

The Textual-Conceptual Functions of Power and Morality in Leo Tolstoy's Short Story "How Much Land Does a Man Need?"

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Abstract

The study investigates the Textual-conceptual Functions of Leo Tolstoy's "How Much Land Does a Man Need?" to answer the following question: What tools of TCFs are most frequently used in the data under analysis? This study aims to shed light on TCFs theory in detail by surveying all the types and subtypes of TCFs in Leo Tolstoy's short story "How Much Land Does a Man Need?" The research seeks to identify the dominant tool by analyzing the frequency and percentages of occurrences. It aims to apply stylistic tools using the codification technique employed in the story. More importantly, it identifies the most frequently used TCF tools and ideologies in the data. The study has proven that the most prominent stylistic tools are "naming and describing, representing time, space, and society, representing actions, states, and events," which the characters in the story use in their dialogues and actions.

المستخلص

مصطلح "الوظائف النصية-المفهومية" (والتي ستشار إليها فيما بعد بـ TCFs) هو مورد لتكوين المعنى وفقاً لنظريات الأسلوب النقدي (CS). تتعلق هذه الدراسة بمجال الأسلوب النقدي وتشكل اهتماماً رئيسياً لأولئك الذين يهتمون بتحليل الأعمال الأدبية لغوياً ومنهجياً. تهدف هذه الدراسة إلى الإجابة على السؤال التالي: ما هي أدوات TCFs الأكثر استخداماً في البيانات قيد التحليل؟ تهدف هذه الدراسة إلى تسليط الضوء على نظرية TCFs بالتفصيل من خلال استعراض جميع أنواع وأنواع فرعية لـ TCFs في قصة ليو تولستوي القصيرة "كم من الارض يحتاجها الإنسان؟". تسعى الدراسة إلى تحديد الأداة المهيمنة من خلال تحليل التكرار والنسب المئوية لحدوثها. تهدف إلى تطبيق الأدوات الأسلوبية باستخدام تقنية الترميز المستخدمة في القصة. الأهم من ذلك، تحدد الدراسة الأدوات النصية-المفهومية الأكثر استخداماً في البيانات مع المفاهيم الأساسية خلف هذه الأدوات. أثبتت الدراسة أن الأدوات الأسلوبية الأبرز هي "التسمية والوصف، تمثيل الوقت والمكان والمجتمع، وتمثيل الأفعال والحالات والأحداث" التي يستخدمها الشخصيات في القصة في حواراتهم وأفعالهم.

الوظائف النصية-المفاهيمية للسلطة والأخلاق في قصة ليو تولستوي القصيرة "كم من الأرض يحتاجها الإنسان؟"

1. Introduction

The focus on literary texts has been considered an issue in the stylistic approach to the critical study of language (Jeffries, 2010). In her evaluation of the dominant approaches to critical language studies, Jeffries observes that while Simpson's (1993) stylistic approach presents a more rigorous and replicable method than the ones found in critical linguistics and critical discourse analysis, much of the discussion "concerns ideology in literature" (2010, p.14). Therefore, Jeffries (2010, 2014, 2016) develops the approach of Critical Stylistics to address the issue of meaning-making in different types of non-literary texts aiming at rigorous and replicable analysis. Despite the fact that Jeffries' (2010) model provides a defined and coherent approach to the stylistic analysis of non-literary texts, it has been so far applied to written texts only. In this research, the focus of the study is on analyzing Leo Tolstoy's 'How Much Land Does a Man Need?' The analysis is going to follow Jefferies' model, i.e., the study of critical stylistics taking into account the most prominent stylistic devices by using a specific model and the technique of codification.

2. Literature Review

2.1 Style

According to Leech and Short (2007), style has a specific meaning; it refers to the idea of how language is functioned in a given context by a given person for a given intention. However, style is used in both spoken, written ,literary, and non-literary language different modes of communication especially the literary texts (p.11). Leech and Short also mentioned that style is as the "dress of thought", adding that although this metaphor of style as some kind of "adornment" or "covering" (p.15) of thought or meaning is no longer available, it is implicit. "Style is the characteristic manner of expression in prose or verse: How a particular writer says things" (Zeru, 1996, p.7).

