Investigating Linguistic Strategies of Persuasion in "The Open Window" by Saki with Specific Reference to Johnstone's Model: A Stylistic Study

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Abstract:

The current study is a stylistic study based on Johnstone's model that is applied to Saki's short story "The Open Window" to investigate the three linguistic strategies of the model throughout the story. This study is an attempt to investigate persuasion as an influential strategy and to analyse the various techniques of persuasion used by the main characters to persuade each other. It includes qualitative and quantitative analyses to fulfill its aims, and verify its hypotheses. The findings of the analysis show that the utilization of Barbara Johnston's three persuasive strategies- quasilogical, presentational and analogical is closely related to the context of the story under investigation.

Keywords: Persuasion, Quasilogical, Presentational, Analogical Strategies.

إستقصاء الاستراتيجيات اللغوية للاقناع في قصة ساكي "النافذة المفتوحة" على وفق أنموذج جونستون: دراسة أسلوبية

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الملخص:-

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

الكلمات المفتاحية : الاقناع الاستراتيجيات الشبه المنطقية والعرضية والتناظرية

1.Introduction

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

Undoubtedly, the concept of " persuasion" dates back to Aristotle and George who link it with " rhetoric " revealing that rhetoric can be defined as the capability of observing the possible means of persuasion (Kennedy, 2007:37). Aristotle draws our attention to an important fact when he refers to "persuasion" since persuasive communication is part of our life.

2. The Objectives of the Study

This study aims at conducting textual analysis in order to identify the basic use of Saki to the linguistic strategies of persuasion in his selected short story. In order to analyze these strategies on purely stylistic ground, Johnstone's model is advocated. In addition, it aims at shedding light on the rhetorical patterns that are used in this story, and explaining the role of certain linguistic strategies that affected the form of the text such as clause relations, rhetorical deixis, rhetorical question, and logical connectives.

3. Persuasion

Scholars have been fascinated by different persuasive strategies used in various periods in different cultures, societies and forms of discourse. Gass & Seiter (2018:88) reveal that: " persuasion involves one or more persons who are engaged in the activity of creating, reinforcing, modifying, or extinguishing beliefs, attitudes, intentions, motivations, and/or behaviours within the constraints of a given communication

context". Moreover, Mulholland (2005:xiv) points out that persuasion is a daily life element. It considers and allows the differences in the points of view. Instead of insisting on enforcing the other person's view, it provides the fact that the persuader clearly proposes the best case and lets the addressee free to accept or reject it. In addition, it is not difficult for the interlocutors or addresses to identify that the advertisers or politicians have convincing intentions and to analyze the strategies and the tactics that are used by the others. But, much less attention is paid to the presence of the interlocutors' own strategies and purposes while meeting friends, in their social interaction, in recreational time, at work, etc.

Van Dijk (1998: 245) states that when persuasion is considered as a process of changing person's values as a result of discourse, a distinction must be made between different types of belief and thus between different types of persuasion. Therefore, there is a distinction between personal opinions and socially shared opinions. The latter store in social memory since they are the social representations and they take time to change, whereas the former store in personal memory.

Moreover, Fisher (1987 as cited in Larson, 2010: 82) suggests that the fictions and dramas can be used as analytical devices to gain a better understanding of behaviour, and then present persuasion in narrative terms. In addition, a persuasive fiction and character cannot only be subversive, however; they must be true to the past, respect cultural values, and be presented with subtle skill. Narrative or story is the most influential and persuasive device that people can use for persuading and describing events.

Östman (2005 as cited in Pelclová & Lu, 2018: 3) argues that persuaders often do not express their intention explicitly. Instead, they propose, offer, or suggest. This means that the addresser organizes semiotic resources, whether words, pictures, gestures, etc., which enable the addressee to deduce the intended message. At the same time, the deduction needs an active involvement of the addressee in the message of decoding process. As a consequence, persuasion is a co-creative and

co-active process that needs to be carried out by the presence of both the addresser and the addressee for making meaning.

4. Persuasion and Language

Language is the major instrument in achieving persuasion, but it is not the only one. In other words, people can be influenced not only by the ways they use the language and its strategies, but also by high social status or family affection. Still language is definitely necessary even for those who use social influence and other factors as they are able to manage the persuasive quality of language when they do it (Mulholland, 2005: xv).

