AMERICAN UNIVERSITY OF BEIRUT

INSIDE THE LEADERSHIP DISCOURSE:
DISCURSIVE LEADERSHIP EFFECTIVENESS AS APPLIED
IN *GERMINAL* OF ZOLA

by
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AN ABSTRACT OF THE PROJECT OF

Lama Fouad Nasser   for   Master of Business Administration
<u>Major: Business Administration</u>

Title: Inside The Leadership Discourse: Discursive Leadership Effectiveness As Applied in *Germinal* Of Zola

The analysis of leadership has generated a great wealth of investigations and approaches related to trait theories, behavioral, contingent and exchange lead theories. In the course of our analysis, we purport to elucidate the source of the leadership influence and the effectiveness of the leadership construct by deconstructing its composition. A special focus on the discursiveness of leadership will be emphasized with a comparison as to the psychological lead approach and the discursive approach. Leadership as "thought" is analyzed, studied and evaluated based on the leader's mental world, his personality, biography, traits and temperaments.

The discursive approach emphasizes the outward, the spoken, the externally constructed social phenomenon in the fluidity of the speech and in the in medias res fabrication of the discourse. The example of discursive leadership as highlighted in the novel *Germinal* of Zola is used as a basis model for the illustration of our conclusions. In *Germinal*, Zola depicts the vices of capitalism and the greed of the bourgeoisie all the while emphasizing the discrepancies of socialism and Darwinism as substitutes. We investigate the discursive relationship as constituted in the fiction whilst analyzing the extent to which the influence exerted by the leader on the followers is a sole function of the discourse and its strategies or the non-discursive aspect of the leader as correlated to the psychology. The spontaneity and the premeditation of the discourse as fluidly created in the fiction as well as the leadership constituencies' interaction in the formulation of the influential durable model between the leader and the followers will be dissected.

Utilizing a plethora of leadership theories and lenses, such as critical discourse analysis, semiological, narratological, stylistic, linguistic and interactional analysis, we extract and identify a leadership model emphasizing the interaction existing between the different leadership constituencies and highlighting the effectiveness of leadership and its potential impairment pathologies. The fictional instances as orchestrated by the narrator and the narratee lead us to deconstructing the different followership and leadership instances and circles and their interaction. A direct link to the business world enables us to reflect upon the relationship between the fictionally constructed world of leadership as illustrated in *Germinal* of Zola and the concretely existent one as exemplified by Apple's leader Steve Jobs.

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CHAPTER I

AROUND THE DISCURSIVE LEADERSHIP AND
GERMINAL

Between the fiction, the literary, the imagined, the constructed in the universe of words, and the concrete reality, an abyss seems to exist. Leadership as exemplified and created in both of these worlds is perpetuated in the ambiguity, the plurality of rhetorical questions and the absence of a clearly defined substance. Leaders exist and in the legitimacy of their presence, actions and behaviors, followers oscillate. In the midst of power, influence, effectiveness, transformational and inspirational descriptions, the link between leaders and followers emerges and grows spilling over to the entire organization. Soon this latter becomes another "leader" on its own existing in the imagined traits and in the spoken discourse. "There are almost as many different definitions of leadership as there are persons who have attempted to define the concept" (Bass, 1981). Questions persist: Who is the leader? How does the leader succeed in influencing the followers? What are the different leadership styles? How can we account for the effectiveness of the leader? The study of leadership in society has generated over the years with an evident emphasis on the plurality of investigations and the empirical studies on its effectiveness. A variety of theories cascading from the field of organizational management emphasize the analysis of environments that encourage the creation of motivation and influence on the human nature. Leadership theories from the traits' oriented approach, the personality, the differentiation of leaders from managers. (Argyris, 1976) (Maslow, 1954) (Herzberg, 1966) (McGregor, 1966) cumulated to form a panoply of research, of questions attempting to make sense of the

complexity. At the very basic essence of the term, leadership seems to be connected to an attempt of an influence over the behavior, the opinion, the actions and the conduct of someone else, thus defining the potentiality of leadership existence. (Hersey, & Blanchard, 1982) In the plurality of approaches, the terms leader, follower, power, influence and effectiveness oscillate serving as commonalities of all theories with little consensus amongst researchers and theoreticians as to one definition and one model. The emphasis is successively placed on the psychological aspect of leadership, the sociological, the business and the linguistic in an attempt to decode the leadership's functionality.

In the obscurity of the ambivalence and in the crowdedness of approaches, a tabula rasa stance as to the leadership question imposes itself. The relapsing back to the roots, the origin and the beginning seems necessary for that in the penury of answers pertaining to the business world, the real universe of concrete interactions, a voyage to the literary, the fictional and the unreal propose a substitution, an almost abstracting technique for a fresher look at leadership.

A. Context

The common theories of leadership traditionally taught were mostly centered around the psychological leadership traits. The inner world of the leader constituted the core of his relationship with the follower. Rather than spoken, leadership was "thought". It was analyzed, studied and evaluated based on the mental world of the leader. This view encouraged the oblivion of the follower's role in the leadership relationship. Considered as the passive or the weaker link, the follower was influenced by the "implicit", unspoken power of the leader.

The discursive leadership theory supports the outwards movement of the leadership power. It centralizes the influence exerted by the leader on the externally constructed social phenomenon that is the discourse. The discursive theory of leadership focalizes the follower and leader relationship around the non-mental arena. As the discourse is outward in nature and self-fabricated, the authenticity of the leaders and followers relationship and the symmetry between their respective mental world and their "talked about" actions and ideas is debatable. This "theater" like relationship is metaphorical of the respective roles they choose to endorse. The communication approach to leadership can be further studied through the evaluation of the explicit and implicit indices lurking in the very discourse. While the discourse is tangible, outward and concrete in itself, its implicit fabric could be further evaluated through a profound study of verbosity, linguistics, figures of speech and other variety of communication tools used by the leaders to construct the influence. The decoding of this relationship and its portrayal as per the discursive leadership perspective can be further elaborated through an illustrative parallel analysis of the leadership as inheritably discursive in nature.

B. Objective

The inertia and stable nature of the psychological lead leadership models are concentrated therefore on a non-cooperative and non-integrative type of relationship. In the course of this research, we intend to analyze how the discursive leadership model is different in this regard. In the context of discursive leadership, the fluidity of the process including communicative interchanges and interaction mold the organizational space transforming it into one that integrates at its core a plurality of organizational actors.

These latter ones are all "powerful", capable of action. Leaders, followers and non-leaders construct through the organizational discourse the organizational agency. Communication is enabled in the sense of fluidity, variability of meanings, their interpretations and their reinterpretation. The study of meaning in the literary discourse and that of the Discourse as per the Foucauldian analysis, the semantics and linguistics can assist us in identifying the discursive leadership sources as enriched by the diversity in meaning decoding and the subjectivity of interpretation. The dissent and traction can be analyzed as the revitalizing essence of the communicative processes of leadership. The promulgation of difference is key to the creation of independent agency and the co-constructed leadership processes through discourse define the organizational leadership as a whole.

This shared leadership is dependent on the context that is temporal, sociological and organizational in nature. As it has specific dimensions and characteristics, its analysis will yield separate repercussions on the level of organizational effectiveness. The example of discursive leadership as highlighted in the novel *Germinal* of Zola can be used as a basis model for the illustration of our conclusions. *Germinal* (1885) pertains to Zola's twenty book series, les Rougeon Macquart, whereby he proposes a model for his literary movement that is the naturalism. In *Germinal*, Zola depicts the vices of capitalism and the greed of the bourgeoisie all the ÉÉwhile emphasizing the discrepancies of socialism and Darwinism as substitutes. The mines are portrayed in the long metaphor that is instilled in the book as a monstrous exemplification of the Corporation. Étienne Lantier, the protagonist, is the outsider in the novel's incipit but then becomes an integrated personage of the mines working under the inhumane and unfair labor conditions. He rises to leadership and

influences the miners into the uprising occurring in 1870-1871. The determinism is used in the novel so as to illustrate the genetic traits, attitudes and personality that characterize Étienne Lantier. The communication is key in motivating the miners' mass and is responsible of the inauguration of a discursive leadership model in the text.

CHAPTER II

LITTERATURE REVIEW

A. Early Theories

Leadership is a concept that has been widely researched. However, it is notable that the real constituent, the real essence of leadership is still obscure as many authors and researchers have asserted the mysterious nature of leadership (Alverson & Sveningsson, 2003). From the Great Man Theories and the early functional leadership theories, the emphasis was centered on the scientific and the quantitative stances. The more qualitative basis of understanding leadership emerged with Fairhust along with an inclination towards the management of meaning in the organizational context as influences and framed by leadership.

The early leadership theories or the trait theory also denominated as the Great Man theory explicated leadership as located and concentrated in certain key traits and personality facets. This approach tended to classify and aggregate the leadership's attributes under related traits, the physique and the leader's abilities. Whilst the belief in the controversial topic of leadership predominantly influenced the topic nurtured versus inherited perspectives this approach was particularly emphasized by the latter. The behavioral leadership style approach focalized the leadership in its granularity on the style or action's stance. The definite oscillation from the identity of the leaders to their doing or behavior can be defined in this perspective.

The analysis of leadership emanates indirectly from the study of influence that constitutes regardless of its constituents the crux of the leadership. Interpersonal

interaction is at the heart of the study of leadership; the individual's influence on other individuals within an organization and its repercussions on organizational effectiveness form a topical interest in the study of the notion of leadership as a notion and concept. Influence in its tactics and in its relationship to the formation of leadership and its emergence into effective or ineffective organizational outcomes constitute the paradigm of our study. Influence tactics as explicated and dissected in Kipnis, Schmidt and Wilkinson and later statistical refinements[1] extracted nine generic influence tactics that range in diminishing order from " Rational persuasion, inspirational appeal, consultation, ingratiation, personal appeals, exchange, coalition tactics, pressure and legitimating tactics" (Kipnis, Schmidt, & Wilkinson, 1980) The influence outcomes that emanate from these different tactics indicate the degree of success through commitment, compliance or the resistance degree transliterating ineffectiveness and failure.

As correlated to the notion of influence, power in its socialized and personalized dimensions arises. As sustained by the needs theory of Mclelland power is an individual's need that can be exteriorized in a plurality of means. The power originates from the Latin "posse that is "to be able". The power is closely correlated with influence that is the "capacity to produce intended effects, and in particular, the ability to influence the behavior of another person" (Dunbar, 2004) The power in the workplace is more closely related to the necessity of influence individual behavior as resources to get intended organizational effects. The engagement of the power's strategy to be pursued by the leader is adopted based on the situation and the field. In fact, reward, legitimate, referent, expert, and coercive are powers that were identified (Gioia

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[1] The study was conducted in 1980 and attempted to make sense of influence tactics by resorting to ask employees as did they manage to get their bosses, their subordinates or peers to do certain request or task they wanted.

& Sims , 1983). The relationship existing between leadership and power is predominant in that leaders use a plethora of power forms so as to influence their followers. The interdependency existing between power and leadership guides for the necessity of evaluating the influences.

B. Charismatic Leadership

The charismatic leadership theory constitutes a rather drastic stake in the analysis of the leadership model and its evolution. Charisma stems from the Greek and means the divine gift thus alluding to the innate nature of power that is exclusively found in the very few. (Northhouse, 2006). Charismatic leadership is strong correlated with the followers' perceptions and analyzed as an elevated position of the leader that would allow during a crisis or a tension situation to sublimate the followers' needs and assist in their identification with the leader.

The dramaturgical approach to leadership asserts and portrays the leader as an actor, with an onstage and a backstage performance. Impression management acts as technique to persuade the receptivity of the audience to the leadership's experience. As sustained by Goffman, the performance as conveyed by the leader acts in the form of impression and perception on the audience. (Goffman, 1959) The separation and the dichotomy existing between the back region and the on stage region are synchronized by the presence of the leader who annexes through his performance both of the spaces. The back space cumulates the secrets that solidify the work of the actors along with their consensus. As stipulated by Goffman (1959), the "dramaturgical loyalty" serves as a means to protect the secrets of the leader's inside circle and creates attention and breakthrough in the performance. Goffman's main premise is centralized around the

leader's being dissociated from his spontaneity. The leader for that protects his privilege

of dramaturgical dominance through the "talking, shouting, persuading" (Mangham &

Overington, 1987), that characterize the influence exclusively possessed by the

managers.

Personality Characteristics	Behaviours	Effects on Followers
Dominant	Sets strong role model	Trust in leader's ideology
Desire to influence	Shows competence	Belief similarity between leader and follower
Confident	Articulates goals	Unquestioning acceptance
Strong values	Communicates high expectations	Affection towards leader
	Expresses confidence	Obedience
	Arouses motives	Identification with leader
		Emotional involvement
		Heightened goals
		Increased confidence

Figure 1: Charismatic Leadership

C. Discursive Leadership

As we attempted a presentation of the leadership's theories main evolutionary

definitions, discursive leadership as deployed and understood in theories and

approaches is to be dissected. The word discourse on its own as emanating from an

organizational context refers to the structuring of the texts, the patterns of textual

productions, the transmitted interaction between individuals as emergent in a specific

socio-historical context. (Hardy & Philips, 2004) Another definition of discourse

provides a more inclusive stance for when it comes to the discourse being a "collection

of texts embodied in the practices of talking and writing (as well as a wide variety of visual representations and cultural artifacts) that bring organizationally related objects into being as these texts are produced, disseminated, and consumed." (Grant & Hardy, 2004) . Foucault differentiates between the little d-discourse that is concerned with the informal conversations and the transcriptions within an organization the D-Discourse which is correlated to the ideologies focused on the macro level.

Henry Mintzberg started in 1975 by challenging the commonly perceived role of a manager mainly recognized as planning, organizing, coordination and controlling. Whereas these main tasks were extracted by Henry Fayol in 1916, behavioral observations raised by Mintzberg sustained the dynamic and random nature of managerial work that is full of interruptions. (Mintzberg, H. , 1987) Caroll and Gillen advocated for the classical functional Manager's role with the tasks of the Manager presiding at the mental stance and are therefore not observable. Arguing against 7 point scales' methods, and other quantitative methods of leadership's understanding, Mintzberg reinstated to leadership its behavioral essence. The mental driven views of leadership and the psychological perception of leadership are still heavily opposed to the behavioral stance. Furthermore, a new course of leadership's study emerged depicting leaders as "managers of meanings" (Smircich, L & Morgan, G., 1982). In fact, a new emphasis on the meaning shared, created and co-constructed in the study of leadership emerged with specific concentration on the message, in its verbal and non-verbal behavioral implications. Narrative and storytelling emerged as influential paradigms in the study of behavioral leadership and its impact. The divergence in the study of what is coined as the earlier leadership theories, referred to as psychological leadership theories and the discursive leadership proliferated.

As with the psychological leadership approaches, discursive approaches to leadership provided a wealth of perceptions, attributions and definition of leadership in its communication stance. The language used by leaders as a performance as a meaning organizer tool is central in the study of the how the leadership comes to exist. As sustained by Fairhust, "searching for the definition of leadership is futile" . In that respect, discursive approaches multiply the focus as based on the field of research with particular focus on sociology, linguistics, conversation analysis, interaction analysis, and speech act schematics. These approaches emphasize the d-aspect of the discourse. Post-moderm discourse analysis purports to emphasize the Foucauldian view. Another final category is mostly concerned with rhetoric analysis, discursive psychology and critical discourse analysis.

The centrality of the language is key in the study of the discursive facet of leadership that is posited by many authors a mere language of games. (Pondy, 1978). The perception of the presence of a game stipulates the communicative nature of certain negotiated rules, decisions and power as divided, distributed and seized by the individuals in a discursive state. The fluid nature of leadership is therefore evidenced in Fairhust's stipulation of the leadership as a "non-zero sum game, but rather a constant flow as talk progresses" (Fairhust & Putnam, 2004) The necessity and the instrumentality of power in that regard is to be contemplated with particular emphasis on the meaning or the sense making as negotiated, formed and co-constituted. In that respect, Potter (1996) differentiates between the pre-discursive essence of leadership as emergent from the internal and the cognitive world and the external world in which the formulation and the fluid construction and deconstruction of language originates

whereby language "is constituted in one way or another as people talk it, write it and argue it" .