2.2 The Notion of Stylistics

In terms of history, stylistics may be traced back to the emphasis on oral expression style that was fostered in rhetoric in the mould of Aristotle's Rhetoric. However, the 1960s saw a real renaissance in stylistics, particularly in Britain and the United States. This was partly due to the efforts of Russian Formalism supporters like Roman Jakobson and Viktor Shklovsky. The Russian Formalists sought to increase the scientific nature of literary analysis by firmly grounding it in specific observations of the formal language characteristics of the texts under consideration. They focused their stylistic research on phonological, lexical, and grammatical forms and structures like parallelism and linguistic variation that would make literary works more literary because they were particularly interested in literariness (Norgaard, Buuse, Montoro., 2010, p.2). Stylistics to Crystal (2008) is "a branch of linguistics which studies the features of situationally - distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made

by individual and social groups in their use of language" (p.260). Mick Short, in his recent account of literary language (1996), believes that stylistics plays a central role in helping us to decide what a text means:

Stylistic analysis, which attempts to relate linguistic description to interpretation , is part of the essential core of good criticism, as it constitutes a large part of what is involved, say, in supporting a particular view of a poem or arguing for one interpretation over another. (p.5)

2.3 The Emergence of Critical Stylistics

Critical stylistics (henceforth CS) is considered a branch that was firstly used by Jeffries (2007, p.1) in her book *Textual Construction of the Female Body: A Critical Discourse Approach*, that was formally oriented in 2010 with the creation of Jeffries' critical stylistics: *The Power of English* as when she tries to investigate the main power in hegemonic discourses on females body in society so as to find out whether these discourses incorporate feminist ideologies successfully. Jeffries' approach was originated as a reaction of the core center of ideology and its massive impact in critical discourse analysis. It responds to the idea that critical discourse analysis has a lack of methodology and procedures and misses a great deal of objectivity (Jeffries, 2014, pp. 408-409). Generally, CS main focus is text in relation to scientific investigation. Critical discourse analysis and Stylistics are close to each other in origin despite the fact that both fields have grown up distantly from each other (Jeffries, 2016, p.159). However, the orientation of CS is a response to the demerits of both Critical discourse analysis and stylistics (Coffey, 2013, p.30). The rise of criticality to texts (Ulrike, 2013, p.76). Thus, CS is concerned with the texts in relation to ideologies. (Jeffries and McIntyre, 2010, p.194).

2.4 Stylistics and Literature

Wales (2012, P. 401) shows that a combination of literary and linguistic elements make up the distinctive characteristics of stylistics. While all of the models and procedures used are taken from linguistics to demonstrate the linguistic characteristic, the focus on literary texts provides the literary element. In order to explain how literary meanings are produced by particular language choices and patterning the linguistic focus in the text, Toolan (2017, PP. vii–x) defines literary stylistics as the process of examining the language of literature using linguistic notions and categories. Toolan continues, the quasi-scientific subjective interpretation can be an ineradicable element of such textual analysis because stylistics claims to be objective, replicable, inspectable, falsifiable, and rigorous. However, the most effective stylistic studies are clear in their methods and effectively show how significant language patterns and forms in a text relate to the meanings or effects readers feel.

2.5 Textual-Conceptual Functions

2.5.1 Naming and Describing

According to Jeffries (2010, P. 17), writings refer to the world in a variety of ways. In naming, there may be a choice between two or more ways to refer to the same object; in other words, a person's name may be modified to refer to the same person in a different way. Other naming conventions, on the other hand, might have ideological implications depending on the situation. According to Jeffries, there are three key ways that naming in texts may elicit ideological implications. First, a name is selected from a range of options; second, information included in the noun phrase; and third, nominalization-the process by which verbs that describe actions and procedures are transformed into nouns. Jeffries affirms that naming covers many linguistic notions like: indicating a reference by a chosen name, determining the quality of referent by the structure of noun phrase and expressing a verbal process through using a certain name not the other, i.e., nominalization.

2.5.2 Representing Actions, States and Events

This textual-conceptual function is based on the model of transitivity as set out by Simpson's (1993) version of Halliday's system of transitivity because it is clear and relatively usable. This version is attainable and is acquainted with a symbiosis of CDA and stylistic methods for text analysis (Khuzaei, 2019).

2.5.3 Representing Time, Space and Society

According to Tabbert (2015, P. 139), "a means to anchor an event in terms of time, place, person, or social relations is through deixis. A deictic referent is to be found in almost all sentences.

3. Methodology

3.1 Numbering System and Codification of the Model Taxonomy

Due to the various instances of the types and subtypes of the tool classification; and to make the analysis more guided and obvious to the readers, it is significant to number and code each and every instance found in the text. So the calculations will be easier for the researchers and the analysis will be directed by the appendices and this will make the study systematic and scientific and to meet the statistical purposes.