Halmari & Virtanen (2005: 230-231) argue that persuasion refers to the linguistic choices which aim to either alter an audience's thoughts or action, or to reinforce the beliefs which are already exist. In order to change or sustain certain customs and attitudes in the audience, the persuasive text needs to be carefully crafted. Thus, the dynamic dimension of persuasion is immediately associated with the impact of the persuasive message on the recipient. Apart from this, the audiences' perspectives, values, and world views require the writer to monitor the text to decide the most effective package, and the linguistic form in which the persuasive text is written, which leads to the desired result.

In addition, Mulholland (2005:xv) points out that the importance of language comes from the various powers it has; as a single idea can be represented by various ways via language. For their construction and maintenance, most important aspects of life rely on it. Language can affect the thought itself and it can be utilized to express views, emotions, moods, etc. Therefore, language does not only provide people with the tools to interpret the world, but it also supplies them with a set of strategies to affect their own and others' perception of the world.

5. The Model

Johnstone (1989: 142) provides an approach to describe and think about the cross-cultural differences in the use of rhetorical language. She takes into account the ways in which people are constrained by the languages they speak and the communicative patterns of the cultures to

which they belong in certain communicative situation. She sets out her own taxonomy concerning the linguistic strategies of persuasion. She recommends the presence of three linguistic strategies of persuasion: quasilogic, presentational, and analogy. The following table identifies and categorizes the persuasive strategies and the techniques as they are demonstrated in the model:
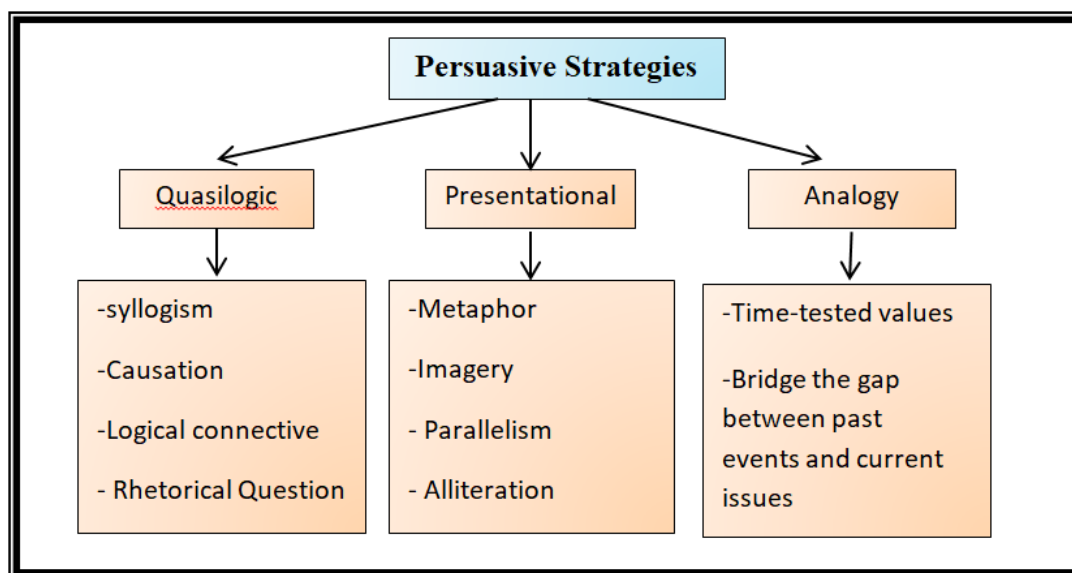

Figure 1: Persuasive Strategies According To Johnstone (1989)

Concerning quasilogical arguments, the audience gain the impression and recognize that the connection between the constitutive elements is logically valid (Van Eemeren et al., 2014: 257,272). Johnstone (1989: 145) argues that as informal, non-demonstrative reasoning, quasilogical argumentation derives its effectiveness from its similarity to formal, demonstrative logic. The persuader who utilizes the quasilogical strategy aims to orchestrate the structural and vocabulary items of formal logic with the purpose of making his/her speech looks rationally convincing. As a logic-based mode, quasilogical employs "logical connectives" such as "hence" , "thus", and "therefore", whereas the "hypotactic and subordinate structures" like "the conditional clauses" to relate the premises to the conclusions. As a technique of quasilogical strategy, Khemlani & Johnson-Laird (2012:1) state that syllogism is an argumentation which consists of two premises and the conclusion.