For that, the constructionist view of discourse as leading up to the discursive leadership focuses on the interaction, the turn by turn construction and the "doing" of leadership as emerging from the very communicative exchange. The discourse is recognized as the "medium through versions of the world are constructed and made urgent or reworked as trivial and irrelevant" (Potter & Hepburn, 2008). The discourse analysis enables the analysis of the control as possessed in the management of meaning by different language's players. Though divergent in its constructionist stance from the Conversation analysis, both approaches observe in their methodology the evaluation of the interactional achievement and the presence of inter-subjectivity that purport to closely identify the creation of understanding as mutual in the management of meaning thus creating "mutual intelligibility" (Drew, 1995) The concept of epistemic primacy is considered in that stance key in the study of both discourse and conversation analysis whereby it is concerned with the first individual's claim to "go first" in the discourse; and the follower or the other individual acceptance of the other person's claim. The "jockey for influence" (Fairhust G. , 2008) between the different players in the discourse participate in the identification of the influence's centers and the power's originators. The flow of the meaning management is particularly studied as a complementary to conversational analysis in the discursive linguistics in terms of syntax, modifiers, marked and unmarked forms, create explicit consensus or contest the presence of epistemic primacy. Sequential analysis of the interaction is perceived as crucial in the assessment of the positioned statements of primacy in the dialogue.

The systematic study of the textual meaning (Grant & Hardy, 2003: 6), as a mean to analyze the changing organizational nature Hearn & Michelson, 2006a) indicates the focal importance of discourse and speech in the production of overall organizational performance. The social phenomenon in itself is crafted in verbal, para-verbal and visuals, clothing elements that create the tapestry of communication and the "textscape" Keenoy and Oswick (2003). The intertextual nature of these texts create the formal and the informal mingling of the textual forms corroborating to the creation of social relations as configured in space and temporality (Schama, 1995; Adam, 1998).

The social constructionism stipulates the theory of the discourse as a constructing agent of the social relations therefore not only as a mere constitutive element of it. As stipulated by (Van Dijk, 1997) the discursive texts do not exist as separate linguistic fields and utterances but are rather interdependent and multimodal in the formation of communication as talk, writing, gesture and perhaps even dress and other visualized kinds of behavior' (Iedema, 2007)

The Foucauldian perspective allows for the expansion on the socio-critique approach to leadership by emphasizing the power's contestation constituting the core material of the organizational leadership. The social context is observed in its entirety with less emphasis on leadership's psychology, the personality or the trait theories. As per Fairhust, discursiveness stipulates the causality in the modelling of leadership with a synthesizing prospect for the behaviors in their cognition, connation and affection. In that respect, the leader is no longer perceived as a subject with a direct focalization on the cultural, economic and political facets. (Du Gay & Salaman, 1996) (Grint, 2005)

Regardless of the leadership model, the leadership in itself is still perceived and extolled as being critical to the achievement of competitive advantage. However, the emphasis on psychological models of leadership alone overlooks the main agency and the central criticality of the organizational core. For instance, transformational leadership theory) tends to posit the "leader" as the center or the action. The contextual space is mostly power governed with the set of hierarchies played over an almost inertia like web of relationships. The leader is thus at the core of the organizational context considered as endorsing greater agency than the followers. The agency characteristics in the common functional leadership theories places the capacity and the ability of action at the level of the leader who is aware of his power. The organizational space is thus considered in its integrality as the context where social relations, power, influence, dominance, points of resistance and failure exist. For that, the functional leadership model portrays the leader-follower relationship as an essential point of stress whereby the power and influence are concentrated at the level of the first. The tools and techniques elaborated by leaders in this respect attempt to create consensus and view resistance as failure.

CHAPTER III

APPROACH & METHODOLOGY

A. Research Questions(s)

In our research, we purport to investigate the discursive relationship as constituted in the fiction whilst analyzing the extent to which the influence exerted by the leader on the followers is a sole function of the discourse and its strategies or the non-discursive aspect of the leader as correlated to the psychology. The spontaneity and the premeditation of the discourse as fluidly created in the fiction as well as the leadership constituencies' interaction in the formulation of the influential durable model between the leader and the followers will be dissected. The other questions arise in the course of our analysis How can the communication impairment or narratological pathologies lead to the leadership effectiveness failure to act as whole? As we build our analysis on the fictional world a direct link to the business world will enable us to reflect upon the relationship between the fictionally constructed world of leadership as illustrated in *Germinal* of Zola and the concretely existent one. The interdisciplinary approach that we purport to adopt reinforces our resorting to the imaginative and unconscious riddles existing at the subterranean of the externally emerging reality.

B. Objective and Methodology

We purport in this research to study the leadership intent emphasized in the discursive leadership model and whether this intent is radically different in its application and implication on the organizational effectiveness and agency. The literary stance adopted in the approach thus analyzed at the level of the individual, leader,

follower or non-follower can also be investigated in its repercussion on the wider organizational level. The plethora of analytical tools and techniques used to detect and evaluate the effectiveness of the discursive leadership model will serve as measures aiming to explore its dimensions in terms of durability, influential core, integration and their relationship with the non-discursive ones. The finality of this research lurks in its attempt to take a fresh look at leadership as fictionally constructed so as to enrich the sources and the methods through which leadership can be discovered and analyzed. Whilst most discursive leadership theories available are center on the linguistic and the interactional analysis, we strive to decode the leader of the fiction through literary narratological and sociocritical approaches that can enable the final identification of an exhaustive and holistic formulaic model of effective leadership.

The methodology we adopt in the elaboration of our research is mostly content and relational based. As the study of discursive leadership can mostly be explored in its textual conceptual form, reliance on an illustrative literature work can be illuminative as to our main aim. We chose as base for our research *Germinal*, of Emile Zola. The choice of this novel is mostly motivated by its emphasis on organizational forces, power and influence. The discourse is central in *Germinal* and can be studied in relation to the context, in terms of time and space, form and content shaping the dynamics in the communicative process. The figure below presents the mega approach that we intend to adopt.

Identify the Objective
- ▶ Identify the composition of leadership's effectiveness with main focus on the discursive facet
- ▶ Formulate the discursive leadership constituencies and its participation to the leader's portrayal

Choice of a basis of data analysis
- ▶ Discourse is studied as originated in the fictional and narrative world.
- ▶ Choice of a novel that meets the research criteria for reliability
- ▶ Evaluation of the fictional and the objective in the fiction

Apply Analysis
- ▶ Apply different leadership approaches to account for the composition of the leaders' and the followers' figure in the novel
- ▶ Evaluate the interdependence amongst the different leadership's traits
- ▶ Identify potential pathologies in the leadership

Extract the effectiveness leadership model
- ▶ Draw correlations and conclusions from the takeaways of the different applied leadership approaches
- ▶ Present the effectiveness model in its different constituencies and the discursiveness participation to leadership success

The Novel Used
- ▪ *Germinal,* Zola

Application
- ▪ Identification of the link existing between the fictional and the business world as well as the implications identified
- ▪ Potential application on a business leader: Steve Jobs

Figure 2: General Approach

The content analysis methodology will allow us to investigate the presence of specific rhetorical words, key terms and concepts within the text. The meanings, relationships, and inferences that can be made in relation to these determined concepts can be analyzed so as to allow us the extrapolation of specific schema in the discursive processes. As content analysis can be applied to the fiction that we will use as base, the elaboration and the extraction of sociolinguistic indices as well as psycholinguistics can assist us in the detection of specific and generalizable communication trends, the degree of spontaneity versus premeditation of such discourse. The behavioral responses relative to the communication as well as the attitudes and actions can be analyzed in the lens of the discursive leadership model identified. In our analysis of the discourse the various dimensions that will be specifically emphasized are mainly the sounds, that is the intonation, the syntax, the rhetoric, the speech acts, the speech strategies, the gestures

and the semiotics. The relations elaborated between the discourse and the power distribution, the syntactic system, the interaction, the cognition and the context will also be evaluated.

Our analysis of the leader in terms of personal characteristics can be elucidated through the narratological approach as based on the narratology work of Gérard Genette (1972-1983) that will permit to us the analysis of the status and the functions of the narrator, the narrative representation of the modes and the temporal treatment. (Genette, 1972) The semiological approach will serve as the basis of our elucidation of the protagonists' heroism as based on the analysis of their reality and their psychology. We will adopt for the purpose of our study Philippe Hamon's work as developed in the « Pour un Statut Sémiologique du Personnage ». The Greimassian model will complement our analysis of the protagonists' being whereby the functioning of the hero in terms of biography, physical traits, impulses, qualifications, self-multiplicity and hierarchical importance will help us in decoding the semiotic presence of the leader as per the psychological or inner lens. The greimassian model enables the analysis of the actantial role of the protagonists which will help us in the deconstruction of the leader's integration with the followers. (Greimas, 1984)

The relational analysis methodology will be used to identify the relationship between the concepts detected in the previous methodology. As per Palmquist, Carley & Dale, the relational analysis is considered as semantic analysis and the "concepts are "ideational kernels;" these kernels can be thought of as symbols which acquire meaning through their connections to other symbols" (Carley, 1992). The relational analysis will allow us to have the linguistic and literary approaches necessary for the decoding and

the sketching of the discursive relationships, their interactions whether logical, symbolic or sequential.

The affect extraction can serve us in our evaluation of the emotional state and the psychological state of the speaker that is in our case the leader or the follower. As supported by Gottschalk, "the emotional/psychological state of the speaker or writer can be ascertained via their verbal behavior". The proximity analysis will permit us to elaborate the clustering, the co-occurrence and the semantic or literal grouping of words in the discursive processes thus enabling the detection of a spontaneous or fluid leadership discourse. The strength of the relationship that exists between the key words and concepts thus identified can be analyzed in terms of its influence on behavior and attitude. The sign of the relationship in terms of its positive or negative impact as well as its absolute rendering of a certain outcome is critical to be extracted as attached to the direction between the notions and the concepts established. Precedency of words or techniques in the discourse can be indicative or the directionality. A final mapping of the linguistic and semantic model elaborated will act as an illustrator of the discourse particularities and the communicative processes characteristics.

The sociocritical approach as per Pierre Barbéris supports the temporal contextualization of the leader whereby the historical triconceptualisation, history, history and History as allowed by the sociological tools of explicit and implicit indices in the text. Also, the relationships between the personages can be plotted in accordance to the fields of power as theorized by Bourdieu. In fact, in *Les Règles de L'Art*, Bourdieu plots the respective positions occupied in the space and the time by the personages so as to transliterate a certain field of power. (Bourdieu, 1992)

The analysis of the discursiveness in *Germinal* will be performed through a reference to the discursive theories. The definition of discursive leadership in accordance to Gail Fairhust as outlined in *Discursive Leadership: In Conversation With Leadership Psychology* (2007) can help us identify the main premise of discursive leadership, portray its model and compare with the traditional psychological lens of leadership models (Fairhust & Putnam, 2004). The analysis of leadership will be performed in our consideration of it as a socially constructed phenomenon centered around discourse. The discursive nature of leadership renders the relationship between leaders and followers a non-mental one. It becomes a "theater" like relationship that is only metaphorical of the roles and the act they choose to endorse. The "actors" role assimilated by both leaders and followers are stimulated by the verbosity, the linguistics, the narration and the various tools leaders use to construct the influence. This relationship is discursive and non-mental as it is traditionally argued in psychology driven leadership theories.

As the dichotomy or the difference between the functional psychological driven leadership theories and the communicative discursive ones are elaborated, the implication of such dissonance on organizational effectiveness for when it comes to leadership can be explored. Discursive leadership evaluated on the basis of discourse and Discourse through the variety of communication indices as well as study of poetics in the text *Germinal* of Zola will serve as the canvas for the identification of the properties of the discursive leadership model. The communicative processes elaborated between the leader Étienne Lantier in *Germinal*, the followers that are the mine workers as well as the non-followers can be explored so as to decode the particularities of discursive leadership in terms of power positions, agency, interaction, communication

and their linkages to action. An "ideal speech" or perfect communication seeks to involve all parties in the discourse. The speech in its continuity and parameter can be analyzed as opposed to the silence. The dominance of a leader driven speech in comparison to the discourse presence and presentation as vocalized by the followers can explicate the responsibility and accountability distribution between leaders and followers.

C. Assumptions

In the course of our research, we have posited certain assumptions that mainly cascade from the initial choice of the field that we utilize as the basis of our analysis and data extraction. The world of fiction is as inferred in the denomination itself fictional; with possible reality distortions and potential misalignment from the logical relationships that characterize the business world. The convergence of both of these worlds and their fusion is assumed possible through the analysis of the Emile Zola's method related to documented and journalistic writing.

As *Germinal* was produced in the XIXth century, we presume the web of relationships and the events it describes as non-temporal. Though the source of our data relies on the unique *Germinal,* we sustain that this fiction and its subsequent receptivity and analysis are generalizable and reliable in nature.

D. Limitations

Though this research develops through the analysis of discursive leadership in the fiction a formulaic model, it does not aim at the actual testing of its validity as verified in the business world. Data extracted from modern leadership discourse can

serve as an evaluator of our base text and argument. The data used as an illustrative base for the purpose of our analysis can be dependent on a specific time range rather than disseminated across the years as context and timeframe. The elucidation through the business discourse of the leaders of the discursive and non-discursive leadership constituencies and participation to the overall effectiveness can be crucial in that regard. The poetic and linguistic analysis of the data that is discursive in nature can be illuminative as to nature of the leader/follower relationship characteristics. Further analysis as to how framing and narrative instances impact the leadership receptive can be elucidated through a study of the media role and the discursive media composition and impact on the internal effectiveness of the leader. Also, the reliability and consistency existing between the fictional postulate of leadership and the business one can clear our assumptions.

CHAPTER IV

THE LEADER IN THE FICTION

Germinal is conceived even more than any of Zola's work as a socialist novel. This is primarily due to the proletariat having embraced this fiction as emblematic of its mission and its struggle with capitalism. Rather than using the laborer and the socialist question as a mere decorum in the intrigue, the sociopolitical becomes the central point of action in the fiction. Zola depicted in his novel the social tensions of the industrial era with its crisis, changes, and the unfairness of the wealth distribution, the economic disparities, the schism between the two opposing universes of the laborer and the bourgeois as represented by the management of the "Compagnie". The action is supported with the structuring narrative and a rhetorical description whereby the narrative voice recounts through an omniscient focalizing perspective the stay of Étienne Lantier in a northern mining region of France. Situated in March 1866, the narration is organized around a seasonal temporality that orchestrates the political and the social uprising of the miners. Étienne arrives in the Spring and leaves in the germination of another. The temporal space acts as a leitmotiv metaphor for the fictional development of the protagonists. The analysis of the social and political forms allows for the investigation of the underlying Discourse that supports the fabrication and the emergence of the leader's figure. Though fictional in nature, the construction of *Germinal* relies on documentary techniques that emulate through a scientific approach the reality. In fact, *Germinal* is one novel in the series of the Rougon Macquart cycle that pronounces Zola's aspiration to the creation of the experimental novel as based on the elucubration of the character's persona composition and behaviors through the

investigation and the drilling down to the influences of the temperament. Zola's resorting to a documentary and scientific approach to fiction allows the study of the leader's characterization and the subsequent utilization of the model explored in *Germinal* as a representative, reliable and generalizable model.