The following notes should be considered to help the readers to fully comprehend the codification system:

1. The major ten tools of the model written in table (3-1) will be coded by using the Hindu-Arabic numerative system and these numbers are written above the words/phrases that represent the instances as the powers written in Mathematics ,e.g., 'An elder sister'^{10ic}. This phrase is an example of the tenth major type.
2. The main categories that are found in the major tools will be coded by using the Roman numerative system and also they are written as powers next to the major tools

codes as in: 'An elder sister'^{10ic}. This phrase is an example of the first type (personal deixis) of the tenth tool (Representing Time, Space, and Society).

3. The subcategories that are found in the main categories will be coded by using the English alphabetical letter system and also they are written as powers next to the major tools and categories codes as in: 'An elder sister'^{10ic}. This phrase is an example of the third subtype (3rd person) of the first type (personal deixis) of the tenth tool (Representing Time, Space, and Society).

Table (3.1): *Tools, Main Categories, and Subcategories of TCFs Adopted from Lesley Jeffries' (2010, pp.17-158) Critical Stylistics: The Power of English; as they are edited by the researcher of this study.*

Main Tool	Main Category	Subcategory	Code
Naming and Describing	Choice of Nouns		1i
	Noun Modification		1ii
	Nominalization		1iii
Representing Actions, Events, States	Material Action Processes	Material Action Intentional	2ia
		Material Action Supervention	2ib
		Material Action Events	2ic
	Verbalization Processes		2ii
	Mental Cognition Processes	Mental Cognition	2iiia
		Mental Reaction	2iiib
		Mental Perception	2iiic
	Relational Processes	Intensive Relations	2iva
		Possessive Relations	2ivb
		Circumstantial Relations	2ivc

	Behavioral Processes		2v
Representing Time, Space and Society	Personal Deictic	1 st Person	10ia
		2 nd Person	10ib
		3 rd Person	10ic
	Time Deictic	Adverbs (now, then)	10iia
		Demonstratives	10iib
		Time Adverbials	10iic
	Place Deictic	Adverbs	10iiaa
		Demonstratives	10iiib
		Adverbial (Prepositional) Structure	10iiic
	Social Deictic	Titles	10iva
		Address Forms	10ivb

4. Data Analysis and Discussions of the Results

4.1 Naming and Describing Analysis

Extract No. (1) [I (An¹ⁱⁱ elder^{1ii\5ib} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iic} . I ((The¹ⁱⁱ elder^{1ii\5ib})^{10ic} was^{2iva} married to a¹ⁱⁱ tradesman^{1i\10ivb} (in town)^{10iic})⁵ⁱⁱ , the¹ⁱⁱ younger¹ⁱⁱ to a¹ⁱⁱ peasant¹ⁱ (in the¹ⁱⁱ village¹ⁱ)^{10iic}]^{3iig} . I As^{5ib\10iic} (the¹ⁱⁱ sisters¹ⁱ)^{10ic} sat^{2ia} over their¹ⁱⁱ tea¹ⁱ talking¹ⁱⁱⁱ , (the¹ⁱⁱ elder¹ⁱⁱ)^{10ic} began to boast^{7iii\2iia} of the¹ⁱⁱ advantages¹ⁱ (of town life)¹ⁱⁱ : { (saying¹ⁱⁱⁱ how comfortably)^{5ib} they^{10ic} lived^{2ia} there^{10iia} , (how well)^{5ib} they^{10ic} dressed^{2ia} , (what fine^{1ii\5ib} clothes¹ⁱ)^{5ib} her¹ⁱⁱ children¹ⁱ wore^{2ia} , (what good^{1ii\5ib} things¹ⁱ)^{5ib} they^{10ic} ate^{2ia} and drank^{2ia} , (and how)^{5ib} she^{10ic} went^{2ia} ({ to the¹ⁱⁱ theatre¹ⁱ , promenades¹ⁱ , and entertainments¹ⁱⁱⁱ }⁴ⁱ)^{10iic} }^{3ic} }⁴ⁱ }⁶ⁱ . (Ch. I)

In the above extract, there is a hierarchy relationship, i.e., all the underlined words (head of phrases) belong to the first main category (choice of nouns) coded as ¹ⁱ

above the instances, which in turn part of the first tool (naming and describing) of Jeffries' model. However, the sentences in the above quotation as a whole are made up of a subject, a predicator, a direct object or an adverbial (prepositional phrase). The paragraph names "*an elder sister, the sisters, the younger*" as subjects and by choosing them as the subject, the writer sets up a hierarchy within the relationship between the two sisters. Ideologically, The elder sister naturally assumes a position of authority or seniority, which adds depth to their dynamic. This choice of detail allows the writer to explore themes of familial roles, societal expectations, and the contrast between urban and rural lifestyles more effectively. It also provides a framework for the elder sister to boast about her experiences and achievements, highlighting the differences between her life in town and her younger sister's life in the country. Overall, the detail of the elder sister's age adds richness and complexity to the narrative, enriching the reader's understanding of the characters and their circumstances.