As a second persuasive strategy, Johnstone (1989:147) points out that presentational persuasion can be seen to be based on the premise that being persuaded is being moved, being swept along by a rhythmical flow of sounds and words in the way poetry sweeps people. The aim of this kind of persuasion is to place an argument in the audience's consciousness by using different ways such as the repetition or the paraphrasing, with the overall purpose of gaining the attention. It is significant to state that repetition is associated with the rhythm, structure, and pattern as it contributes to the emphasis and increases the effectiveness of the message. Besides, Cacioppo and Petty (1989 as cited in Claypool et al. ,2004: 311) argue that repetition of a message increases one's ability to gain greater realization of the context, meaning, connections, and implications of the message in question. Thus, the persuaders who utilize presentational strategy exploit particular techniques like poetic alliteration, imagery, parallelism, metaphor, and rhetorical deixes.

In the third strategy, analogy, the current situations are associated or compared with the past incidents or myths. The key goal of this strategy is to explain the concepts and the ideas analogically associating them with supposedly well-known phenomena. The strength of the analogy relies on the extent to which the objects are comparable and whether they are similar in ways which are pertinent to the argument being made (Beard, 2000: 27-28). Johnstone (1989: 149) explains that analogical persuasion is accomplished by recalling traditional wisdom, either explicitly or implicitly, via stories in the form of parables or fable. In addition, Analogical rhetoric persuades its audiences by reminding them of the time-tested values and bridge the gap between past events and current issues.

6. Methodology

The data to be analyzed in this work focuses exclusively on Johnstone's three linguistic strategies for persuasion, quasilogical, presentational, and analogical strategies, and their stylistic markers. The story is going to be divided into three sections according to the structure

of the plot. After the division process of the text under the analysis according to the main phases of the plot structure, the researcher identifies and analyses all the sentences that carry the persuasive strategies in each phase. Tables and figures are utilized to reveal the percentages and the frequencies of the persuasive techniques. Moreover, the stylistic analysis shows how the linguistic tools, which are presented in the chosen model, affect the meaning of the sentence and to what extent the persuasion process is employed by the main characters.

7. Results and Discussion

7.1 Persuasive Strategies in the Exposition

The persuasive strategies: quasilogical and presentational are analyzed in this section according to the stylistic markers utilized in the text.

7.1.1 Quasilogical Strategy

This section analyses the quasilogical techniques, such as syllogism, causation, logical connectives, and rhetorical questions as collaborative means of persuasion. In this story, the main characters try to persuade each other syllogistically by presenting two premises and a conclusion. *Syllogism*, as a persuasive technique, is employed three times in the exposition. One of these arguments is constructed on the model of syllogism as it presents two premises and the conjunction "then" marks the conclusion. Framton reveals that he does not know anyone in this area and he knows only Mrs.Sappleton's name and address because his sister gives him an introduction letter to her. The first premise " **Hardly a soul"(TOW:251)** reflects the fact that he does not know the residents of the area. The second premise, the minor premise, touches the truth that he visits Mrs.Sappleton's home according to his sister's " **letters of introduction to some of the people here**"(TOW:251). The use of the conjunction **"then"** reflects the conclusion of the two previous premises **"Then you know practically nothing about my aunt?" pursued the self-possessed young lady. (TOW:251).**

Vera, as a narrator, demonstrates capabilities far beyond her age. Her fantasy is brilliant. Before she begins her art of spinning tales, she makes

sure that Mr. Nuttel is totally a stranger to the place and does not know anything about it. Then, she begins by dropping the word "tragedy" and adding the element of suspense to it by making a statement about the large open window. Vera not only chooses the right words to set the mood of her tale, but also her tone and expressions which are key assets in her art of storytelling (Menon ,2018: 8-9).