A. The Plot as Fiction

1. Summary

Privileging an omniscient dimension, *Germinal* 's narrator portrays in the genesis of the novel the in medias res discovery by the new arriver Étienne Lantier of Montsou. The narratee[2] hastily identifies with the protagonist as both occupy as imilar knowledge vision of the plot. The progressive discovery of the surrounding space and the metaphorical poetic lens through which Étienne and thus the reader are guided into assimilating the temporal space dimensions are immersive techniques that allude to the intruder nature of the newcomer, his temporary "errant" identity and that of the narratee. Étienne's arrival in 1866 to the establishment of Deux-cent quarante is fortunate as the protagonist luckily gets recruited by the mining Company as putter. The underground world's discovery occurs as auxiliary and dependent upon the first outsider's perspective of the mine as the monster, the mythical tartarus like space whereby the subterranean nocturnal creatures work for an unknown God. Étienne lives with the Maheus the oldest mining family. The hardship of the underground world is accentuated by the cut on the remuneration budgets of the miners; a strategy used by the "Compagnie" to counteract the then prevailing bad economic conjuncture. Étienne

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[2] Prince (1971) coined the term "narrate as an analogy of the term "narrataire" (Barthes 1966). This term designates the addressee of the narrator, that is the fictive entity to which the narrator directs his narration.

worked in the Voreux mine and having lived with the Maheus realized the misery and the injustice of the miners' living and social conditions. The strike commenced by the miners is led by Étienne who grows in popularity and endorses a superior role due to his knowledge of the socialism, the collectivism and the laborer's cause. It is the influence of Pluchart, the "Internationale" leader in Paris that molds Étienne's control of the strike and the miners. The weeks of starvation and misery worsens the miner's condition and the negotiations with the "Compagnie's" director and management prove fruitless. The "Compagnie" does not succumb even to the strike's pressure. Some of the shareholders envisage profit in the strike as other neighboring mines hastily decrease in the value. The Compagnie sustains its non-badgering firm position and opts for a temporary hiring of the Belgic workers. The leaders' decision vis a vis the strike, its aggravation and the exaltation of violence divides them.

The Maheus family who had given many of its members to the Voreux is the main locus of experimentation and analysis used by the narrator. The Maheude struggles with the diminishing salaries earned by her offspring and she obtains no help from the bourgeois thus indebted to Maigrat. Étienne is in love with Catherine, the daughter of Maheu. However, Chaval, a brutal miner becomes her lover.

The adherence of the miners to the Internationale the laborer's association based in Paris and ran by Pluchart is guided by Étienne who is also influenced by two other developing leaders Rasseneur and Souvarine. The first embraces a rather possibilistic pacifist view of the laborer's cause and envisages a long-term calculating strategy to negotiate with the Compagnie. Souvarine represents the Russian nihilist position. Étienne, collectivist at first us is gradually and unconsciously influenced with Souvarine's ideology. In the nocturnal reunion of the miners, Étienne controls the crowd

towards an aggravation of the strike and its generalization. The three thousand strikers'

crowd becomes progressively uncontrolled by Étienne. Destroying the other pits'

machines, resorting for violence to stop other miners to resume work, the crowd terrifies

the bourgeois. The army attempts to stabilize the situation. In February, the strikers

clash with the army as they strive to stop the Belgic workers going into the mine.

Maheu and six other miners are killed in the process. Following this episode, the strikers

surrender and resume work. Étienne follows Catherine into the mine not realizing that

Souvarine the anarchist had provoked the pit's collapse. Some of the miners succeed

into an escape. Étienne is entrapped in the lowest mine's level with Chaval and

Catherine. Surrendering to his basic inherited violent temperament, Étienne kills

Chaval thus triumphing of Catherine who dies of starvation before the rescuers' arrival.

The strike is over; the miners resume their work under the previous if worsened

conditions. The narration ends on an opening hope note as Étienne is once again on the

road. However, this time it is the morning, the spring and the beginning. Étienne intends

to join Pluchart to become the laborer's spokesperson. As he leaves behind the mine, he

sees in the spring the germination of hope and new possibilities.

2. *The Contextual Tension*

The construction of *Germinal* pivots around a generic framing Discourse that

builds on the social and the political underlying ideologies of the author and the

fabricated ideologies of the narrator. Though Zola intended for his novel to be a

scientific experimental basis for the study of character, the omnipresence of subjectivity

and a resultant fiction create the contextual tension.

The strike is assimilated to a revolt provoked by miserable living conditions, but a revolt with drastic catastrophic consequences. The leitmotiv in the narration stipulates the depiction of the miners as violent, incapable of reflexivity. The "savagery" and the "criminal" character of the miners are specifically emphasized in the acts of destruction orchestrated by the crowd attempting to generalize the strike. The dramatization of the strikers' metamorphosis into an uncontrollable crowd in Chapter VI of Part V accentuates the resonance of the author's ideology and subjectivity into what he intended as science. In fact, the strike though presented as the first pillar of the miner's awareness as to their rights, transliterates what it evokes to Zola in a disparity of destruction, explosion of violence, blood and crimes. It is articulated around a chaotic reversion to instincts and barbarism. This ideological vision of the strike emphasizes Zola's stance towards the events of 1882 at Montceau-les-Mines that articulated his vision of the era of the Commune as feverish mutation. As sustained by Zola the purpose is the for the bourgeois narratee to apprehend the imminent menace of the laborer's vengeance.

The predicator nature of the narration corroborates with the discourse on social stability and its evanescence. The epidemic images of destruction and chaos succeed in extending Zola's stance for when it comes to the strike that does not enable the laborer in defeating the organized force of capitalism. Opposing the miners to the bourgeois through parallel interwoven images of the respective household, breakfast and morning rituals of both, the dramatic narration adds to the events inspired from the strikes of 1882 and 1883 witnessed by Zola who accentuates the infernal and the entrapment theme with an ending catastrophe that is the sabotage by Souvarine of the mine.

3. *The Temporal Space*

As stipulated by R.H. Zakarian "*Germinal* [...] mirrors the political, social, economic and literary climate of the moment in which it was conceived and composed. It reflects the political instability of the time and the fears of the government of the radical political philosophies then in vogue. Socialism's impact in the 1880s threatens to unseat and even destroy the existing social order if immediate social reform is not initiated" (Zakarian, 1972). In fact, *Germinal* 's fiction is interwoven with the contextual reality of the economic crisis as lived in 1866. Zola's mixture of the industrial crisis with the Second Empire purports to underline the economic conditions that have resulted in the massive dismissal of workers and the strengthened competition from the foreign coal mines' producers. The social nature of *Germinal* does not aim though at an accurate depiction of the social and political contextual reality of the author's time.

The discourse in itself shows a certain closure in space whereby the political and social action are impaired in the incapacity of real change; however, the literature on the discourse itself is "open", dynamic in its perpetuation and recreation of meaning.

4. *The Fiction as Reality*

a. Context

In accordance to Angus Wilson, *Germinal* is a personal illusion imagined and based on the Communist manifesto of 1848[3]. Other views denigrate the personal ideology theory underlying *Germinal* and prone the presentation of the proletariat as

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[3] (Wilson, 1952)

the working class incapable but of animal motivation. In the midst of these contradictory perspectives, *Germinal* originates as a novel depicting the human misery mingled with trope and tainted with poetic ambiance.

The sole interpretation of this text as based on its critical literary value will not allow for a full understanding of the plot's dynamic articulation and its construction as a naturalist novel. Whilst the plot and the protagonists are of a fictional essence, the cycle novel is a prolongation and an extension of the Rougon Macquart titled *" Histoire Naturelle et Sociale d'une Famille sous le Second Empire"*. The novels under the Rougon Macquart cycle oscillates in the makings of the Second Empire (1851 – 1870) denoting in this context the political and social reality of this period marked by Napoléon III coup d'état. The sole political reading of such a cycle would impair Zola's attempt to recreate life, grasp it in the contours of a realistic lens that would decipher the different levels of the human psychology. For that, Zola was fascinated by the journalistic observation of the human's personality, inward and outward universes. Aiming at deconstructing the poetic rules of the fiction, Zola strives to create a field of scientific experimentation and observation of the human being in the sociopolitical framing. The Rougon Macquart cycle presents the interwoven stories of Adélaide Mouque. Each novel details the life of one of the descendants' members who, faced by the social political disorder attempts to act and react.

However, the protagonists struggle with the predetermined in their internal world. Their volition, their aptitude to change or instill reform or a change are impaired by the laws of genetics. In fact, the protagonists are depicted as a contested version of a hero incapable of reconciling the internal impulses of Thanatos and Eros grappling between the mental illness they have inherited of, the alcoholism and the vices. Zola had

striven to portray through a scientific lens the genealogy of the Rougon Macquart. The presentation of a family cascading and flowing through different generations allows for the experimentation in writing and the use of an investigative approach to the sociopolitical context.

This mission endorsed by Zola constructs the objective stance of realism that is mostly supplemented by his journalistic and documentation steps. It's in 1884 that Zola began the elaboration of *Germinal* the thirteenth novel in the Rougon Macquart series. The laborer condition was already exploited in L'assommoir[4] published in 1877. Gervaise, the main protagonist of *L'Assommoir* is a victim of her social class with a temperament conditioned by her condition. The heredity constrains her from acceding to a better social position. In that respect, the heredity acts as a fixating agent of the protagonist psychological movement. Drowning in her natural tendency towards alcoholism, and passive vis a vis the violence and the dominance of Lantier, Gervaise is crushed in a miserable end. Étienne Lantier, one of her descendants, is the protagonist of *Germinal* . This novel mixes the social question of the laborer that is the miner with that of the political and was notable for that as to the militant and engaged writing of Zola.

b. The Scientific Method

The choice of Zola's Rougon Macquart[5] series as the basis of our analysis corroborates with the mingling of authenticity and fiction that can be found in the

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[4] (Zola, L'assommoir, 1878)

[5] The series of Rougon Macquart as commenced by the initial novel *La Fortune des Rougon* (Zola, La Fortune des Rougon, 1871)

related novels. The literary militant engagement of Zola originates from the political field and endorses other forms of active and collective combat. In fact, C. Becker sustains that the ultimate objective pursued by Zola is to sensitize the reader to the fundamental critique of the society and the human being with the potential perspective of a change in the social classes' status quo. Zola's *Germinal* does not only portray a fictional plot with tensions' nodes discordant from the reality. The affiliation of the novel with the economic history and the political spectrum enable the formation of a reality that without being alluded to as a "neutral description" compensates for the literary poeticism through the economic references, the enumeration of empirical facts and data with the exactitude of the dates, the mining processes and the sub earthen life.

Since we are purporting in our analysis the adoption of a fictive enterprise that is la "Compagnie", the characteristics of the methods used by Zola to organize and elaborate the fiction can be considered representative of the reality enabling the establishment of a scientific framework necessary for analysis. The validity of the data presented in *Germinal* can be tested through the analysis of the legitimate method used by Zola in the development of his novel.

The documentation's technique of Zola builds its rigor from his experience in journalism that had uncontestably allowed him to confer abundant qualifications through the reportage practice. Alain Corbin presents this documentation technique learnt by Zola as stimulated by his journalistic experience and his reiterated reading of the "fait divers"6 , In the *"Droits du Romancier",* Zola asserts that his method in

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[6] Alain Corbin asserts that the journalistic experience enabled Zola to have a knowledge in the mechanisms of opinions and objectivity. In fact, "L'hypertrophie du détail vrai" résulte chez lui de l'abondance des choses vues, de la pratique du reportage

writing is mixed in its approach and his recourse for the maximal objectivity (Zola, 1896). The books that were written before provide him with the canvas of the past whereas witnesses, confer to him whether in writing or through interviews the sense of the present. The direct personal observation enriches the accounts of the past and the present and provides Zola with the competency of criticality[7].

Germinal follows these methodological steps in that it shows in the plethora of the sources used by Zola, the support found in the reference social and political books thus representing the past. The books that were admittedly used by Zola as supporting sources were *La Vie Souterraine* of Simonin*, Le Socialisme Contemporain* of Laveleye *and L'Internationale* of Testut. Other methodological references enriched the specific knowledge in the mines' topography such as Topographie *Souterraine du Bassin Houiller de Valenciennes* of Dormoy's whereas the socialist related movements and the organizations of the miners were mostly driven from *La Question Ouvrière au 19e siècle* of Leroy-Beaulieu. These books depict the amalgam of references constituting the necessary "past" knowledge that is a primordial pillar in Zola's method.

The visit to Anzin assisted Zola in the achievement of the two other paradigms in his quest for a "realistic" writing: His personal observations of the mining area, the topography as well as the accompanying establishment of the miners. Descending into a mine, confirming his comments as based on Simonin's book, he detailed the propping

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et de la lecture réitérée des faits divers.L'écriture de presse a sans doute stimulé la diversité de ses curiosités. Elle a facilité l'expression de ses engagements. »

[7]Emile Zola sustains in ''Les Droits du Romancier'' the following: ma méthode n'a jamais varié depuis le premier roman que j'ai écrit. J'admets trois sources d'informations : les livres, qui me donnent le passé ; les témoins, qui me fournissent, soit par des oeuvres écrites, soit par la conversation, des documents sur ce qu'ils ont vu ou sur ce qu'ils savent et enfin l'observation personnelle, directe, ce qu'on va voir, entendre ou sentir sur place.

method *(boisage)* in his *Notes de Travail* that serves as the basis of *Germinal's* documentation.

All the same, the catastrophe that was pre-planned at the end of the novel stemmed from his fascination with the geological account that Dormoy portrays on the underground waters and the menace of the Torrent. The act of sabotage executed by Souvarine the Russian anarchist and nihilist at the end was inspired from Simonin's accounts of Bessèges catastrophe whereby the miners, caved-in water, had to flee to the top gallery, digging with their own hands a refuge from the mounting water. Their drinking out of the water with floating up cadavers is though dramatically presented, all the same real in its reference to the Bessèges events. The authenticity of the cadre provided the material for Zola's imagination and stylistic presentation of the mines.

Also, this realism extends to the micro-description of the interior establishment of the "corons", the houses of the minors such as that of the Maheus Family. The furnishing of the Maheu house and its interior structuring are all conform to a typical coron house as ascertained by M.Loquet, a researcher who had analyzed the congruence and the alignment between Zola's *Germinal* and the Anzin's reality. In fact, the *Notes du Travail* elaborated by Zola enamored not only the observations and the impressions felt throughout his stay at Anzin's mines but also the interviews he conducted with miners, witnesses and engineers. These accounts rendered the preparation and documentation of *Germinal* rather meticulous thus transforming Zola from an author, to an investigator of the social question.

On socialism, Zola did not limit himself to the witnesses' accounts of the strikes upheld and their consequences. His penchant for documentary sources as

supported by his personal experiences of socialism molded his portrayal of the socialist movement in its different tendencies. *Le Socialisme Contemporain* of Laveleye's[8] helped in enriching Zola's knowledge of the International, the explosion of the Marxism into gradualists and other tendencies, the nihilists of Russia and the working class advocacy. Étienne Lantier leading the crowd in the Forest –Part IV, Chapter VII- echoes in his speech the principles of collectivism as outlined by Laveleye whereby the substitution of the oppressive moral form of the family rendering the woman a slave for husband and father by an egalitarian family, a pillar in the economic, civic, political and economic equality quest.

The strike in itself can be deconstructed so as to show its composite nature from Anzin's strike and the events at la Ricamarie, le Creusot and Aubin. La Gazette des Tribunaux of 1884 in its 6th August issue had highlighted the conflicts between the striking workers on the set of attacking the mines and the miners who had not gone on strike. As sustained by Grant's *Zola's Germinal,* Étienne Lantier's reading on the socialist question was mostly ill-digested leaving him with a cliché version of what collectivism is. This trait is comparable to the leaders of the Anzin strike such as Fauviau and Basly that can be found in " acolumn from Le Gaulois of 27 February 2884 newspapers" (Grant, 1964)

The depraving conditions under which the miners lived created maladies that consumed them . The accidents faced by the miners as well as the maladies are documented in *Germinal* as based on Dr. H Boens-Boisseau's book *"Traité Pratique*

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[8] (De Laveleye, 1881)

des maladies, des accidents et des difformités des houilleurs"[9]. The sickness culminates in the preponderance of scrofula, anemia, grisou burns, gingivitis, asthma and Bonnemort's black expectorate. In the midst of the maladies imposed by the milieu, the sexual promiscuity aggravates the unhealthy conditions with unclean households. The miners in their distorted growth live in the absence of light, in the pits, in the dis-temporality of the underground life.

c. <u>Naturalism</u>

Zola's approach to literary creation was mostly intended to be realistic with the elaboration of descriptive pauses allowing the detailed transcription of miner's daily routine. The architecture of the mine and the pit along with the process accounts of the mining activities are rendered in an objective style allowing little commentary; judgment or alteration by the narrator. Zola attempts to align his writing to that of Balzac in the realism stance with the main mission of reporting reality as observed and lived.

