; helps pacing for stage or dramatic reading | Dialogue and action separated clearly | Spatial organization | Line breaks between action and speech |
| Helps organize the dialogue clearly for readers or performers | Distinguishes speakers (e.g., ANNIE, HELEN) | Visual demarcation | Character names in bold or uppercase (in some formats) |

Discussion

The graphic fragmentation (such as the one-word lines and the spelling "W-A-T-E-R") mirrors Helen's knowledge as it develops. Punctuation, particularly ellipses and exclamation point, guides not only meaning but also delivery and rhythm by reflecting emotional peaks and pauses. Layout, including line breaks and spacing, is crucial to producing dramatic timing and speeding up the rate of discovery.

Positive Intimidation

Table 5. Stylistic devices in phonological level

| Effect in Relation to Positive Intimidation | Explanation | Phonological Device | Excerpt / Feature |
|--|--|---------------------------------------|--|
| Establishes firm authority—discouraging excuses, asserting control without shouting | Sharp contrast in tone between "wild" and "undisciplined" through intonation | Emphatic stress, contrast | "This girl is not wild, she is undisciplined." |
| Rhythm mimics command and ritual—instills a sense of structure and inevitability | Repetition of structure builds rhythm and determination | Repetition with rising intonation | "She will sit. She will fold her napkin. She will eat with a spoon." |
| A verbal boundary—disrupts opposition and reclaims control without needing escalation | One-word sentence ("No.") delivered with deliberate pause and firmness | Abrupt, clipped delivery | "No. I came here to teach Helen language." |
| Tough-love phonology—emotionally confrontational but morally grounded | Harsh consonants in "cripple" and "blindness" underscore the severity | Consonance, stress on "cr-" and "bl-" | "You cripple her more than blindness ever could." |
| Combines ownership with accountability, using tone to positively pressure Helen into proper behavior | Parallel construction with stress on possessives ("your") | Rhythm and assertive cadence | "This is your plate. Your spoon. Your place..." |

Discussion:

In this situation, Annie talks to her strength more via rhythm, vocal control, and accuracy than via volume. Her gently calculated and phonetically powerful speech is a good example of positive intimidation, that aims to respect, promote boundaries, as well as progress instead of fear. Annie's sound choices do not frighten the child by itself into the permissiveness and passivity. Rather than, this is the female. Her sound is not the weapon of force but the device of force, and she utilizes it to make the same as says which persistent desire and heightened need are same treatments. Helen, recognizing this altered voice, stops fearing the sound but does interpret: she desires organized voice therapy from it. To guarantee the later emotional disarray, this phonological elegance draws limits, plants the seeds of gratitude and obligation, and collects the initial droplets of total discipline.

Table 6. Stylistic devices in syntactic level

| Effect in Relation to Positive Intimidation | Explanation | Syntactic Device | Excerpt / Structure |
|--|--|-------------------------------------|--|
| Offers a controlled redefinition of Helen's behavior, asserting intellectual dominance | Uses contrast to correct perception | Antithetical construction | "This girl is not wild, she is undisciplined." |
| Builds a firm, non-negotiable framework of expected behavior | Parallel structure, firm rhythm | Repetition of declarative sentences | "She will sit. She will fold her napkin. She will eat with a spoon." |
| Demonstrates moral superiority, coercing support through implied duty | Suggests a challenge met with certainty | Conditional clause | "If no one else has the strength to stand firm, then I will." |
| Interrupts resistance, refocusing the conversation with rhetorical dominance | Abrupt interjection followed by purpose | Fragment + declarative | "No. I came here to teach Helen language." |
| Applies moral pressure, creating accountability | Highlights consequence with ethical weight | Causal conditional | "If you let that happen, you cripple her..." |

Discussion

Annie favors powerful, short, and tightly regulated word framework rather than complex forms. The utilizing of various declaratives like "*She will...*" influence authority without using force through the mimicking military accuracy. Conditional clauses raise stakes and consequences, that encourage cooperation from Helen and family. This represents a positive intimidation because Annie's grammar generates the cosmos in which obedience, respect, and order are important since they are foundations of understanding and love. By replacing order with chaos, it carefully threat Helen into interacting with Annie on her terms.