Saki portrays the attempts of the main characters to influence the perception of each other through the logical technique of *causation.* The technique of using subordinate clauses which relate premises to conclusions is intensified through the manipulation of cause clause. Causation is expressed via the use of the logical connective "because" relating the premise **" because she said it got on her nerves"** to the conclusion **" Ronnie, her youngest brother, singing 'Bertie, why do you bound?' as he always did to tease her**". Saki tries to identify the cause why Mrs.Sappleton's brother usually teases her with such song. It is clear that Mrs.Sappleton does not prefer that song but her brother usually sings it just to tease her.

The logical connective "then", in **"Then you know practically nothing about my aunt?" (TOW:251)**, is used to relate the premise to the conclusion. In the premise, Mr.Nuttle reveals that he does not know anyone in this rural area and that his sister is the one who gave him letters of introduction. Mr. Nuttel's lack of interest in, and judgment of, the people to whom his sister has written the introductory letters highlights the shallowness and hypocrisy of certain social customs. Besides, social propriety usually leads to present unnatural social interactions. Vera takes advantage of this as she pries into Framton's knowledge of the area, playing the role of the polite hostess so that she can guess how much fiction she will get away with later. Vera artfully positions her aunt's "tragedy" as having happened after Framton's sister had left, which explains why he never heard about it. Mr. Nuttel's romantic views on the rural life are incompatible with tragedy.

Saki employs the quasilogical technique of *rhetorical question* as an effective device of persuasion. In **"Her tragedy?" asked Framton;**

somehow in this restful country spot tragedies seemed out of place. (TOW:251), Vera artfully positions Mrs.Sappleton "tragedy" as having happened after Framton's sister had left, which explains why he never heard about it. Mr. Nuttel's romantic views on the rural life are incompatible with tragedy. Pointing a large open window, Vera transforms the open window from a mundane household object into a centerpiece of the tragedy. Her use of particular details makes her story more believable. She describes their way of leaving, their clothes, and even the song **"Bertie, why do you bound?**" that Ronnie, Mrs.Sappelton's brother, sings to tease his sister. Framton is persuaded by Vera who clearly knows how to act like an innocent young girl. She plays up her own terror to further unnerve her guest. Her suggestion of the men returning through the window adds tension to the scene.

7.1.2 Presentational Strategy

This section provides a practical exhibition of the presentational techniques in the text under analysis such as rhetorical deixes, metaphor, imagery, parallelism, and alliteration. The exposition phase is charged with different rhetorical deixes such as personal pronouns and expressions of time and place which are used by the main characters to persuade each other. Examples of personal pronouns are the possessive pronoun **"his",** "**her", "their"** and **"her".** Saki utilizes this deictic form to show how Vera is accurate in her description of the event of the hunters' death and how she skillfully persuades Mr.Nuttle that everything she says is real. Although all the confidence that Vera pretends to have, she trembles as she finishes the story, at which point her aunt bursts into the room, apologizing for her lateness and expressing her hope that Vera has been "amusing."**.**

The other types of *rhetorical deixes* that are used are time expressions such as **"three years ago", "since your sister's time",** and place expressions such as **"there", "here",** and **"lawn"** . Employing time deixes represents an indication of the time of the three men's death. These deixes are used to by Vera to reveal how the three hunters went

through the window crossing the lawn and Mrs. Sappleton thinks they will come back some day in crossing the moor.Using such deixes could help Vera to evoke the passions of Framton as she describes such difficult moments with their specific time.

Thus, "*The Open Window"* involves a lively young person's shaking up the life of a dull one by an elaborate hoax; the pretence that the country house is haunted by the victims of a tragedy. As well as, it involves imagined violent death intruding upon the domestic scene, and it requires a credulous audience or victim. Besides, the story of three ghosts, if it does not include the dog, appearing through an open window it requires less credulity and seems less implausible than other horrible stories (Stahl,1977 as cited in Byrne, 2007:195) .

To grab the attention of the readers and to stimulate them to be valued and involved in the passing of the events, Saki utilizes *metaphor* as illustrated in "**It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance." (TOW:351)**, "Whirl" is a metaphor for a series of apologies and it gives us a visual image of a whirlpool or a tornado. Saki uses it to imply that the aunt enters the room with several quick words to apologize for not attending to her guest soon. These rush quick words were " relief to Framton" as he thinks that the aunt's entering would do much towards helping in his nerve cure. Alternatively, everything takes a different direction. As the aunt tells Mr.Nuttel that she expects her husband and brothers to return at any moment, Framton believes that Mrs. Sappleton has in fact gone crazy.