However, the resemblance between Zola's style and that of Balzac should not gloss over the particularities of each whereby Zola purports to develop his literary production around the naturalism. As highlighted in the name itself, the naturalism seeks the understanding of the human nature as lived and explicated in the realism and the observation of its actions and emotions. This understanding is mostly influenced by the "predetermined" and inherited traits that impact the person's capability of being active and discretionary for when it comes to his own fate. The decisions and the impulses lived by the personages are dictated not only by the common status quo or the

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[9] (Boëns-Boisseau, 1862)

promoted for and normalized status and functions but also by the interiorized and inherited tendencies and traits. The persona of the human being as perceived under the naturalism is indicted with inherited traits, unexplained tendencies and irrational impulses that fluctuate or activate depending on the circumstantial external world. The interaction or the interface between the inherited determined internal world and the external world as shaped by societal norms, social classes, wealth distribution and living conditions determine the complex mingling of the "persona".

The actions or impulses lived by Étienne are for instance announced in a prolepsis through the leitmotiv flashback and the intertextuality reframing the protagonist as the descendent of an alcoholic and as having inherited anger tendencies. The perpetual circumvention of the novel around the maladies of the miners and the descriptive pauses inscribed in the narration so as to lengthily depict the environment of the mines and the *coron* establish the confirmation pillars of Zola's theory on the personality as born from a mingling and a mixture between the action as generated from the social and physical characteristics of the environment "action sociale et physique du mileu". The miners are destroyed and enslaved by the rules of the external environment, the mines' dictation of the types of maladies and the awareness level allowed to them.

As safety, survival and subsistence needs are the most urgent and egging for the miners, auxiliary concerns about cultural issues and social action hopes become limited. For that, Zola multiplies the leitmotiv in the transfiguration of the miners into depraved beasts. This animalization corroborates with the miner's little concern for privacy as nudity and sex occur promiscuously. Constant dependence on drinking illustrates the futile joy of the miners preoccupied in the blurring away of their journeys.

Violence and anger emerge as the frequent elicited emotions with tension and conflicts hastily arising between the miners.

The prevalence of naturalism is key in emphasizing the relation to the depiction of the "inside" interiority of *Germinal* . The preface of *La Fortune des Rougons Macquart* series announced Zola's mission in presenting the "social history of a family under the Second Empire". This mission corroborates with the author's intention of creating the Experimental Novel (Le Roman Expérimental) based on a scientific approach whereby the words and the fiction emulate the reality and mix the nerve accidents, the passions, the vices and the manifestations of grandiosity with the social context so as to create in the laboratory of naturalistic literature the scientific tested, explained "human document". For that, Zola's theory on naturalism can be explicated by the mingling of a social and scientific approach to the prediction, rationalization and analysis of human's palette of behavior and inner world. The family tree and the genealogy of the Rougon Macquart below presented, highlight the disparate social spheres and the different generations illustrated for the purpose of exhaustive representativeness of the human kind. Building upon Balzac's tradition for exhaustive detailed descriptions and Flaubert's dedication for the examination of the emotional richness of the inner world, Zola succeeded in perfecting in the inside laboratories of stylistic language the composite of the human equation.

CHAPTER V

THE SEMIOLOGICAL MODEL OF LEADERSHIP IN *GERMINAL*

A. Overview

Our analysis of the protagonist or hero construction image are applied on the basis of the semiological model proposed by Philippe Hamon10 whereby the personage is analyzed in relation to the linguistic sign. This analysis profits to the exploration of a matrix capable of illuminating the perception of the leader as per the inward leadership lens thus permitting the synthetic comparison of the effectiveness of both approaches, their influence and their contribution in the development of the leadership model as exemplified by Étienne Lantier and lived by the business leaders.

The personage is a sign of the narration qualified as semiological and allowing for the same classification as the linguistic sign. In the linguistic analysis, we detect the presence of "referential signs" such as the object, "table", "sun" or "class", the deictic elaboration "you", "here" and "later on") as linked to the enunciation and the anaphoric pronouns or determinants such "she", "them". These same linguistic signs can serve as mere organizers of the leader's spatial configuration and the analysis of the constellation of figures surrounding the leader.

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[10] (Hamon)

B. The Analysis of the Personage as a Linguistic Sign

1. The personages as referential signs

The personages as signs of reference represent the reality if they are of a historical nature. They are also fixed representations that are typical characterizations. In *Germinal*, the personage as reference of a linguistic referential quality is depicted as the Miner. In his different personages' presentation and description, Zola intended to create the particular and the unique while multiplying the typology or common denominators' trait as shared between all the miners.

The Maheus family represents the very central element around which the structure of the novel is deployed. This family is typical in its three generational division with Bonnemort (Vincent Maheu) who is the grand-father incarnating the tradition but also the wisdom and the memory. His very resemblance of the previous strikes and his initial pragmatic realism serve as anti-influence and rebellion against the miners' gathering around Étienne. Bonnemort is a typical miner whose family had died in the mine. His feverish awaiting of his retirement is impregnated with coal and expectorate of the black exploitation's hardship. His rheumatism, and asthma serve also as functional denominators of the typical diseases and sicknesses lived by the miners as documented by Zola as based on the work of Hubert Boens-Boisseau[11]. These diseases are inherited by the Maheus' progeniture of seven tolerating the misery inflicted by the mine's working condition and the suffocation in the settlement.

Zacharie aged twenty-one presents the anemia with his pale color attesting of the exhaustion and the incomplete nutrition, hunger and suffering. Catherine, aged

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[11] Boisseau (1862) Traité pratique des maladies, des accidents et des difformités des houilleurs

fifeteen, shows some tardiness in her puberty and development mirroring all the while her limited personal and political maturity. Jeanlin aged eleven has the scrofuls – that is the tuberculosis. Alzire, aged eight years old expresses the real handicap, unable to care to produce an income for her family; caring for the twins. She is the sole of the Maheus kids to show real intellectual maturity; a fact that is associated with her distance from the mine. She surrenders and dies from starvation during the strike remaining thus a symbol of injustice. Lénore and Henri (6 and 4 years old) have almost the same physical portrait while Estelle (3 months) completes the Maheus' kids count. The description of the anemia, the ugliness and the degeneration, the discolored traits of the little Maheus is described as perceived by the Bourgeois' perspective Grégoire. These social victims when not surrendering to starvation, criminal and violent impulses proliferate as a rebelling mass against the passivity. It is the case of Jeanlin who represents the fractured image of Étienne through his violence that is lived and described as instinctive and bestial. Zaccharie originally perceived as lazy in character, parasite like and politically disengaged shows sacrifice and hostility in his heroic death during the strike.

The Maheu and Maheude form a typical couple with the father as a committed, meticulous miner, whose rebellious temperament is gradually unearthed through Étienne's influence. Maheu's final death as a martyr symbolizes the death of the strike as success and the persistence of the unchanged and the status quo. His Christ like death achieves to accentuate the sacrifice lived by the miners. The Maheude shows a gradual transformation to the rebellious temperament. Preoccupied with the everyday's penury, she contests the strike's effectiveness but ends up letting in to the savory of her imagination. The Maheude is emblematic of the mother figure and is forced to return to the Mine, to the subterranean world though having matured and progressed

intellectually on the other side of the pit, the Grégoire family is the bourgeois parasitical dependent on the return derived from the mine through their invested shares or actions. The strangulation of Cécile by Bonnemort attests of the basic opposition and schism in the two typical symbolic worlds of the miners and the bourgeois.

Cécile is depicted as the anti-Catherine; she was not pretty but healthy and mature for eighteen years. The immaturity and anemia of Catherine are antagonistically reflected in the physique of Cécile expressing the material welfare and the unconscious tranquil health. We can see in the example of the Maheu's offspring and the analysis of the psycho internal reflection of the Maheude that the main intrigue is intensified around the biology, the body, the subsistence and the self-conservation.

The dichotomy between the two worlds is thus pronounced through the constellations of positive and linguistic signs that resound in the emptiness and satiety, the restraint and the abundance, the fever and the tranquility. These transgressions continue with the other families pertaining to the two opposing worlds. The other nuclei pivot in these respective spatial configurations highlighting different social levels, attesting of the gradient's differences. The Levaque is another miner family united not only in poverty but in the moral corruption. Philomène, their daughter, is Zaccharie's lover; and Bébert commits himself to the corruption. The Pierron is another miner family more advantaged in its social gravitation to power whereby the husband is the director's favorite and his spy. The wife, the beauty of the settlement has an affair with Dansaert, Pierron's superior. As superposed to these families, we find respectively by the Deneulin and the Hennebeau. Deneulin is tormented with the avid need for social ascension and royal fortune; having sold his shares in Montsou, he invests in Vandame but his projects are undermined by the economic crisis and the strike erodes his return.

Hennebeau is successful in his social status being the direction of Montsou's mine. However, it is marriage that suffers as his wife has a continuing affair with Négrel Hennebeau's nephew, destined to marry Cécile Grégoire. Other diffracted nuclei of varying gravitational sources exist such as the Mouquette and la Brulé. However, an exhaustive citing and analysis of such personages will impair our semiological analysis. For that, we purport in this respect to adopt the families analyzed as the central nuclei of action around which the intrigue and the centrifugal power of leadership organizes itself.
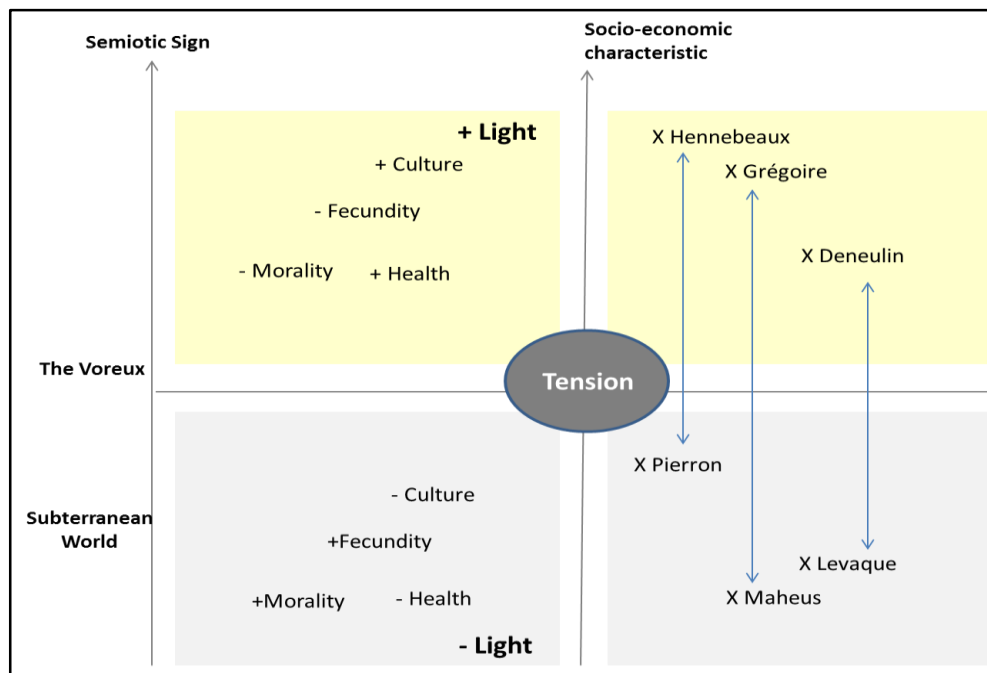
Figure 3: Leadership as per the Greimas Narrative Model

We attempted an illustration through a matrix of the opposition and the antagonism between the two worlds as orchestrated by the families – bourgeois and miners – and the superposition of the associated semiological signs.

The tension is generated in the multi-frictional superposition of the two worlds. The first is that of the Bourgeois corresponding to the upper level, the above the ground surface of existence. The Bourgeois families under consideration are the Hennebeaux, Grégoire and Deneulin who have different socio-economic statuses thus allowing their subsequent plotting in the field interactional space. The Voreux, the mine acts as the divider of these two worlds with definite mirroring quality. For each miner family, another bourgeois family is introduced thus acting as anti-double images or reflections.

All of these families share however, similar semiotic signs attribution. They are healthy, cultured and immoral described and referenced to as living in the sun and the light. These families are however either sterile – Hennebeau –limited in their offspring – the Grégoires- which emphasize the antagonism with the miners. In fact, an important semiotic attribute lurks in the fecundity trait that endorses a linguistic connotation reversing the polarity of the constellation forces as organized in the social and economic field spaces. Zola pinpoints to the free and fecund sexuality of the miners who live in the proximity of the thin walls and the narrowness and seclusion of space allowing them little privacy. The bestiality and instinctiveness of the space is initially presented as negative as highlighted in the leitmotiv of bestiality, the reckless animosity of such uncontrolled needs. The bourgeois are reserved, acculturated with limited offspring. The abundance of the miners serves as a multiplication of the force of the working class field with a poetic subjective emphasis on the growth as opposed to stagnancy or inertia, the proliferation as opposed to sterility. This force reflects and symbolizes the Spring germinating inside the miners, and the germination the vertical movement of conscience development and awareness.

2. *The personages as deictic*

The personages as deictic are the dividers of the temporal articulations of the schism between the two worlds. In this respect, the "now" is defined in the antagonism between the day and the night, the mine and the beyond the mine spaces. It is in this very representation that the mythological and the poetic presence articulates itself. Without insisting on the extensive study of the imaginative, durative power, these representations will be subsequently analyzed in the elucubrations of the dramaturgical facets of leadership as part of the leader's discourse in *Germinal*. The mine undertakes an anthropomorphic portrayal; attributed humanized signs. In the absence of the real and tangible owners of the mine, the miners have no agent figure to blame, no responsible party to negotiate with; this very absence, this vacuity of a clear opponent's figure intensifies the tension and escalates the miner's loss of a clear line of action thus precipitating the chaos and the organization in sabotage of the strike. The miners' inability to define their very anti-leader or opponent's image transfigures their unified will for change propelling their actions into an explosion of directions. Maigrat's mutilation and Cécile's strangulation attest of the very misguidance in the miners' action. In default of finding the mine's owners, the miners' imagination lead them to the perception of the mine as the enemy. The poetics of imagination are thus deployed in the gradual metamorphosis of the mine from a beast, to an ogre and a God. The fantastic and the unreal perfect the creation of a long enduring hermeneutic poetic space inspiring the miners in their rebellion.

As opposed to the mine and the settlement, the negation of these latters special presences is pronounced through the omnipresence of an "hors-champs" a non-space that regroups the Bourgeois. Besides a thorough description of the bourgeois' homes, a

reference to the meticulous description of socio-economic connotations of the Hennebeau's residence- the exterior outside of the bourgeois residence is inexistent in the narration. The temporal association of both worlds is also deictic in nature signaling the night as the model of existence of the miner whose day begins at before the dawn and is consumed in the black regime of the pit. The bourgeois are represented under a light regime with particular emphasis on the fast temporality under which they exist. The passages relegated to the bourgeois connotes the narration's speed with a privilege to an accelerated narrative rhythm. The schema above presented illustrates the antagonistic superposition of the socio-economic fields pertaining to the miners and the bourgeois as complemented with the attributes (time and space) and the reconciliatory factor (fecundity)

3. *The Personage As Anaphor*

The personage as anaphor can be apprehended through the deployment of the protagonist as hero ensuring unity and cohesion in the narration. Étienne Lantier can be received as the hero, the leader of the miners in their rebellious vertical action against the bourgeois. This semiological perception of the protagonist is articulated by Philippe Hamon[12] as deployed under the three fields of analysis: The being (être, in terms of name denomination and portrait) the acting (the role and the function) and the hierarchical importance (status and value). The very analysis of Philippe Hamon's model will illuminate the functionality of the personage, the leader as perceived through the traditional leadership theories, and what we can analyze as the inward leadership lens.