Table(4.1): *The Distribution of Naming and Describing*

Main Category	Number of Occurrence	Percentage
The Choice of Nouns	822	39.03%
Modification	1108	52.61%
Nominalization	176	8.36%
Total	2106	100%

4.2 Representing Actions, States, Events Analysis

Extract No. (2) [I (An¹ⁱⁱ elder^{1ii\5ii} sister¹ⁱ)^{10ic} came to visit^{2ia} her¹ⁱⁱ younger¹ⁱⁱ sister¹ⁱ (in the¹ⁱⁱ country¹ⁱ)^{10iiic}. (Ch. I)

The underlined phasal verb relates to the first main category (material action processes) that also categorizes itself into the first subcategory of material action intentional (MAI) coded as ^{2ia} above the instances, which in turn part of the second tool (representing actions, States and events) of Jeffries' model. The phasal verb "*came to visit*" is a material action intentional , in which the actor "*an elder sister*" is animate, while "*her younger sister*" is the goal. The author uses this verb to make an opening to the out coming tales based on conscious activities and actions.

Extract No. (3) [I (“What pleases^{2iiib} me^{10ia} best here^{10iiia} , ”)^{5ib} answered²ⁱⁱ Pahóm^{10ic\10ivb} “is^{2iva} your land^{3ia} . (Ch. V)

The underlined verb belongs to the second main category (verbalization processes) coded as ²ⁱⁱ above the instances, which in turn part of the second tool (representing actions, States and events) of Jeffries' model. The author uses the verbalization process "*answered*" with the sayer being "*Pahom*" and the clause "*what pleases me here is your land*" is the verbiage and if there is an object then it is considered a target; Pahom's responds to the question of the chief of what really blows his heart, of course Pahom's need and wish is land that should be granted to him unconditionally.

Extract No. (4) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} accepted^{2iiia} them, and seated^{2ia} himself (in the¹ⁱⁱ place¹ⁱ of honour¹ⁱⁱ)^{10iiic}]⁶ⁱ. (Ch. VI)

The underlined verb roots back to the third main category (mental cognition processes) that also categorizes itself into the first subcategory of mental cognition (MC) coded as ^{2iiia} above the instances, which in turn part of the second tool (representing actions, States and events) of Jeffries' model. The verb "*accepted*" is a mental cognition, in which "*the chief*" is the sensor and "*them, i.e. , the presents that Pahom brought to the Bashkirs*" is the phenomenon. The author uses this verb to show that the chief takes Pahom's presents with open heart and see himself as being awarded.

Extract No. (5) [[Pahóm^{10ivb} 's ¹ⁱⁱ servant^{1i\1ii\10ic\10ivb} came^{2ia} running up¹ⁱⁱⁱ and tried^{2ia} to raise^{2ia} him, but⁷ⁱⁱⁱ he^{10ic} saw^{2iiic} that⁵ⁱⁱⁱ blood was flowing^{2ic\7iii} (from his¹ⁱⁱ mouth¹ⁱ)^{10iiic}. Pahóm^{10ic\10ivb} was^{2iva} dead⁷ⁱⁱⁱ!]^{3ia\3iih}]⁶ⁱ. (Ch. IX)

The underlined verb belongs to the fourth main category (relational processes) that also categorizes itself into the first subcategory of intensive relations (RI) coded as ^{2iva} above the instances, which in turn part of the second tool (representing actions, States and events) of Jeffries' model. The verb "*was*" is a copula one, in which "*Pahom*" is the carrier and the complement "*dead*" being the attribute. This sort of great connection between the two parts, the subject and the its complement shows that the protagonist "*Pahom*" is ceased away and no one else.

Extract No. (6) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} laughed^{2v}.]⁹ⁱ. (Ch. VI)

The underlined verb belongs to the fifth main category (behavioral processes) coded as ^{2v} above the instances, This category is not mentioned by Jeffries but it felt important to be listed with the other types of processes. Typically behavioral processes have only one participant who is behaving "*the chief laughs*": that is the human who is conscious being.