Imagery as a descriptive language employs the senses of sight, sound, touch, taste, and smell. In the opening of the story, Vera is described as **"self- possessed"** by Saki which simply means that she has self-control and poise. Vera is the niece of Mrs. Sappleton, the woman to whom Framton plans to give an introductory letter. Vera is an exquisite and intuitive actress, equally skilled at deceptive and its concealment. In the context of the story, it is apparent that "self-possessed" is the quality that helps her to lie so well. Vera's self-possession enables her to

maintain a cool head and calm believability in relation to her unusual stories. Throughout the work, Saki successfully captures the attention of the reader with dynamic characters and wonderful plot twists which include symbolism and irony as two main literary notices (Fonseka , 2015:16).

In addition, Saki's use of *alliterations* "his sister has said", "something", "seemed" and "suggest", and "somehow", "spot", and "seemed" is an attempt to reflect the fact that Vera's immediate confidence demonstrates her ability to control the adults around her. Her calculated self-deprecation in the beginning is meant to reduce her significance in her guest's eyes and then she will be the leader of his thinking. The cause of Mr.Nuttle's visit is a source of social awkwardness. His sister has written a letter of introduction, which he is supposed to give to Mrs. Sappleton as a way to ease the beginning of their interaction.

Via the words **"succession"** and "**strangers"** which are alliterated with /s/ and **"know"** and **"nothing** which are started with /n/, it becomes clear that this situation is somewhat uncomfortable, because Framton does not know much about Mrs. Sappleton except that she is, according to his sister's vague account, "quite nice". Besides, he privately reflects his misgivings about meeting his new neighbours and while he ponders this, he is allowing a silence to grow in his conversation with Vera. For Mr.Nuttle, social propriety is overly complicated and ridiculous; Mr. Nuttel is so concerned with saying the appropriate thing that he can think of nothing to say.

Table 1: Summary of Persuasive Strategies in the Exposition

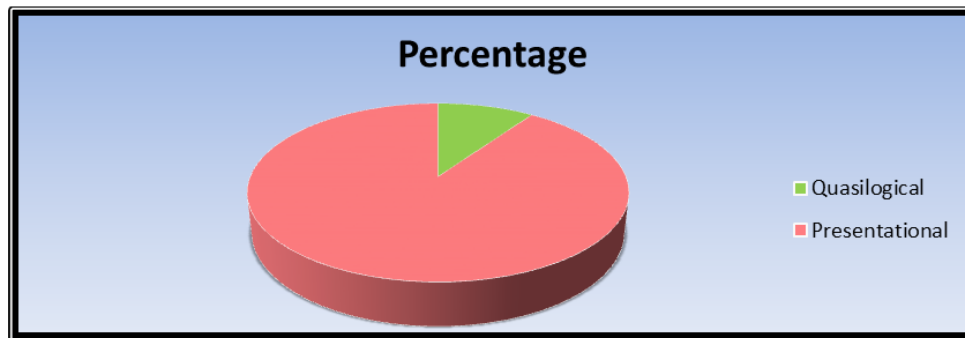| Persuasive Strategies	Frequency	Percentage
Quasilogical	11	9.7%
Presentational	102	90.3%
Total	113	100%

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

7.2 Persuasive Strategies in the Climax

7.2.1 Quasilogical Strategy

The persuasive techniques employed by Saki to reflect quasilogical strategy in the climax are only syllogism and the rhetorical question. Saki tries to create a *syllogistic* argument twice in this phase whereby he attempts to produce a rational accounts behind Vera's persuading of Mr.Nuttle. One of these syllogism is portrayed in the premise **"Here they are at last! she cried"(TOW:252)**. As Mr.Nuttle was talking to Mrs. Sappelton, Mrs. Stapleton suddenly jumps to attention and excitedly remarks that the hunters have finally returned**.** Mr.Nuttle looks unbelievingly to Vera, expecting to share with her a look of sympathy at the depth of Mrs. Stapleton's delusions. But Vera does not look at him. Instead, she stars out, terrified, onto the lawn **"The child was staring out through the open window with dazed horror in her eyes."(TOW:252)**. Framton quickly turns towards the window and sees the figures of three men, each armed, walking towards the house **"In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction." (TOW:252).** Mr. Nuttel has been completely taken in by Vera, and his sympathy and pity are easily replaced by fear. Vera continues to act the part of an innocent, frightened young girl.