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[12] Philippe Hamon, "Pour un Statut Sémiologique du Personnage" in Poétique du Récit, Opt. Cit. p 117

4. *Inside the Semiological Fictional Cosntruction*

a. <u>The Personage's Being</u>

i. <u>The Name</u>

As the being of the personage depends a priori on his individuality, his capacity of autonomy, his name represents the first social receptor by which the other receives him as stable like entity. The name of the protagonist resonates and acts as the primary centrifugal power whereby the connotation of such name might constitute an unconsciously received denomination that affects the positive or negative perception of the being. In the case of Étienne, the hero of *Germinal,* his name is poetic in its very rhythm and musicality thus constituting a separate grouping with that of Catherine. The name of Étienne reflects his hero status and announces in a prolepsis his demise by the miners whose salvation he wanted. The intertextuality through the religious consonance inscribes *Germinal's* protagonist Étienne in echo of a Saint figure Saint Étienne who died lapidated. In that perspective, Étienne is posited as the superhuman, the above the others Saint or Christ like figure mobilizing the mass, for its salvation.

Throughout the fiction, the hero is denominated as such in his name that is Étienne thus attesting of the triumph of the "being" as the primacy of the identity as constructed over the inherited traits, the family name Lantier. In parallel, the bourgeois and the miners are referred to in their family names attesting of their dependency to the received and the predetermined whereas Étienne is an anaphoric repetition of his own name thus constituting the primordial presentation of the protagonist as unique and individual in the very linguistic sign of the name completes the ultimate hero like characterization.

ii.   <u>The Physical Traits</u>

Étienne is distinguished in his very physical allure from the rest of the miners. His feminine traits and charm are not stifled by the common diseases, anemia, scrofulous and asthma that typically erode the health and the well-being of the miners. This is merely due to his being a mechanic and a newly introduced comer to the Montsou region. Though he gets accustomed fast to the mining work, he suffers from initial sickness, a fever that allows or enables his very immersion in the subterranean work.

iii.   <u>The Clothing</u>

The reference to the clothing corroborates with the portrait that not only informs us of the social and cultural of the personage but also to his relationship to the 'outside". We can therefore classify the Zolian personage under two categories: The mines who wear the helmet and the bourgeois who wear the hat. This opposition in its simplicity pronounces the demarcation as explicated in the clothing of the two social classes. The nudity or the near nudity is also emphasized in the miners' world due to the absence of privacy. For instance Étienne and Catherine succumb to the narrowness of the settlement and lack the decency in their change of clothing. The mine whereby the suffocation of the subterranean reigns, invites for an equivocal tendency for nakedness as the heat, the dominance of the blackness revert the miners into their natural instinctive state.

iv.   <u>The Psychology</u>

The psychological portrait is essentially founded on the modalities that pronounce the personage's link to power, knowledge and duty. The deepness of the hero's internal can be applied to that of the analysis of the leader's influence. For when it comes to Étienne as a leader, the psychology can be analyzed in parallel with the acquired or the nurtured traits. In the case of *Germinal* , the biography is highly intertwined with the psychological aspect of the leader; whilst making reference to the past and the heredity, the psychological deepness of the leader are emphasized. The crime's impulse of Jacques Lantier, father of Étienne, in *La Bête Humaine* can be explicated through a pathological state turning him into a victim. All the same, a comprehension of Étienne's temperament's composition and impulses serve as the basis of sympathy for the leader who struggles in overcoming the parasite and the passive, the inherited in him.

Étienne's past independence from the Monstou instigates a certain supremacy vis a vis the rest of the miners. The presence of mystery points of blackness in the reference to Étienne's past enables the protagonist to reinvent to himself as a resourceful reference in the socialist question. Mingling the political and the socialist phrases in a scientific like language, Étienne claims for himself a knowledge that he does not possess. In fact, the narrator makes comments of a judgmental nature for when it comes to Étienne sustaining that he loses himself in predicaments and strike's steps that confuse the socialist and collectivist notions in a méli mêlo of non-sense. However, the miners still perceive him as the ultimate savior, the saint, the hero and the divine leader capable of revolutionizing their condition.

b. The Study Of The Hero Behavior

We purport in this section to study the role of the leader in the "doing". For that, we aim to adopt the semiotic model of the narration as illustrated by Greimas' narrative. This study is instrumental for the elucidation of the discourse's dynamic effect and the transmission of the ideological diffusion as transliterated in the novel. The leader's quest can be decomposed in relation to its motives, its opposing influences and its performing elements. The narrative program as sustained by Greimas can add to the structuring of the narrative form of the discourse as supported by Fairhust[13] thus allowing us to apprehend the logic underlying the actor's behavior and comportment.

In accordance to Greimas, the narrative program is presented in a sequence of four phases that are the manipulation the competence, the performance and the sanction enabling the analysis of a variety of modalities that are (capacity, knowledge, duty, and willingness) (Greimas, 1984). We purported to present below our application of the Greimas narrative model to that of the leader as perceived in his behavioral pattern in *Germinal*.
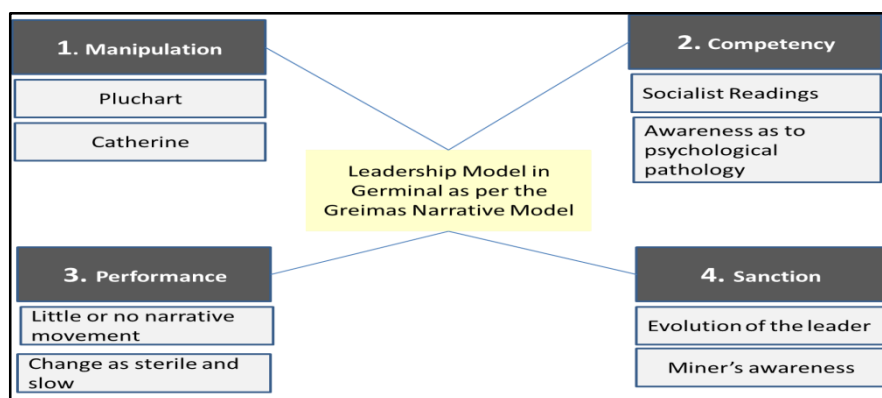
Figure 4: Leadership as per the Greimas Narrative Model

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[13] (Fairhust & Putnam, 2004)

i. The Manipulation

This phase acts as the instigator of the hero's quest. Étienne, the actor, the hero and the leader is awakened through his outsider, narratee like judgmental eye as to the miserable condition of the miners. However, Étienne's willingness of doing and the duty of doing are animated by Pluchart, the leader of the laborer's cause in Paris. His correspondence and communication with Pluchart motivates Étienne in the attitude, the conviction and the urgency of action. Étienne is easily manipulated into assuming and adopting a leader role through the presence of other figures of competing leaders of opinion such as Rasseneur and Souvarine and his need of overcoming the predetermined, the pathological vice of violence criminality and alcoholism in himself. At another unconscious level, the presence of Catherine, the object of the quest, his love along with the persistence of opposing rivalry from Chaval animate Étienne into wanting an equivocal visible role.

ii. The Competence

In this phase, the subject acquires through a plethora of methods the capability of doing and the know-how of doing that are indispensable of the action. The effectiveness of the concrete actions that stem from this willingness and knowledge is evaluated in the sanction. Étienne is recurrently conscious of his limited knowledge. Though he is aware of his superior knowledge quality as compared to that of the miners, his ignorance, his hesitation and his lack of confidence resound when encountering a bourgeois with a hat. Étienne strove to bridge his points of ignorance as to the socialist and the collectivistic question through a myriad of conversations and discussions with both Souvarine and Rasseneur. Pluchart also represents an equivocal source of

encyclopedic knowledge for him. Plunging into Marxist books and the laborer's action references, he seeks to educate himself so as to grasp a superior status in relation to the miners and a rather ascending status with the bourgeois. While his knowledge hastily configured and superficially gathered is improved, the real insight and awareness as to the particularity and practicality of his preaching persist as the deteriorating. Étienne is all throughout optimistic and firm in his commitment to change. From his readings, he guarded the visionary and the inspirational images strongly illuminated by the mythical dichotomy between the day and the night, the subterranean world of the coal and that of the germination spring of revolution. This superficial if poetic vision of change is quivered and chattered when Alzire the very symbol of purity and innocence succumbs to the starvation and when the miners; mass destruction and sabotage get out of his reign. The performance permits this analysis of the sterility of the action and the materialized of the promised prophetic change as communicated by Étienne.

iii.   The Sanction

This phase is the ending of the Greimas narrative model of the personage. It attests the comparison between the realized values and the final evidence of the hero's capacity of a "doing" or action. Étienne, the uncontestable leader of the strike, had failed to materialize or achieve the promised and circulated values. His prophetic discourse and mobilizing action in the settlement resulted in the starvation and deaths of many amongst which Catherine, his initial quest, and Maheu, his sole father like figure. In fact, if we are to analyze the general narrative movement of *Germinal* , we can sustain that nothing much happens all throughout. Étienne arrives by a cold night to Montsou has a conversation with Bonnemort. Étienne works at the mine, mobilizes a

strike due to the worsening labor conditions of the miners, prolongs the strike that turns

into an epitome of tension with the crowd going out of control. Several deaths follow.

The miners resign to the same if not worsening labor conditions and go back to the mine

after an attempt of its sabotage by Souvarine. Étienne leaves Montsou in Spring. The

whole narration is permitted and elicited by the intruder's integration of the settlement

and ends with little concrete outcome with his departure. Though Étienne failed, the

outcome of his quest are of a moral nature whereby he gave back to the miners their

dignity.

CHAPTER VI

THE INWARD LEADERSHIP LENS

A. Introduction

The analysis of the inward leadership model is mostly correlated with the psychological or internal universe deciphering of the leader. A plurality of leadership approaches fall under this category identification of the main protagonist's characteristics and their alignment with the psychological based leadership approaches will be analyzed.

At first, Étienne's profile, personality and leadership behaviors will be detailed so as to degage the denominator of the approaches' framework. An understanding of Étienne's physical traits and temperament lead us directly to the study of the Rougon-Macquart genealogy. As intended by Zola, the two branches emanating from Adélaide Fouque had inherited the mental instability and the alcoholism. As sustained by Zola, the temperament is the experimental resultant of the heredity and the social environment. Étienne Lantier is the son of Gervaise Macquart, the protagonist of l'assommoir (1877) and Jacques Lantier, her lover. This union multiplies the inherited negative traits whereby the alcoholism from the mother's branch and the violence from the father's branch act as anti-active traits. Having worked as an apprentice to Goujet, he leaves Paris after being terminated for indiscipline.

In fact, Étienne exposes his insubordination by confiding into Catherine. This insubordination echoes as a prolepsis trait to Étienne's surrendering to his "animal inherited violent instincts" whereby he ends up killing his rival Chaval at the end to take

possession though for a short time of Catherine. In the closed hermeneutic space of the space, the instinctive impulses vanquish the rationality and the nurtured tamed traits.

Whereas Étienne's physical resemblance to Gervaise his mother was emphasized in *L'assommoir*, the final reverting back to the father creates the ambivalence and the complexity of the protagonist's portrait.

B. The Leader's Interiority

1. The Protagonist's Persona

Though Zola's stance for naturalism and the creation under the novel's experimental laws of the scientific geography and anatomy of the human behavioral psychology, several critics reproached to Zola his inaptitude to create "full" personages with psychological deepness mirroring the human essence's erratic reality. Perceived as voided, stereotypical and schematic prototypes of humans, these puppet like personages seem stifled in the exiguity of the naturalism laws posited by Zola, blamed to be incapable of autonomy and transcendence of their fictional essence. In that regard, Lukacs criticism of realism[14] denounces the statistical like framework that extracts the human like deepness to the personages of realism thus turning them into two-dimensional figurines. The flattening or the abstractive techniques used in the representation of the personages stem from the biological formula Zola uses as an essence to determine and bound the characters. Much like his counterparts[15], Zola is

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[14] Georg Lukacs, *Balzac et le réalisme française*, La Découverte

[15] Walras, Quételet and Cournot denote the importance of the mathematics and statistical techniques in the explication of reality and the analysis of the correlation between the economic events and the social ones.

tempted by the scientific principles of deciphering the reality. Quételet's[16] depiction of the "average man" emanates from the identification of the data classification around the "normal" thus creating in a normal distribution the repartition and the variation of traits and characters. Though accidental, the variations and the outliers are existent as stipulated by probability. The fictional creation of the persona model is thus built on a transposable and generalizable model allowing its transformation into a sizeable model with varying characteristics based on the tempered external and internal variables. The focalization as per Quételet's work on the individual as an abstractive and generalizable model through the mass concentration of data and their interaction with the dependent internal variables and the independent external environment permits a better understanding of the hermeneutic framework of the Zolian personage.

Zola's approach to the psychological formulation of the character endorses the determinism of the inherited traits as varying with the external environment. The medical reference used by Zola in that regard is that of B.-A Morel whereby the uniqueness of the individual primarily stems from the intellectual, physical and moral congenitally inherited traits. For that, each family, each race in its ascendance represents a variety of diseases and vices interfacing with an external milieu. The portrait of Jacques Lantier, the Father of Étienne, indicates his charm but also multiplies and condenses the stereotypically recognized physical traits associated with the criminals. That of Étienne stipulates in the incipit sympathetic traits as he is presented as "about twenty-one years of age, a very dark, handsome man, who looked strong in spite of his thin limbs".

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[16] Quételet, Adolphe, Recherches sur la croissance de l'homme (1831)

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Zola purported to illustrate the composition of character through several approaches that evolved from the text presented as a conceptual tree emphasizing the relations unifying the branches of Rougon and Macquart through Adélaide[17].
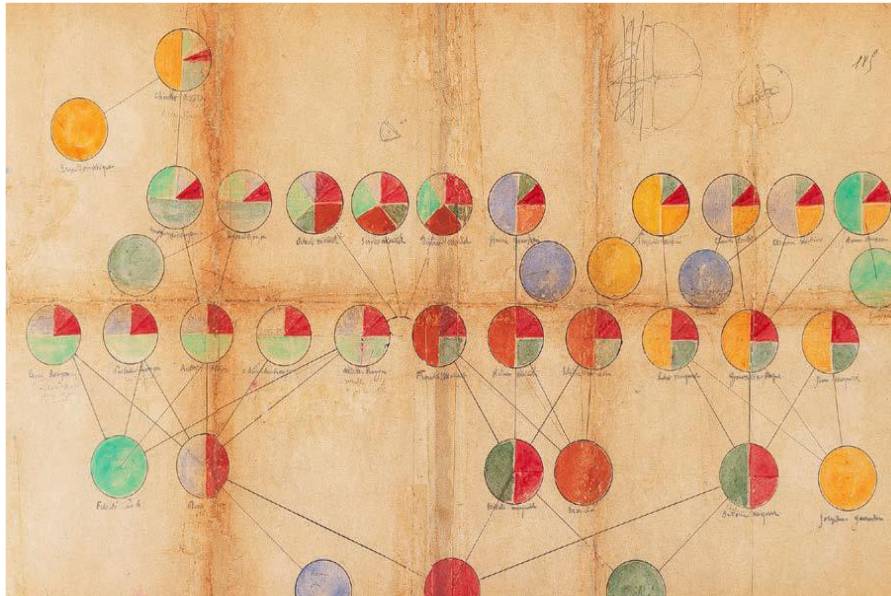
Figure 5: The Composition Molecular Representation
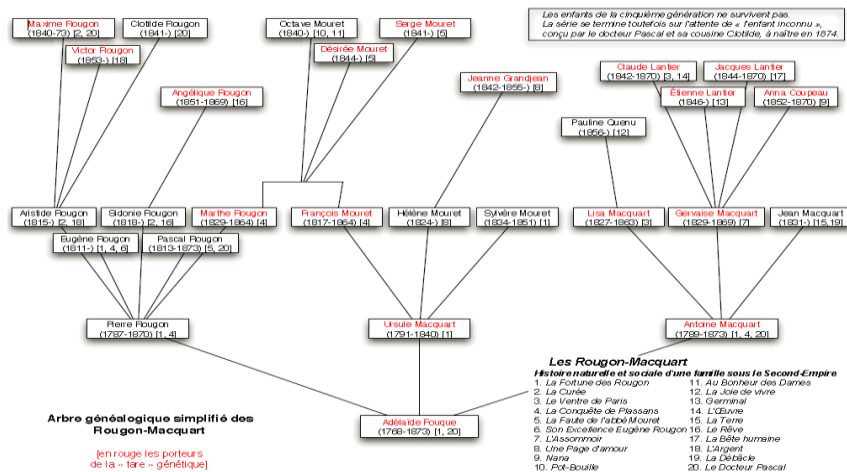
Figure 6: The Tree Genealogy

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[17] The different illustrations made by Zola in his portrayal of the Rougon Macquart model can be referred to in Figure 5 and Figure 6

This text presentation relies heavily on genetics to explain the inherited traits[18] with little focalization on genealogy. This first schema controlled by narration and heredity is relayed by the visual representation of the Rougon Macquart's descendants in its molecular form trivializing the alliance amongst the family members and privileging the fate and the "happening" of each individual. The discordance between the different branches of the Family is explained in the vertical relationship thus rendering the position of each individual more relational to the field of space and temporality elaborated by others. The color coding of the generative model illustrates the composition of the inherited traits – red for Adeliade, green for Macquart, blue for Rougon and yellow for others. This depiction defines the individual as a composite of his ancestors.