Table(4.2): *The Distribution of Representing Actions, States and Events*

Main Category	Number of Occurrence	Percentage
Material Action Processes	545	52.50%
Mental Cognition Processes	139	13.39%
Verbalization Processes	74	7.13%
Relational Processes	246	23.7%
Behavioral Processes	34	3.28%
Total	1038	100%

4.3 Representing Time, Space and Society Analysis

Extract No. (7) [[(“I^{10ia} would⁸ⁱⁱ not⁷ⁱ change^{2ia} [my¹ⁱⁱ way¹ⁱ (of life)¹ⁱⁱ]^{3ic} for yours,”)^{5ib} said²ⁱⁱ she^{10ic}]^{3iia}]^{9iv}. [“We^{10ia} may⁸ⁱ live^{2ia} roughly⁷ⁱⁱⁱ, but⁷ⁱⁱⁱ at least^{5ib} [we^{10ia} are^{2iva} free]^{3ia} from anxiety]^{3iih}]⁶ⁱ. (Ch. I)

The underlined first-person pronouns belong to the first main category (personal deixis) that also categorizes itself into the first subcategory of 1st person coded as ^{10ia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of first-person pronouns "I" and "we" in the given dialogue emphasizes the individual's and collective perspective, respectively, highlighting the speaker's personal stance and solidarity with a group.

Extract No. (8) [((After a¹ⁱⁱ time¹ⁱ)^{5ib})^{10ic} (Pahóm^{10ivb} 's)¹ⁱⁱ neighbours¹ⁱ began to bear^{2ia} him a¹ⁱⁱ grudge¹ⁱ for this^{10iiib}, and would⁸ⁱⁱⁱ ({ now^{10iia} and then^{10iia} }^{4iia})^{5ib} let^{2ia/8ii} their¹ⁱⁱ cattle¹ⁱ (on to his¹ⁱⁱ land¹ⁱ on purpose)^{10iiic}]⁶ⁱ. (Ch. III)

The underlined time deictic belong to the first main category (time deixis) that also categorizes itself into the first subcategory of *now* and *then* coded as ^{10iia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of time deictic "*now and then*" underscores the gradual and intermittent nature of the neighbors' hostility towards Pahóm.

Extract No. (9) { “Why should I^{10ia} suffer^{2iiib/7iii} (in this^{1ii/10iiib} narrow^{1ii/7iii} hole¹ⁱ)^{10iiic}, if one^{10ic} can live^{2ia} so¹ⁱⁱ well¹ⁱⁱ elsewhere¹ⁱ? }⁸ⁱ I^{10ia} will⁸ⁱⁱ sell^{2ia} { my¹ⁱⁱ land¹ⁱ and my¹ⁱⁱ homestead¹ⁱ }^{4iia}

here^{10iia}, and (with the¹ⁱⁱ money¹ⁱ)^{5ib} I^{10ia} will⁸ⁱⁱⁱ start^{2ia} afresh (over there^{10iia})^{10iic} and get^{2ia} everything new]^{6i\6iig\6iih}. (Ch. III)

The underlined place deictic relate to the third main category (place deixis) that also categorizes itself into the first subcategory of *here* and *there* coded as ^{10iia} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of place deictic "*here*" and "*there*" functioning as adverbials, serves an ideological purpose by highlighting the stark contrast between the speaker's current location and an envisioned alternative.

Extract No. (10) [[So Pahóm^{10ic\10ivb} quarrelled^{2ia\7iii} with { (the¹ⁱⁱ Judges¹ⁱ)^{10iva} and with his¹ⁱⁱ neighbours¹ⁱ }^{4iia}. (Ch. III)

Extract No. (11) [[[But⁷ⁱⁱⁱ at last^{5ib} he^{10ic} lost^{2ib\7iii} patience and complained²ⁱⁱ to (the¹ⁱⁱ District¹ⁱⁱ Court¹ⁱ)^{10iva}]^{3iih}]⁶ⁱ]⁹ⁱⁱ. (Ch. III)

Extract No. (12) [(The¹ⁱⁱ Chief¹ⁱ)^{10ic\10iva} accepted^{2iia} them, and seated^{2ia} himself (in the¹ⁱⁱ place¹ⁱ of honour¹ⁱⁱ)^{10iic}]⁶ⁱ. (Ch. VI)