Besides, Saki employs the quasilogical technique of *rhetorical question* as an effective device of persuasion. It is previously

manipulated by Vera in her emphasis to provide the detailed description of the three hunters' departure. She even refers to the song **"I said, Bertie, why do you bound?" (TOW:352)** that Ronnie sings to tease his sister since she usually says that "it got on her nerves". Here, when Mr.Nuttle hears that excerpt of the song which Mr.Sappelton's brother was singing in his departure, a nameless fear overwhelms Mr.Nuttle. Vera's story makes Framton think he really see ghosts. This scene is one of horror for Mr.Nuttel, relief for Mrs. Sappleton, and humour for Vera who almost knows the end. Thus, Framton is persuaded by Vera who clearly knows how to act like an innocent young girl and her use of particular details which makes her story more believable.

7.2.2 Presentational Strategy in the Climax

This section presents the analysis of the presentational strategy which involves various stylistic markers such as rhetorical deixes, metaphor, image, parallelism, and alliteration. Obviously Saki has utilized a number of various rhetorical deixes in the text under investigation. The prominent ones are personal pronouns such as "they", "you", and "his" and expressions of place such as "the house", "the hall-door", "the gravel-drive", "the front window", and " the road". As the spatial deixis such as "time for tea" is used only once in this phase, it refers to the time of the dilemma since the feelings are starting to collide as three figures come through the window. Having used such deixes explores that Framton has been perfectly taken in by Vera, and his condescending pity is rapidly replaced by fear. Vera continues to act the part of a scared, innocent girl. Besides, the inclusion of the details from Vera's tale makes Mr. Nuttel think he really sees a pack of ghosts.

Saki uses "the open window" as a *metaphor* of two different ideas. For the reader, the "open window", first in the exposition symbolizes Mrs. Sappleton's sorrow and anguish at the loss of her husband and younger brothers. Then, after the truth is revealed, the open window symbolizes the deceit both for the reader and Mr. Nuttel. Thus, Saki utilizes the 'open window' as an object for both sorrow and deception. The reader follows Vera's story, as does Mr. Nuttel, with sympathy and

sorrow, but when the truth comes to light, the feeling of sympathy is replaced with anger (Kaya, 2018:182).

Along with, *Parallelism* can be seen in the use of the nouns "arms", "guns" and "shoulders" which terminate with /z/ sound which can be heard as music. By the same token, parallelism is also observable where the nouns "house" and "hoarse" all terminate with the sound /s/. The musicality of these three words sheds light on how the events move smoothly and how Vera succeeds in her persuasion of Mr.Nuttle that the hunter group is really dead and her aunt thinks they will return at any moment. Throughout the parallel forms, many things have been revealed as Vera's success in tricking Mr. Nuttel throughout the story by keeping up her act. He believes Vera's story because he is a gullible character and hardly asks questions. Mrs. Sappleton is chatty and she is unaware of what happens before her coming. She and the three men share a similar viewpoint about everything.

Table 2: Summary of Persuasive Strategies in the Climax

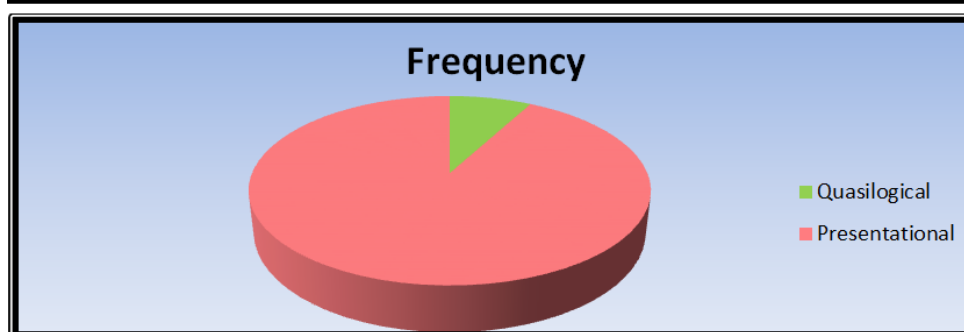| NO.	Persuasive Strategies	Frequency	Percentage
1	Quasilogical	3	7.9%
2	Presentational	35	92.1%
	Total	38	100%

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

7.3 Persuasive Strategies in the Resolution

This section portrays the analysis of quasilogical and presentational strategies as linguistic tools for persuasion in the resolution phase.