The latest illustration of the persona character can be analyzed as based on the algorithmic combinatory model later on proposed by Zola. The temperament is not statically inherited or composed but is formed through the passage from one generation to another. This vertical trajectory posits the personage not as identity led but rather as influence led with the general framework of the personality's impulses laid out. The psychology of the Zolean persona is thus defined but not determined as the protagonist either be liberated in the functionality of the some social group or be crushed and entrapped by the outside.

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[18] O.Lumbroso, Les Manuscrits et les dessins de Zola, (2002)

2. *The Hero or Superhuman Leader*

The creation of Étienne Lantier emulates the model outlined whereby the creation of the personage originated earlier than the Ébauche wherein the author details the outcome of his visit to Anzin and his observation as to the strike's progression, the subterranean world of the mine. Étienne figures in the initial genealogy planning of the Rougon Macquart Family under the Second Empire. The multiple personality traits that act as impulses and influences concord in terms of thanatos to alcoholism, violence and criminality and in relation to eros to an implicit hidden tendency of superiority, leadership and control of others. Étienne's influences, chemical composition and inherited traits confused Zola who originally framed his personage under the deterministic necessity of decrepitude and decline.

However, the decadent portrayal of Étienne is relayed by the necessity of introducing in the fictional genesis an outsider who can serve as the reader's guide to the refabricated mine's world, the space's composition and the settlements' ambiance. The introduction of Étienne as the personage fired due to insubordination, as having blown his foreman, corroborates with an incipit of in medias res whereby the reader is "bought in" and attracted to identify with the protagonist's gradual discovery of the Montsou and the Voreux. This enables the spontaneous elaboration and space delimitation through the description and the pauses instigated in the narration. Étienne continues to fulfill his primary purpose of echo to the scientific description of the miners' working condition. His being a mechanist and an outsider to Montsou supports the exhaustive narration of the descent to the mines, the mining processes and allows for the elaboration of the narrator's preparation for his own subjective stance and position. For that, Zola decided to swerve his original plan to make Étienne primarily driven by

his thanatos impulses. In fact, his sole surrendering to criminality and violence co-occurs with the crushing of the Voreux and the engulfing sabotage. The significant personality development and influences emphasized counteracted the determined Étienne's persona role thus obliging Zola to restudy and reassess his original intent for him.

While Étienne could be confused at an initial stage with Jacques Lantier, the discerning traits of criminality and alcoholism acting as denominators with his ascendant, he succeeded in becoming de-doubled thus forcing his creator Zola in the accentuation of the antagonism between the violence impulse as inherited and that of the belongingness to a group as an acquired trait. The Great Man Leadership model assists us in the perception of Étienne as a leader with inherited natural physical traits and aspects that would allow him to exert his influence on the miners. However, Zola, adopting Lucas' hereditary theory conceives the mixture of the traits between the ascendants as deployed in the form of fusion, mixture or jointure. Étienne is the resultant of a dissemination pattern whereby his physical traits show a resemblance by phase to the mother and the father. Though charming at moments, Étienne is perceived with apprehension and a calculating distance from most of the protagonists at the beginning. It is only Bonnemort with whom Étienne shares the violence impulse – as evidenced in the latter on criminal act committed by Bonnemort in an act of craziness – who trusts the protagonist and introduces him to the mythical vision of an ogre like mine.

Following the analysis of the inward traits displayed by Étienne, the trait theory of leadership can assist in the illustration of the leader's model as portrayed and posited in the fiction. The protagonist is *aware* of his deterministic dependence to his

ascendants.. This awareness enables Étienne to comprehend the interiority of the impulses that he inherited thus attempting to control them. For instance, the alcoholism is acknowledged in his conversation with Catherine "when I drink I get mad – I could devour myself, and I could devour other people. Yes; I can't swallow two small glasses without wanting to kill someone. Then I am ill for two days."(Page 34) This realization stems his fixation over his childhood, with its instability and separation " his mother still beautiful and strong, forsaken by his father, then taken up again after having married another man, living with the two men who ruined her, rolling with them in the gutter of drink and ordure (Page 34) These images come as a pause in the momentary subterranean self-meditation in the form of reflections with the thoughts being transcribed in indirect discourse. His sufferance is understood and accepted as caused by the "flesh of all his ancestors, soaked and driven mad by alcohol" (Page 34) and the violence that acts as another maddening impulse is comprehended and relived in the "jaw breaking blows" (page 34) memory.

C.   The Functionality Of The Inward Leadership World

In our synthesis and evaluation of the leadership model effectiveness as portrayed by Étienne, an assessment of the effectiveness or the participation of such trait-behaviors into the performance as fueled by the sanction can be operated. The semiological model of the personage as above outline serve as the skeleton of our evaluation of the inward related leadership models. In that respect, this perspective of the fictional protagonist can be used as an approach for bridging the gap that separates it from the commonly perceived real leader. When examining Étienne's participation to the Great Man Theory portrayal, we can sustain that the "being" in terms of physical

traits, the clothing and the portrait contribute to an explanation and an analysis, a dissection of such a theory. Whilst the Great Man Theory emphasizes the direct physical traits' participation to the creation of the leader's model when examining the case of Étienne, the physical traits and clothing do not directly participate in the gradual influence. Whilst Étienne is presented as having some charm and is characterized by his "thin limbs", his physique is not indicated as the main contributor to Étienne's ascension to a leadership position amongst the miners. His allure also does not get him to an instant access into his mining work. His integration of the subterranean comes as elicited by an urgency of labor and thus an incidental recruitment. Rasseneur is reluctant to accept Étienne and offering an accommodation. Also, Zaccharie's encounter with Étienne results in a tension first. It is Étienne's infiltration of the mine's coulisses and the settlements that result into his integration and his intra-assimilation with the miners. This integration can be decrypted in the behavioral dissection of Étienne, the protagonist as an actor acting in the process. The designation of the protagonist corroborates with the greimassian role with respect to the concretization of the narrative structure of the fiction. The protagonist's behavior stems directly from the role allocated to the hero in terms of distribution, qualification, relationship to others and hierarchical importance.

It is evident that Étienne's persona in the fiction endorses a prominent role. His status as the uncontestable pretext for the elaboration of the description reflects his importance whereby the field, the space and the temporality are narrowed down to his angle of perspective. This internal focalization ensures the promotion of a positive affect whereby the distance separating the narratee from the personage is reduced. The incipit presentation of a space that is instigated by the very perspective of Étienne

accentuates the superiority of the protagonist as the discoverer, the creator and the elicitor of the narration.

The application of the narrative program in accordance to Greimas to the leader in the fiction model does not exhaustively allow for the full comprehension of the hero's transformation into an equivocal leader. The behavior, the "doing" of the leader is rather an after the fact analeptic evaluative stance that enables the receptor of the leadership articulation into comprehending the functioning and the network, the semiotic personage interrelationship as resulting from the structuring of the narration. Therefore, while the semiological framework, the traits and the inherited impulses are constituents of the leadership model; they prone little influence and impact on the effectiveness of such a model that develops its rigor in other narrative elements.

CHAPTER VII

INTERACTIONAL ANALYSIS

A. Introduction

The interactional analysis as permitted through outward leadership lens permits the analysis of the outcome, the exteriorized and the lived in the external world effects of the leadership. While the inward leadership model above analyzed assists us in drawing, the linkage between the psychology and the leadership's effectiveness, the outward lens enables an extrapolation of the linguistic functionality of leadership as proclaimed in the conversational facet of discourse and the accompanying dialogue. This outward lens of leadership contests the conceptualization of the entity that is the organization as a stagnant already formed entity thus supporting the fluidity and the becoming in the platform of relationship between the leaders and the followers. The study of the outward leadership field does not lurk in the action or the behavior of leaders but rather in the interaction, the conversation and the discourse from which such relationship originated. The processes that entail the structuring of the relationship between the different discourse's agents lurk in the "influential acts of organizing" (Hosking, 1988). These acts serve as the negotiation and renegotiation basis of social order, the molding of the interaction of sentiments and the interdependencies implementation. The organizing processes by which Étienne had attempted to seize influence over the miners as stemming from interaction analysis and conversation analysis are herein analyzed so as to degage the characteristics, the constituents and the composition of the leader's discourse. These constituents will emphasize the codependence of the leadership on both the leader and the follower. The unit of analysis

is no longer the leader that is Étienne, his traits, his physique and his actions but rather his discourse as action lived, relived or contested by the followers, who are the miners. The outward nature and essence of leadership can be studied in the sequence and the temporal form whereby and as sustained by L. E. Rogers & Escudero the analysis of the interaction processes becomes "the dance between leader and led and its language of connectedness, temporalness, patternedness, and embeddedness" (Escudero, 2003)

B. Leadership as Form and Conversation

1. Overview

The dyadic nature of the leadership posits the relationship between the leaders and the followers as a co-constructed whole with specific recurring relational patterns. In fact, the communication is the primary act of influence that defines in its very boundaries the relational nature between the leader and the follower. The actions of the individuals are irrelevant as unit of analysis if they are not linked and dependent in the form of reactions and antecedents to another individual.

As defined by Weick, the "act" is the behavior of a person as in primacy in relation to the other potential followers (Weick, 1979). The response to the act is denominated as "interact" or the outcome of the behavior. The response to the response that is to the interact is coined as the "double interact". The organization's model of the act, interact and double interact synchronizes the primacy of the speech, the responses to it and the patterns of contest to these latters. The power is therefore rather than shared, negotiated, distributed and redistributed so as to ensure throughout the ascendance of the potential protagonist to a leadership position the thorough contestation of his ascension. In that respect, while Weick and other discourse analysts

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are not concerned with the leadership phase, the conversational and interactional codes vary in their very directional movement as related to it. The analysis of the coding in terms of acts, interacts and double interacts supports the geometric and quantitative elucidation of the organizational context's aspects as well as the study of the redundancy as scheme of the conversation, the predictability and the identification of the relationship's nature between the structure of the interaction and the context.

In our analysis of the coding systems, we adopt the relational control coding as defined by L.E. Rogers & Escudero. The one up directional movement ↑ signifies the control as owned and asserted, the one-across → stipulates the neutralization of the control through an utterance, the one-down directional movement ↓indicates an acceptance of the control (Escudero, 2003). While the number of utterances is instrumental, the epistemology of the act, interact and double interact are not crucial in the generation of the coding significance. The construct that originates from the very organization of the interaction can be perceived as a denomination of the nature of the leadership in its fluid distribution.

2. *Sequential Coding and Temporality*

The analysis of the sequence and the temporal forms can be evidenced in the study of the interaction between Étienne ascending to power and influence and the miners as exemplified in the typical family of the Maheus. Étienne's distinguishing qualities and conduct are focalized in his frenetic struggle with his alcoholic and criminal impulses as well as his ability to read and write. His gradual influence over the miners commences with his control of the speech and the conversation dynamics.

This particular conversational scene that we intend to analyze in the form of interactional analysis is unique in that it shows the primacy of the narrated context as superior and primary with respect to the conversation and the dialogue in itself. The exact words produced by Étienne to initiate the dialogue are not indicated. The free indirect discourse is privileged so as to report to the narratee the source and the subject of initiation of the recurring theme and motif which is the injustice faced by the miners. Étienne indignation probably resonating in words endorses the mission of what we can call as indirect act and that we can represent as such:

The outcome of such an indirect act in our analysis of the interaction's dynamic leaves us with the following:

-Page: 108

Actor: Étienne :"Were they beasts to be thus penned together in the midst of the fields, so tightly packed that one could not change one's shirt without exhibiting one's backside to the neighbors? And how bad it was for health; and boys and girls were forced to grow corrupt together".

Act : ↑

Sequence:

The primary objective of such an act is to emphasize the exertion of control by Étienne thus reinforcing Étienne's positon as the switcher of the status quo.

-Page 108

Actor: Maheu :"Lord!" replied Maheu, "if there were more money there would be more comfort. / All the same it's true enough that it's good for no one to live piled up like that. It always ends with making the men drunk and the girls big-bellied."

Act : ↓/↑

Sequence: ↑ ↓/↑

      The interact as stipulated by Maheu attests of the ambivalent and nuanced   ↑

position of the most of the miners. In that respect, Maheu acquiesces Étienne's exertion

of power but reverts back to a submissive position towards his present social status

attempting to emphasize its healthiness. In fact, Maheu's position resonates in

acquiescence as the rest of the family reinforces the request of power in the

conversation as opposed to the rebellion. This resonance is also presented in the

proliferating form of the indirect discourse whereby the family repeats "And the family

began to talk, each having his say, while the petroleum lamp vitiated the air of the room,

already stinking of fried onion. No, life was certainly not a joke. One had to work like a

brute at labour which was once a punishment for convicts; one left one's skin there

oftener than was one's turn" (Page 109) This resonance adds to the sequence the indirect

one-up order movement.

-Page 109

      Actor: Maheude "Then Maheude joined in. "The bother is, you see, when you

have to say to yourself that it won't change. When you're young you think that

happiness will come sometime, you hope for things; and then the wretchedness begins

always over again, and you get shut up in it. Now, I don't wish harm to anyone, but

there are times when this injustice makes me mad."

Act: ↑

Sequence: ↑ ↓/↑ ↑

The Maheude in this case, contests the ambivalent position of Maheu thus reiterating the injustice in the crushed hope extending over a while lifetime. For that, the Maheude echoes Étienne's first request of an order through the insistence on the presence of a "bother" and the general non-personal approach as amplified by the "you" that is transformed at the end into a personally lived feeling "this injustice makes me mad". This whole within the speech transformative double interact reframes the nuances of the usually submissive miner's state of mind raising the question of the social injustice.

This specific contest of power by the Maheude that further poses in hyperbola the darkness of the laborer's existence in its silent.

-Page 109

Actor: Bonnemort : "There was silence; they were all breathing with the vague discomfort of this closed-in horizon. Father Bonnemort only, if he was there, opened his eyes with surprise "It don't do to spit at anything," he murmured. "A good glass is a good glass. As to the masters, they're often rascals; but there always will be masters, won't there? What's the use of racking your brains over those things?"

Interact: ↑

Sequence: ↗ ↓/↑ ↑ ↑

Rather than neutralize the Maheude's position, it is Bonnemort, the referent figure of the miner emblematic of the history and the time, who contests back the power position thus attempting not only to stabilize the non-contempt but also to trivialize and

ironize thinking "over those things". This one-up is significantly powerful in redressing the dynamics of the conversation thus requiring the animated intervention of Étienne.

The in absentia voice or the indirect discourse style is used so as to report Étienne's reprisal and fierceness in refuting the passivity of the miners vis a vis their rights and the injustice they are living. The non-conciseness of the indirect discourse reflects the heatedness of Étienne's magnified words that resemble a from the beyond force of consciousness. From "Étienne at once became animated. What! The worker was to be forbidden to think! … to why should they not hit out with their fists and try for the mastery?" (page 109), the act of Étienne is recurrent in its reprisal of the force of requesting power and order   . The elaborated sequence is : ↑ ↓/↑ ↑ ↑↑

-Page 109

Actor: Maheu: "As soon as you move they give you back your certificate," he said. "The old man is right; it will always be the miner who gets all the trouble, without a chance of a leg of mutton now and then as a reward."