The underlined social deictic belong to the fourth main category (social deixis) that also categorizes itself into the first subcategory of titles coded as ^{10iva} above the instances, which in turn part of the tenth tool (Representing time, space and society) of Jeffries' model. The use of social deictic titles such as "*judges*" functioning as an object, "*chief*" functioning as a subject , and "*district court*" functioning as an object, serves an ideological purpose by highlighting the hierarchical social structure and power dynamics within the narrative. By referring to the individuals with whom the protagonist quarreled as "*judges*", the narrative emphasizes their authority and role in adjudicating disputes. This title suggests that they hold positions of power and responsibility within the legal framework, reinforcing their significance in the conflict. "*Chief*" the acceptance of the judges by the "*chief*" further reinforces the hierarchical social structure, indicating that the chief holds a position of leadership or authority within the community. This title suggests deference and respect towards the chief's decision-making role, highlighting the social norms and customs within the community. "*District Court*" the protagonist's decision to complain to the "*district court*" underscores the formal legal recourse available within the broader legal system. This title signifies a higher level of legal authority and jurisdiction, suggesting that the protagonist seeks redress through official channels.

Table(4.3): *The Distribution of Representing Time, Space and Society*

Main Category	Number of Occurrence	Percentage
Personal Deixis	674	53.28%
Temporal Deixis	148	11.7%
Spatial Deixis	267	21.1%
Social Deixis	176	13.91%
Total	1265	100%

5. Conclusions

1) "Naming and Describing coded as ¹ⁱ, ¹ⁱⁱ, ¹ⁱⁱⁱ" is the most frequently tool used in the story with 33% in comparison to the other nine tools with 67%. This tool helps to construct a particular version of reality. By selecting specific names and descriptions, a speaker or writer can influence how events, people, and actions are perceived. This construction can promote certain ideologies while marginalizing or silencing others. Additionally, the power to name and describe is often held by those in positions of authority or influence. This power allows them to control the narrative and, consequently, public opinion. strategically to align public perception with their agendas. Also the repeated use of certain names and descriptions can reinforce stereotypes and societal norms. For instance, consistently describing a community in negative terms can perpetuate a stigmatized view of that community. Finally, the way individuals and groups are named and described can influence their identities and how they are treated by society. Tolstoy's use of specific, modified nouns and nominalization in 'How Much Land Does a Man Need?' explore themes of ethics and power via the extensive use of high rate nouns like "*land, devil, peasant, steppe, etc.*" and how it reflects the author's opinion of materialism and ambition as they lead to one's catastrophe.

2) The second device that takes the highest rate after naming and describing is "Representing Time, Space and Society coded as ^{10ia}, ^{10ib}, ^{10ic}, ^{10iia}, ^{10iib}, ^{10iic}, ^{10iiaa}, ^{10iiib}, ^{10iiic}, ^{10iva}, ^{10ivb}," with 20% in comparison to the other nine tools with 80%. The extensive use of deixis in "How Much Land Does a Man Need?" is to ground the story in a realistic and relatable context, thereby enhancing its moral and ideological impact. By anchoring the narrative in specific times, places, and social contexts, Tolstoy effectively highlights the universal themes of greed, the transient nature of life, and the ethical consequences of ambition. Temporal deixis emphasizes the

inevitability of mortality, spatial deixis illustrates the human struggle to dominate nature and society, and social deixis exposes the class dynamics and power structures that shape individual desires and actions. It creates a vivid and tangible setting that underscores the story's moral lessons, making the abstract themes more concrete and relatable for readers. Via the extensive use of third person speaker "Pahom", shows the exact attitude of of Pahom's distance and superiority as he grows wealthier.

3) "Representing Actions, States and Events coded as ^{2ia, 2ib, 2ic, 2ii, 2iiia, 2iiib, 2iiic, 2iva, 2ivb, 2ivc, 2v}" is contemplated as the third tool to be used widely in the story with 16% in comparison to the other nine tools with 84%. Tolstoy's frequent use of this tool in "How Much Land Does a Man Need?" serves several purposes. Firstly, verbs drive the narrative forward, depicting characters' actions and motivations vividly. Secondly, they convey the protagonist's escalating ambition and the consequences of his actions. Additionally, verbs emphasize the story's themes of agency, power, and morality, highlighting the protagonist's active role in shaping his destiny and the ethical implications of his choices. Overall, Tolstoy's extensive use of verbs enriches the storytelling, immersing readers in the characters' experiences while conveying deeper philosophical insights. The author's use of transitivity has an impact as it shows Pahom's pursuit of land and his dominance on others via material verbs and his passive experience highlighting his internal motives of his dreams via mental verbs.

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