7.3.1 Quasilogical Strategy

This part sheds light on the various quasilogical techniques which are exploited by the main characters as linguistic tools to persuade each other. The quasilogical strategies, in the text under the analysis, are expressed only by syllogism. In the resolution, as the last phase, two premises are presented which lead to a conclusion. The two premises reveal why Mr.Nuttle leaves the house rapidly without saying any word. In the first premise **"One would think he had seen a ghost." (TOW:252)**, Mrs.Sappleton says that Mr.Nuttle escapes fearfully as he sees a ghost, whereas in the second premise, Vera reveals that it may be because of the dog as **"he had a horror of dogs". (TOW:252).** This lead to the conclusion **"A most extraordinary man … dashed off without a word of good-bye or apology when you arrived." (TOW:252).** All These show how creative, inventive and imaginative teenagers are and how much they love to make fun of adults. During her telling of her story, Vera convinces Framton that he should be believed by a number of subtle details: the spaniel that accompanied the men on their ill-fated trip, for example, and the white waterproof coat which the husband was carrying over his arm when they left. In addition, Vera's look of terror when they see the three men returning to the house is also a nice touch. Definitely, being still a child, female, and named Vera which literally means 'truth', all help in Vera's persuasion process, too.

7.3.2 Presentational Strategy

Saki utilizes a variety of rhetorical deixes like personal pronouns, expressions of time and place. The examples of personal pronouns are "we", "his", "you", "he", "I", "it", and "me". The place expressions are **" through the window"**, **"the banks of the Ganges"** and **"dug grave"**. **"the night"** is the only time expression that is used in the resolution. By means of the aforementioned rhetorical deixes, Saki indicates Vera's attempt to persuade the others that Mr.Nuttle escapes rapidly in impetuous manner because he has a horror of dogs. In addition, Out of bemuse, Mrs. Sappleton calls Framton "a most extraordinary man" on calculating his strange behaviour. Her reply conveys her surprise and puzzlement about his departure. Along with, she assumes a relationship

between Mr. Sappleton's arrival and Mr. Nuttle's departure, and surmises that it was precipitated by his fear of the ghosts.

From the analysis, it is clear that the occurance of the personal deixis indicates that Vera is an extremely clever girl who possesses the ability to think on her feet. As soon as Mr. Sappleton asks about Mr.Nuttle's sudden departure, Vera quite smartly locates a proper reason "I expect it was the spaniel" and she adds the once he has chased by a pack of dogs on the "banks of the Ganges"**.**

Persuasion is employed by virtue of *mental pictures*. Having used the image " **spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him.**" **(TOW:252**), Vera draws the attention into a sensory experience and persuades the others that Mr.Nuttle departure is because of the spaniel. Saki's stories frequently involve the images of animals attacking human beings which are attributed to the fact that his mother's death resulted from a wild cow. To present the animals as mere extensions of Vera's trickery, Saki uses imagery as they are also seen "foaming" above him and "snarling," taking almost a sadistic pleasure in his fear. Likewise, Vera's tragic story has sinister undertones and embodies a kind of dark humor not often associated with childhood. In the story under the analysis, Vera persuades her aunt's tiresome houseguest, Framton, that he is seeing ghosts. This leads him to leave Sappleton's home ridding the family of a nuisance.

Alliteration can be noted where the words "most" and "man" are alliterated with the sound /m/ whereas, the words "without" and "word" are alliterated with the sound /w/. It can also be noted in the words "spaniel", "said", "he had a horror", "cemetery somewhere", "pack of pariah", and "night in a newly". The musicality of these alliterated words can exert a persuasive influence. All the previous alliterated forms are used to reflect how Vera is persuasive both in her invented story and her reply on the wondering about Framton's escaping. Vera makes use of the credibility of Sappleton family to terrorize the stranger, Mr. Nuttle, who visits her aunt to enjoy the tranquil ambience of the countryside. Besides,

self-possession takes the mastery of her mental resourcefulness. Her rapid reply, about Frampton's experience of being chased by dogs in a cemetery, to the question of Mrs. Sappleton's brothers and husband proves her ingenious character (Madhavan, 2018:162-163).