Interact: ↑

Sequence: ↑↓/↑ ↑ ↑↑ ↑

Though Maheu is seen as "shaken with emotion", he still incarnates the very doubt, the reticence and the hesitation as he is incapable of a direct buy in of the image of the miners as the masters. The coherence in the dialogue is reiterated and reinforced with the semantic link of "the old man is right" thus accentuating the emphasis upon Bonnemort as the legitimate leader and the uncontestable referential figure.

-Page 110

Actor: Maheude : "But if what the priests tell is true, if the poor people in this world become the rich ones in the next!"

Interact: ↑

Sequence:↑↓/↑ ↑ ↑ ↑↑ ↑

      The order is contested again with the Maheude who attempts with the "but" an opposition of position vis a vis her husband. Even if at an epistemological and apparent level, the Maheude is sarcastic for when it comes to religion.

-Page 110

      Actor: Maheu: "Ah! bosh! the priests!" exclaimed Maheu. "If they believed that, they'd eat less and work more, so as to reserve a better place for themselves up there. No, when one's dead, one's dead."

Interact: ↑

Sequence: ↑ ↓/↑ ↑ ↑ ↑↑ ↑↑

      The exclamation and the repetition of the "priests" sustain Maheu's ironical contestation of the priests as holders of the truth. Maheu reinstates his power and the order detention as evidenced by the double interact of the Maheude that are consecutive one-downs thus attesting of her abiding to her husband. The "Oh, Lord, Lord!" as well as the "Then if that's true, we are done for, we are" act as transformative interacts in the series of contestations accumulated above. The sequence is thus evidenced in the follow schema:

Sequence: ↑ ↓/↑ ↑ ↑↑ ↑ ↑↑ ↓↓

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Actor: Étienne : "Fine ideas!" said the young man; "why do you need a good God and his paradise to make you happy? Haven't you got it in your own power to make yourselves happy on earth?" With his enthusiastic voice he spoke on and on. The closed horizon was bursting out; a gap of light was opening in the sombre lives of these poor people…"

Interact: ↑/ ↑

Sequence: ↑↓/↑ ↑ ↑ ↑↑ ↑ ↑↓↓ ↑↑

As Étienne remarks the febrile discouragement of the Maheus and their relapsing back into their status quo, he vehemently attempts to renegotiate the conversational power by negating the need for a God. The combination of direct discourse and indirect discourse as deliberately chosen by the narrator achieve the concretization of the practicality and the imaginative in the conversational dynamics.

Actor: Maheude "Don't listen, my man! You can see he's only telling us fairy-tales. Do you think the bourgeois would ever consent to work as we do?"

Interact: ↑

Sequence: ↑↓/↑ ↑ ↑ ↑↑ ↑ ↑↑ ↓↓ ↑/↑↑

The Maheude can be perceived as the superior in position and influence vis a vis her husband. As she succumbs to the "charm…little by little" (page 111) her excitement is subsequently transliterated as a ↓ as she ends up acquiescing taken with

the grandiose ideas of justice and fairness: "Now, there you're right!" she exclaimed. "When a thing's just I don't mind being cut to pieces for it. And it's true enough! it would be just for us to have a turn." (page 111). The sequence shows a final twirling towards the initial consonance of Maheu with the subsequent resonance of a ↓ of Maheus who "ventured to become excite…Blast it all! I am not rich, but I would give five francs to keep alive to see that. What a hustling, eh? Will it be soon? And how can we set about it?". The sequence is thus transformed into a submissive trend as follows:

↑↓/↑ ↑ ↑↑↑ ↑ ↑↑ ↓↓ ↑↑ ↑↓↓.

Aware of the Maheus' succumbing to the poetic image of justice and fairness, Étienne ensures through repetition the sinking-in, the reinforcement of the mythical belief of the tangibility and the concreteness of such a transformation. This final interaction is presented once again in the indirect form of the discourse thus showing the powerfulness of this style enabling the judgmental distanced tone of the narrator who ventures to comment "And the Maheus looked as they understood, approving and accepting miraculous solutions with the blind faith of new believers" (page 111). The final submissiveness of the Maheus is therefore ascertained as they no longer argue, but are tenacious believers of the imminent change. The final sequence can thus be evidenced in the completion of the cycle like closing of the conversation's dynamics with the ↑ attributed to Étienne. The final sequence of the interaction in terms of coding can be therefore represented as follows:

↑ ↓/↑ ↑ ↑↑ ↑ ↑↑ ↓↓ ↑/↑↑ ↓↓↑

Though the practicality of the return to reality, to the temporal regime of reality is once again instigated by the Maheude who acts in opposition and negation of the

imagination with a resounding "But" (page 111), Étienne's influence is from this interaction on reinforced in its position as he is said to "gradually revolutionize the settlement" (page 112). This growing influence emphasized from that point on illustrates the instrumentality and the importance of the interactional analysis dynamics emphasized above.

C. Conversing in Fluid Dynamics

The table below summarizes the interactional analysis coding as extracted from the analysis conducted above. The actor of the "act" or interact is specific along with the related coding. An additional trait that adds to the interaction's coding a certain substance related the typology of the speech acts that are important and crucial in the portrayal of the Speech Act Schematics (SAS) (Cooren & Taylor, 1997). In this approach, the traditional speech act that was originally developed by Austin and Searle is merged with Greimas's narratological approach (Greimas, 1984). As can be highlighted from our study of the speech acts above outlined, certain performances can arise from the language. The dual analysis thus presented will holistically enable the extraction of the leadership strategy used in the discourse by Étienne so as to allow his gradual ascension to power, influence and leadership.

Table 1: Discursive Leadership in *Germinal* and SAS

Ref	Actor	Speech	Act	Sequence	Type
1	Étienne	"Were they..together"	↑		Expressive
2	Maheu	"Were they beast…together	↓	↑↓	Expressive
3	Maheu	"Lord if they were…comfort"	↑	↑↓/↑	Assertive

4	Maheude	"The bother…mad"	↑	↑↓/↑↑	Expressive
5	Bonnemort	"There was silence…things"	↑	↑↓/↑↑↑	Assertive
6	Étienne	"What! The worker…mastery	↑	↑↓/↑↑↑↑	Directive
7	Maheu	"As soon as…reward	↑	↑↓/↑↑↑↑ ↑	Expressive/ Assertive
8	Maheude	"But what if …next"	↑	↑↓/↑↑↑↑ ↑↑	Commissive
9	Maheu	"Ah! Bosh!..one's dead"	↑	↑↓/↑↑↑↑ ↑↑↑	Assertive
10	Maheude	Oh! Lord! Lord!	↓	↑↓/↑↑↑↑ ↑↑↑↓	Expressive
11	Maheude	Then, if that's true … we are"	↓	↑↓/↑↑↑↑ ↑↑↑↓↓	Declarative
12	Étienne	"Fine ideas … earth"	↑	↑↓/↑↑↑↑ ↑↑↑↓↓↑	Expressive
13	Étienne	"With his enthusiastic voice … people	↑	↑↓/↑↑↑↑ ↑↑↑↓↓↑↑	Expressive
14	Maheude	"Don't listen … we do?"	↑	↑↓/↑↑↑↑ ↑↑↑↓↓↑↑ ↑	Directive
15	Maheude	"Now, there you're right … turn"	↓	↑↑↓/↑↑↑↑ ↑↑↑↓↓↑↑ ↑↓	Declarative
16	Maheu	"Blast it all … about it"	↓	↑↑↓/↑↑↑↑ ↑↑↑↓↓↑↑ ↑↓↓	Declarative
17	Étienne	"The old social system was sinking … cold"	↑	↑↓/↑↑↑↑ ↑↑↑↓↓↑↑ ↑↓↓↑	Assertive/ Expressive

Several takeaways stem from the very analysis The codependence existing
between the act and the interact as exemplified by the leader and the potential follower
highlights the importance of a holistic rounded presence between both parties.

While the study of this construct is crucial in the elaboration of the ascension to leadership as adopted by Étienne, it is worth noting that the interaction is to be analyzed in the form of a system through its redundant occurrences and the emergence of repetition and anaphors in the orders of assertions and contestation of powers. The very analysis of the power, its fabrication and re-fabrication is crucial in the study of the social constructionism of the conversation.

These interactions thus operating in a system of redundancies create the identification of the discursive leadership nature. Inside the construct itself, we see a certain motif of redundancy: The Maheude is the real influential figure of the household; her hesitations, her rationality and her rebellions as to the injustice of the system enable by implicit resonance the articulation of Maheu's revolt. Bonnemort and Maheu both privilege the assertive mode. The first shows little presence in the interact though the practicality of his thought acts as an awakening call for the Maheus. The crucial nature of Bonnemort's intervention is such as it forces Étienne into a direct alienation and riposte over the status quo. It is the sole time in this interaction whereby Étienne will make use of the directive type of speech attempting to instill a sense of urgency and imperativeness.

The speech acts from 2 to 9 show a certain proliferation of the one-up movement with a privileging of the expressive/assertive alternation speech acts. When not attempting to urge the Maheus into an immediate revolt, Étienne is predominantly expressive (12, 13 and 17) with a tendency to dwell on imaginative change that is already germinating with a " new society that would spring up in a day just as in dreams, an immense town with the splendor of a mirage, in which each citizen lived by his work, and took his share in the common joys. The old rotten world had fallen to

dust". The vivacity and the poetic essence of the imagery thus painted undermine the ambiguity of Étienne's practical implication and implementation of the change "he spoke more vaguely, mixing up his reading, and fearing before ignorant hearers to enter on explanations where he might lose himself" (page 111). The Maheus' position is thus swerved from its assertive rejection and negation of the possibility of change (7 and 9) through the persuasive power of images whether spiritual as invited in the leitmotiv recurrence in the light, heaven and purgatory and the prophecy as endorsed by Étienne who through the act of speech detains the reinvigorating power of change.

Though the mystical and unreal nature of Étienne's speech is grasped by Bonnemort (5) and understood by the Maheude (14), the representative audience succumbs to the influential power of Étienne. If we are to contemplate the organization of the speech as evidenced in the sequential analysis above presented, speech act 9 represents the very mediumtic position of the interaction. It is Maheu's assertiveness and certitude in the negation of a Godly presence ""Ah! bosh! the priests!" exclaimed Maheu. "If they believed that, they'd eat less and work more, so as to reserve a better place for themselves up there. No, when one's dead, one's dead."(page 110) that plunged the family into the despair and hopelessness thus giving Étienne the opportunity to intervene with a substitutive solution remedying for the absence of terrestrial justice and a manifested absence of a "good God".

The mirroring and in echo nature of the speech indicates the fluid like distributiveness and re-distributiveness of the conversational dynamics. The directive speech of Étienne (6) is mirrored by the same directive tone of the Maheude (14) whereas Bonnemort's assertiveness as to the need of submission to the practicality of the everyday life (5) is mirrored in the expressive and poetic images presented by

Étienne as a delayed rebuttal of such speech (12). The major temporal framing of the interaction ensures the rigor of the persuasiveness whereby Étienne is the primary instigator of the interaction (1) and the closing speaker (17). While utilizing the same style of expressiveness, Étienne's capability of drawing in the Maheus as followers stems as herein dissected in the balanced symmetrical power of speech that is influential through recurrence, reiteration and patience.

In fact, if we are to compare through a linear distributional analysis of the protagonist Étienne's speech in relation to the rest of the audience, an obvious primacy of the hero exists. A plotting of the speech distribution of each of the audience participating in the conversation is below presented as based on the excerpt, from page 108 "Every evening now … to cold" page 111.
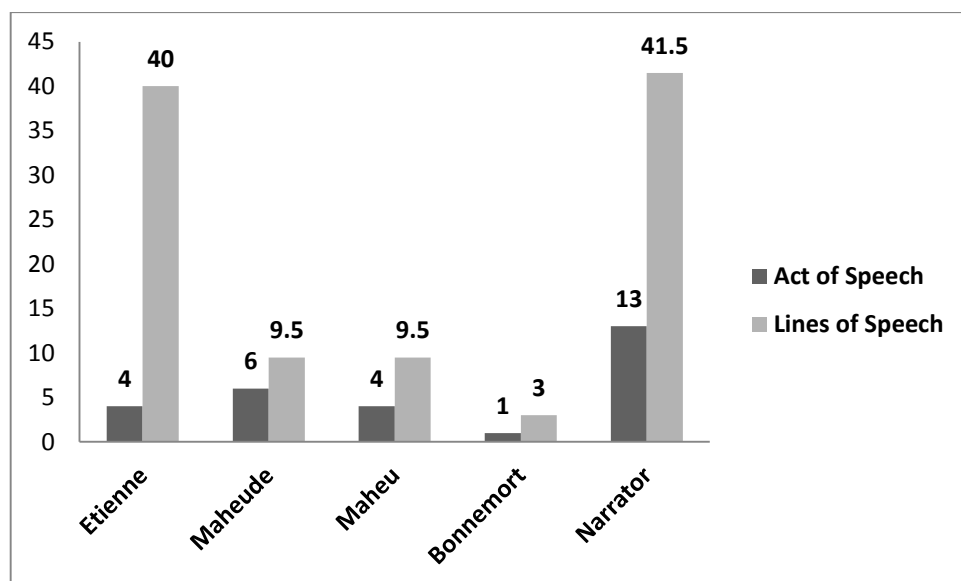
Figure 7: Leadership as per the Greimas Narrative Model

As can be evidenced from the chart above, the distribution of the lines of speech is predominantly owned by the narrator and Étienne. While the act of speech of

this latter is limited to 4, the 40 lines of speech out of a total of 103.5 based on the sample excerpt presented attest of the lengthy and repetitive nature of the speech. Étienne exhaustively talks but is strategic and reductionist in his "act of speech" or intervention allowing for the Maheus to gradually reach for his posited finality. While the Maheu and the Maheude have symmetric possession of the lines of speech, the predominant influence of the Maheude can be evidenced in her plural interventions with 6 acts of speech. This very evidence that the Maheude is in fact a dominating figure for when it comes to the her husband's decisions can be reconfirmed in the meta-textual analysis as the narrator indicates "In the management of affairs he usually gave way to his wife, whose advice was sound. This time, however, he grew angry at last" (page 138).

Bonnemort is not active in the interaction. His attempt to dominate the conversation is rational and practical in its very substance aiming for a strategic intervention structured as a wake-up call rather than an arguing presence. His non-willingness to exhaustively participate in the interaction and his silence act as explicit negations of the discourse's substance.

The instrumental nature of this figure lies in its illustration of the distributive nature of the discourse. The 103.5 lines constitute the exemplification of Étienne's rise to a leadership position. The intonation of the voice, the para-verbal, the physical traits and the inherited impulses are downsized in importance. The speech, the act of speech, the discourse as negotiated and renegotiated as played out in contested orders, and neutralized orders and as evidenced in the final submissive symmetry of abidance (the two down movements of the Maheu and the Maheude 15, 16) evidence the gradual rise to a leadership status of the protagonist Étienne.

CHAPTER VIII

THE SOCIALLY CONSTRUCTED LEADERSHIP

A. Introduction

The study of the leadership eminence as emergent from the text does not limit itself to the linguistically available interactional marks of the discourse. Other prominent factors endorse a key role in the formation of the discursive leadership model as evidenced in *Germinal* . The investigation of the discourse as a function of the ideology, the sociology, the power distribution and the hierarchical distribution is necessary for the elucidation of the leadership's structuring and interaction with dominance, control, influence and speech linguistic constituents. While the Critical Dicourse Analysis permits the evaluation of the transparency of such interrelationships as it "may be defined as fundamentally interested in analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language" (Blommaert, J & Bulcaen, C, 2000), the method of Fairclough embodies the presence of ideologies as positions in the hegemony as stipulated in the society's domains. (Fairclough, 1995). Both of these methods do not enable the elaborate grasping of the fiction as a leadership framework's construct. For the purpose of our analysis of the socio-ideological impact on the different nuances of leadership, we purport to adopt Barbéris'[19] approach to the sociocritique and apply it on the discourse as negotiated and manifested in the drastic encounter between the miners as represented by Maheu and the Montsou's mine, presented by Hennebeau. The social discourse is manifested in the speech as vocalized but also in the written, the unsaid

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[19] (Barberis, 1980)

influence of the very context and its semantic connotations on this speech, its strength, intonation, functionality and flow. The operationalization of the organic liaison existing between the social discursive leadership flow, the linguistics and the vocalized speech is investigated as illustrated and portrayed in the negotiation's encounter between the miners going on a strike, requesting an increase of their wages and the director.