Table 7. Stylistic devices in lexical level

| Effect in Relation to Positive Intimidation | Explanation | Lexical Device | Word / Phrase |
|---|---|------------------------------|--|
| Asserts rational control over chaotic labeling | Precise word choice to shift perception | Controlled correction | "undisciplined" vs. "wild" |
| Evokes a moral standard, not just behavioral preference | Strong moral term carrying emotional weight | Abstract noun (value-based) | "obedience" |
| Frames Annie as a moral educator, not just a caretaker | Educational and developmental lexicon | Formal, didactic diction | "language," "behavior," "consequence" |
| Suggests that discipline begins in daily rituals, offering structure | Everyday objects become tools of discipline | Tangible, domestic nouns | "spoon," "plate," "place at the table" |
| Exerts emotional and ethical pressure, meant to awaken responsibility in others | Harsh but deliberate moral language | Ethically charged vocabulary | "cripple," "force," "rights" |

Discussion

By the other way, when she talks, Annie is actively ethical, and her phrase selection is considerably formal. Thus, her phrases are exact parallel of Kellers' permissive vocabulary. Additionally, she changes from affective to rational and ethical language, thereby upgrading subordination to kind of incontestable duty. However, her phrase choice is not meant to degrade Helen or inflict harming in any representation. Moreover, her distancing mechanisms are organized to re-encode Helen's progress into something which should be occurred as soon as possible. Evidently, taking a plate, a cup, a needle, a spoon, from her randomly, Annie voices definite force in Helen's life, whereas taking out and constantly repeating phrases like legal rights and orders, she increases it to the level of the power which Helen would be able to comprehend at the apparent level.

Table 8. Stylistic devices in graphological level

| Effect in Relation to Positive Intimidation | Explanation | Graphological Device | Feature / Example |
|--|--|--------------------------|--|
| Clarifies tone of authority, preventing misreading as harsh or abusive | Shows contrast in delivery tone | Typographic cue (tone) | Italics: <i>coldly controlled, soft but firm</i> |
| Visually isolates imperatives, increasing their emotional weight | Each command stands alone | Spatial emphasis | Sentence spacing / line breaks |
| Graphically represents assertion of control | Shows abrupt cutoff of dialogue | Interruptive punctuation | Em dash: "Miss Sullivan—" |
| Allows readers to track tone shifts and bodily control, enhancing presence | Separate the emotional performance from the speech | Isolated action cues | Stage directions in parentheses |

| | | | |
|---|---------------------------------|---------------------------|---|
| Visually reinforces disciplinary structure, reflecting internal order | Mimics a list or command series | Visual rhythm / alignment | Repetitive phrases aligned vertically (“She will...”) |
|---|---------------------------------|---------------------------|---|

Discussion

The visuals of script reinforce Annie's authority. Italic and parenthetical cues demonstrate that her power is deliberate and restrained, while line breaks and repeating structures give her directives a visual representation of military or judicial authority. Annie manages time, place, and tone without raising her voice. The reader (or audience) may realise that this is a force intended to foster safety rather than fear—intimidation without cruelty. The graphology supports that discipline is not domination, but direction.

The quantitative description of “the miracle worker” positive temptation and positive intimidation texts