Table 3: Summary of Persuasive Strategies in the Resolution

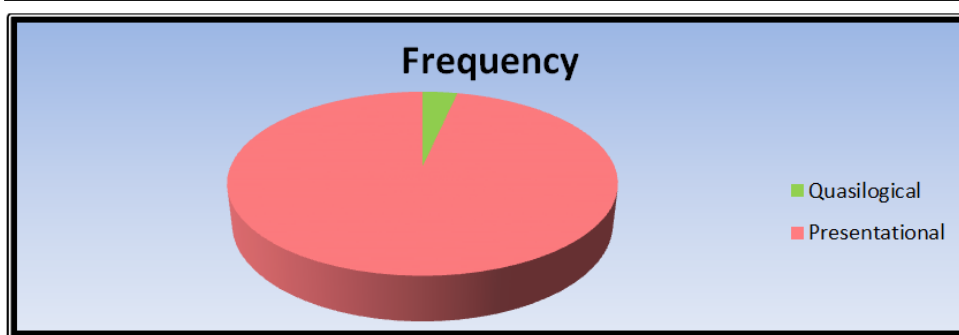| NO.	Persuasive Strategies	Frequency	Percentage
1	Quasilogical	1	3.4%
2	Presentational	28	96.6%
	Total	29	100%

Figure 4 :The Percentage of the Persuasive Strategies in the Resolution

Conclusion

This section puts the conclusions that are based on the analysis and the findings of the study. Firstly, the main characters in the story under analysis clearly employ a variety of persuasive strategies. Secondly, Johnstone's model (1989) of persuasion is applicable to analyze the story in order to highlight and reveal the linguistic strategies for persuasion. They are obtained in their speech even though not all of them revealed in every speech. They are quasilogic, presentation, analogy strategies.

Thirdly, the most frequently persuasive strategy utilized by Saki's main characters is presentational strategy with (91.7%) especially in the Exposition where Vera evokes Mr.Nuttle's emotions as she describes her aunt's tragedy . They used presentational strategy frequently through the techniques and sentences that rise up the emotions of the others. Such techniques have their own effects on the auditory senses, since they stimulate the senses as they create a musical entertainment and give the feeling of enjoyment and involvement for both the speaker and the listener. Therefore, they reflect a

great sense of a persuasive content. Moreover, the quasilogical strategy is used with (8.3%) as some details and proves are used by Vera to show that everything she says about the dead hunters was real. The absence of the third strategy is clear since there is no reference to timeless-valued events as all the concentration was on the time when Framton visits Sappletons.

   Fourthly, it is deduced that where the boys are violent or damaging, girls prefer to depend on the weapon of their imagination for their practical jokes and hoaxes, as well as, their persuasion of the others. In "The Open Window", Vera is a representative of this sort of Saki's characters. Her name is highly ironic considering her unabashed use of anything but the reality in the short term romance she embroiders. Her invention of a tragedy, which causes the nervous man to think that he saw ghosts, leads to a shock to the victim's already frayed nerves, but she was not seeking revenge, but only entertainment which comes at the expense of the adult.

   Fifthly, it is shown that Saki's writing is stylish, witty, and economical. The protagonist , in his works, is usually a young man; exhilarating, trendy, self-centered, materialistic, and moody. Furthermore, his short fictions highlight his brilliant ability to combine his imaginary world with real-life one. In addition to the pleasant vocabulary and quiet tone, one of his major aspects of his craftsmanship is his ability to skillfully concentrate whole story within the normal space for a sketch-several pages. It is worth noting that his neutral, indifferent style in which he utilizes whimsical plots and cynical tone is what appeals his readers. Many of his stories contain twisting endings, a mixture of humor and tragic events, acts of violence, satire, animal imagery, and ironical symbols which reflects his cleverness in presenting his messages.

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