Table 9. The quantitative profile “the miracle worker” positive temptation and positive intimidation

| Positive Intimidation Texts | Positive Temptation Texts | Stylistic Devices | |
|-----------------------------|---------------------------|-----------------------|---------------------|
| Total No. | Total No. | | |
| 3 | 2 | Alliteration | Phonological Level |
| 1 | 1 | Assonance | |
| 4 | 2 | Consonance | |
| 4 | 4 | Rhythm | |
| 4 | 4 | Repetitions of sounds | |
| 0 | 1 | Pacing | |
| 0 | 1 | Parallelism | |
| 0 | 1 | Phonetic segmentation | |
| 5 | 3 | Intonation | |
| 0 | 1 | Emphasis | |
| 3 | 1 | Stress | |
| 24 | 21 | Total | |
| 0 | 2 | Short sentences | Syntactic Level |
| 1 | 3 | Ellipses | |
| 0 | 1 | Polysyndeton | |
| 3 | 2 | Imperative sentence | |
| 2 | 0 | Anaphora | |
| 2 | 1 | Rhetorical Questions | |
| 0 | 3 | Exclamation | |
| 4 | 5 | Declarative sentences | |
| 0 | 1 | Fronting | |
| 0 | 1 | Fragment | |
| 0 | 1 | Asyndeton | |
| 0 | 2 | Tag questions | |
| 0 | 1 | Modals | |
| 0 | 1 | Simile | |
| 2 | 0 | Antitheses | |
| 4 | 0 | Repetition | |
| 4 | 0 | Conditional sentences | |
| 2 | 0 | Anaphora | |
| 1 | 0 | Irony | |
| 0 | 1 | Emphasis | |
| 25 | 25 | Total | |
| 4 | 7 | Concrete words | Lexical Level |
| 3 | 1 | Repetition | |
| 2 | 2 | Metaphor | |
| 2 | 1 | Sensory verbs | |
| 0 | 1 | Judgmental language | |
| 2 | 2 | Abstract words | |
| 0 | 2 | Idiomatic Expressions | |
| 0 | 1 | colloquialism | |
| 2 | 0 | Moral vocabulary | |
| 1 | 0 | Symbolism | |
| 2 | 0 | Antitheses | |
| 18 | 17 | Total | |
| 1 | 3 | Capital Letters | Graphological Level |
| 5 | 1 | Punctuation | |
| 4 | 5 | Spacing | |
| 1 | 1 | Hyphen | |
| 1 | 4 | Ellipses | |
| 5 | 3 | Italics | |
| 0 | 1 | Quotation marks | |

| | | | |
|----|----|-------------|--|
| 3 | 4 | Parenthetic | |
| 20 | 22 | Total | |

FINDINGS AND DISCUSSION

This stylistic analysis compares the usage of various devices in Positive Temptation and Positive Intimidation contexts within the play *The Miracle Worker*. The overall number of devices identified is 85 in Positive Temptation texts and 87 in Positive Intimidation texts, reflecting a richer stylistic layering in the latter. Phonological devices in Positive Intimidation favor sharpness and emphasis, while in Positive Temptation, they lean toward rhythmic and sonic comfort to persuade. Syntax in Positive Intimidation supports authority and control, while Positive Temptation features more ellipses and softer sentence structures to imply emotion and emotional reach. Positive Intimidation relies slightly more on metaphor and emotive force to push compliance, while Temptation builds emotional affirmation to nurture choice. Graphology in Positive Temptation creates visual/emotional pacing, while in Positive Intimidation, it is a tool for force and urgency (e.g., exclamations, emphasis). Positive Temptation is stylistically laden with warmth, persuasion and killer grooves. Mechanisms such as repetition, rhythm, ellipses and emotive affirmations are used to convey nurturing tones of voice and trust. Positive Intimidation, otherwise, command, prioritizes assertiveness, and emotional confrontation. Devices such as imperatives, alliteration, consonance, and metaphors work to impose boundaries, moral urgency, and authority. Although the goal of both forms is to positively influence behavior, they vary greatly in terms of rhythm, tone, and stylistic layering, which reflect emotional atmosphere and character intent of each scene.

CONCLUSION

Stylistic functions of temptation and intimidation in literary texts show that Positive Temptation Creates persuasion, seduction, or moral testing. It Functions to reveal characters' vulnerabilities or desires and serves as a catalyst for decision-making and moral growth. Positive Intimidation on the other hand, creates tension and dominance, shows power struggles between characters and advances conflict and dramatizes authority vs resistance.

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