B. The Paradigmatic Axis of Analysis

The contextual space endorses a significance in the analysis of the competing speech powers. The deputation departing to Hennebeau's residence was silent; the "north-east wind" is indicative of the imminent change of state that the miners are after. The miners are allowed in the space pertaining to the Bourgeois in phases; the door is first "shut" (page 139) on them. The miners are left in the "soft daylight", a diurnal regime[20] that they are not used to. The laws of the space seem hostile to them as they perceive themselves as intruders and strangers. Their existence as incomers render their position and their negotiation power in the contested discursive leadership position weak "when left alone, in their embarrassment, did not dare sit" (page 139). The objects and the space has a definite discourse that places the leader's power in the locus of the director. The miners are intensely aware as to their weak position and to their dissonance with the spatial as they "twist their caps between their fingers" (page 139) signaling their grappling with the symbolic sign of their social status; the cap. The objects are vocalized social agents for a socio-economic hierarchy. A specific passage that depicts the importance of the social objects is underlined in "Henry II easy-chairs,

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[20] Gilbert Durant differentiates the isotopic and antithetic nature of the diurnal and nocturnal images that regulate the fictional characterization in his "Les Structures Anthropologiques de l'Imaginaire" (1969)

Louis XV chairs, an Italian cabinet of the seventeenth century, a Spanish contador of the fifteenth century, with an altar-front serving as a chimney-piece, and ancient chasuble trimming reapplied to the curtains. This old gold and these old silks, with their tawny tones, all this luxurious church furniture, had overwhelmed them with respectful discomfort. The eastern carpets with their long wool seemed to bind their feet" (page 139). The denomination and the enumeration of the social objects of Hennebeau's furniture serves as a vertical tool of ascension in the opposition's chain attesting of the distance between the bourgeois and their workers. The miners who formed a deputation to contest of the unfairness of the wage system, are entrapped of their irrelevance in the discursive axis. The text as voiced by the narrator accumulates the inferiority signs towards the miners by emphasizing the cultural nullity due to their economic subordination. The semantic opposition between the miners and the bourgeois pivots around the | humanity|. The bourgeois have full human lives, with attire, furniture and homes whereas the miners have none which accumulate the antagonism and the polarity.

This social discourse as pronounced by the objects establishes the framework enabling us to explicate and elucidate the discursive competency of the different competing leadership figures. The schema of oppositions' interplay corroborates with the fundamental linguistic discourse between the "us" versus "them"; the miners and the bourgeois, the vast space in the beyond and the mine. The contrast between the presence and the absence of the accompanying attributes and the speech/silence. The verbal facility of the bourgeois is dichotomous with the silence of the miners. The silence in the miners' discourse can be evidenced not only in the absence of speech but also and for the most in the detours of the discourse, the difficulty of words' articulation, of a

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clarity in the vocalization of the ideas. Étienne, the leader representative of the miners, is hesitant for when it comes to public speaking or to articulating his ideas in front of a bourgeois. The passage that we have chosen herein illustrates the oscillation of the semantic and linguistic distribution around the lexicology of the speech, the discourse and its constituencies. For instance, Maheus' voice witnesses a movement in its very intonation. It begins as "low and hesitating" as he is entrusted the leader's role in the negotiation with Monstou's Director, Hennebeau. It is the very role that frees his handicap with the words thus transforming his speech into that of a collectivistic voice. The manipulation that Maheu utilizes to ensure the successful presentation of his cause is such as he dually renders himself passive in his presence with the "me" acting as an object thus alleviating his responsibility "that my mates have chosen me" (page 140). The emphasis put on the "It is because I am a quiet man" accentuates the veracity and the credibility of the speech whereby Maheu is a referential guide, a rational worker whose demands represent those of the rest of the strikers. The interpersonal metafunction implicating the exchange between the "you" and the "us" is instigated in the very demonstrative declarative voice "That ought to show you that it isn't just a rebellion of blusterers". Once Maheu was capable of hiding his "I", his own identity behind the massive and hyperbolic character of a unanimous crowd, and an ideologically elevated cause, a change in his voice and in his speech occurs as "his voice grew stronger". The absence of a competing form of leadership to Maheu also reinforces his strength and his interactional capability with the director as he is capable now while speaking of "looking at the manager". It is Étienne's intervention and act of speech as provoked by the Director that succeeded not only in swerving the conversational topic but also the forged miners' unity. In fact, while Maheu maintained

the eye contact with the director, this latter addressed his speech to Étienne as from "the

first word he never took his eyes off Étienne' (page 141). His own strategy to

manipulate and control the discourse relies from that after not only on the contextual

space neutralized by the forged "us" but on a maneuver to delineate the existence of the

miners and "draw the young man out of his obstinate silence" (page 141). Hennebeau's

capacity to control the discourse stems from its conjunction of both textual metafunction

and interpersonal metafunction. By criticizing the lack of order and the confusion in the

miners' speech, Hennebeau takes the conversational reign emphasizing and concretizing

the imminence of an "understanding" by integrating himself in the "us" and

transforming it into a "we shall never have an understanding". The director's capacity

of dominating the conversation, of drawing Étienne in weakened Maheu's discursive

capacity rendering the planned leader of the deputation incapable of finding his words

"Maheu was trying to find something to say before leaving, when Étienne again touched

his elbow" (page 143).

A certain significant matrix allocates to the objects their discursive power

rendering to the special context its semiotic substance. The cosmopolitism of the objects

found in the drawing-room of Hennebeau is anti-interactional of a metatextual form

reproducing the verbal effect of the social matrix on the different competing forms of

leadership. The Deputation's quest for an action, for change is depicted as already

drowning in the impossibility of a verbal exchange with a varying acceptability of the

socio-economic system. Hennebeau's attempt to be calm, to "talk things over" is

relayed with his anger and his discursive strategy to convene for his integration in the

"us" of the workers stipulating that he is just another employee aggravates the silence

and the tension as the miners perceive this strategy as fallacious in substance.

Hennebeau's verbal discourse in fact dichotomous to the non-verbal discourse pronounced by the surrounding contextual space he is in. The non-authenticity of the director accentuates the silence gap between both negotiating parties. This very discursive strategy and the anaphoric repetitions of "my good fellows" and my "friends" are played out by the weight of the objects crowding the drawing-room. The miners never forget the social vertical distance that separates them Hennebeau, the carpet, the over heatedness of the space create a sense of clustering and seclusion that incite the miners to use "sir" as an anti-discursive strategy in their appellation to Hennebeau.

Whereas the referential list of objects detailed in the drawing room is represented as enumeration, its functional emotiveness and its charged discourse reflect the mystical and the imaginative, the fantastic and the distanced representation of the bourgeois world. The conjunction of the Italian and the Spanish multiplies the bourgeois' spatial conquest whereas the different temporal styles of Henri II and Louis XV refer to the weight of the past, the omnipresence of the bourgeois as a striving social class. The multiplication of the "and" in the enumeration as well as the phonological rhythm reflects the ritual like musicality a leitmotiv in the narration whereby the wealth, the capitalization and its objects are perceived as mythological incarnations.

Endorsing Maheu's passive strategy, Hennebeau affiliates himself with an antagonist "us" emphasized in the silent and the in absentia representation. Hennebeau acquires prophetic traits as he attempts to present himself as the trusted representative of the miners, a medium with those who are "over there". The conversation and the discourse become sterile as the confused miners face the multileveled confusion of the listener. The mystification of the furniture finds therefore its redundancy and its echo in

the mythological and spiritual hyperbolic valorization of an evanescent leader of the "them".

C. The Syntagmatic Act of the Discourse

1. Context

Whereas the miners are first presented as discursive agents moved by a mission of change, the erosion of their rigorous speech is manifested in their final growing silence. Vocal at first, the miners are absent from the discourse's presence and it is the Director who is forced to speak the end. However, it should be noted that this silence is not negatively connoted as it reflects the miner's emulation of a vertically omnipresent virtual discourse of the mine, and a mythological charged owner of the mine.

The heatedness of the bourgeois' drawing-room acts as temporal reflection and mirroring of the closed world of the mine. Here, however, the social discourse in its circular entrapment limits the horizon and closes it. Even if the miners are metaphorically and semantically incapable of coherent speech, the silence and the confusion are substituted by a divine intervention in the internal world of Maheu. The social linguistic procedures used are thus overturned through the valorized textual signs.

2. Analysis of The Communicative Event

With reference to Fairclough three-dimensional model of a critical discourse analysis, the focus in the discourse should be levelled with respect to the several instances of the lingual event. The figure below highlights the interrelatedness between the different analysis levels of the communicative event.
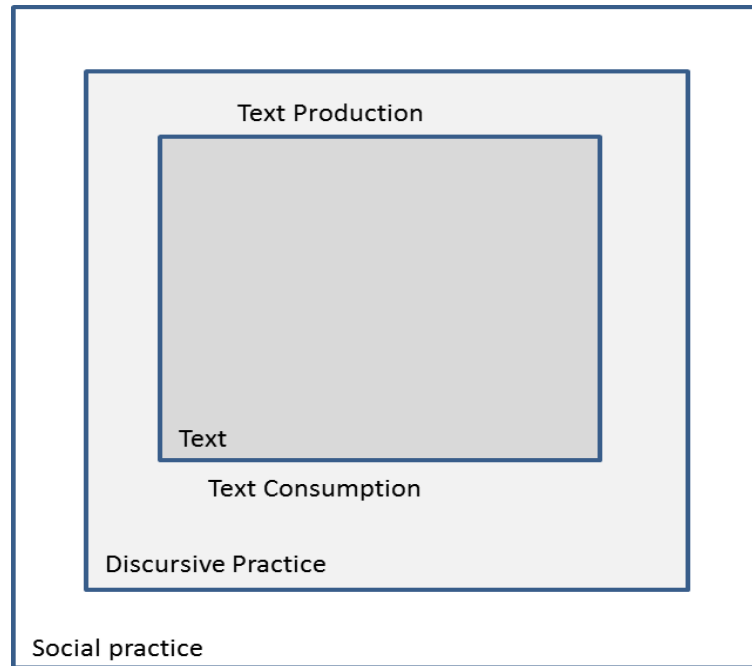
Figure 8: Fairclough's Critical Discourse Model (1992)

The order of the discourse corroborates with the analysis of the social context and its implications on the leadership discourse. Bourdieu's approach to the concept of the field as a discursive practice with different autonomous fields and competing powers with relative strengths of the players or the agents varying with respect to their distance from the goals. The crucial and key aspect of these approaches is that they will permit the analysis of the inter-disciplinarity between the worlds of fiction and reality, literature as a discursive practice and business as a discursive practice so as to degage the complementarities and the discontinuities between both in the concretization of the leadership model.

a. The Text

The contestation of the miners' submissiveness to the bourgeois and the capitalism regime is suggested by their static and controlled emotional stances. The miners in this encounter with the director do not lose control; it is the director whose act of speech multiply the exclamatives, with the anaphoric repetitions in "Ah" and the expressiveness of the emotionally charged discourse. We can effectively count several

The challenging of the current reality in the assertiveness of the power position in Maheu's act speech 'the time has come things ought to be arranged so that we can at least have bread every day" (page 140) strengthen the gap and the disparity existing between the imbalanced power relations. While hesitant at force, Maheu is capable of inversing the status quo, and of seizing the control of the act of speech thus endorsing the epistemic primacy another time in the discourse and "cutting the manager short" (page 140). It is crucial to study in this case the nominalization of the different conversational players to identify the interplay of power control in the fiction.

The contextual transformation of the spatio-temporal discursive marks from "Paris, no doubt" to the ambiguity of place, the hyperbolic proliferation of the distance separating them from the "space" and the "where to go", the quest's finality. The impersonal tone of "it seemed to fall back into a terrible distance" aggravates the obstacles and the tragic nuances of the contextual tension. The manifestation of the religious converges with the mystical creating the vivid imagination of an "unknown god", the "hidden force" culminating into the "oracles".

b. The Discursive Practice

The production and the consumption of the text as presented in the case of the discourse between the miners and Hennebeau is also illustrative of the entire

orchestration of the discourse in *Germinal*. The act of speech draws on the discourse articulated in the negotiations between the laborers and the directors of the mines as stipulated in the "fait-divers" or the newspapers attesting of the Anzin strike. As emphasized by Fairclough, the analysis of the interdiscursivity relies on the identification of the different discourses' implication in the text .

The interdiscourse originates from the merging of the socioeconomic reality as shaped by the industrial crisis, the strikes organized by the miners and their demands and the imaginative fiction, the literary frame the narrator utilizes in his production of the text. In the socioeconomic framing of this very specific discourse referred to in the conversation between the delegation and the director, the reference to the absence of a clear owner that the miners can converse with is part of the implicated premise[21] and allusion as to capitalism. The economically heavy discourse of Hennebeau transliterates the use of scientific argumentation in the presentation and deployment of the director's discursive strategy. Said in an assertive tone the "Nearly half the mining companies in France are bankrupt" (page 142) is a sweeping statement that attempts to sensitize the miners to the proliferation of the industrial crisis. Other business references reflect the ongoing concerns of the socialist question pertaining to the wages of the worker, the disparities in the remuneration between the worker and the director – the miners and Hennebeau- as emblematic of the employee and the CEO. In fact, Étienne and Hennebeau's direct interchange echoes the ongoing controversy around the duty and the mission of the corporation as to the ultimate satisfaction and maximization of shareholder's interest reflected in the leader's rhetorical interrogation "Is it honest,

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[21] Barbéris

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whenever a crisis comes, to leave the workers to die with hunger in order to save the shareholder's dividends?" (page 142) The corporation incarnates the greediness of its shareholders and the director, the medium between the workers and the shareholders is mistrusted in his very motivation. The corporation's management figure is represented through the negative perceptual critique and connotations thus approving of the miner's distrust of the director who is at first genuine in his anger but endorses later on the persuasive conversational schemas attempting to reconcile his status with that of the miners " I am paid just as you are. I have no more power in the matter than the smallest of your trammers" (page 142). The unfairness of the wage system alienating the miner into requesting "justice" and the promise of "bread every day" inscribes itself into the laborer's demand for fair compensation whereas Hennebeau's claim that the miners have been promised to become "masters" reflects the bourgeois' perception of the socialist movement. The agglomeration of these connotations and act of speech create the discursive practice proper to the socioeconomic facet of the discourse.

The non-scientific presentation of the internal world of the director and the miners, as well as the framing of the discourse as a textual event endorses a key role in inscribing the socioeconomic into the literary production frame. The omnipresence of a narrator capable of commenting, critiquing and condemning is instrumental to the fictional articulation of the discourse. The nuances suggested in the verbs such as "Étienne *ventured* to intervene again" and the textual organization of the discourse as the pre-phase of preparation – Maheu opposing to Bonnemort and Maheude departs as the head of the delegation – the initial introductory discursive phase – Maheu presenting the quest to Hennebeau – and the real and central discourse – Étienne and Hennebeau directly conversing- are the narrator's marks of literary production and explicit

presence. The imaginativeness as instilled in the discourse finds its essence in the slow configuration of the drama that converges with the tragic. This latter implies the fatality with the one-sided conducted negotiations. The absence of the anti-leader image incites the transfiguration of reality and the debarking from the concrete luxury of the drawing-room, the exact epistemology of the discourse to the fantastic, the mystical and the mythological universe. The creation of an interwoven mythological, spiritual and fantastic micro discourse achieves the interdiscursiveness at the level of leadership.

Based on the above analysis, we can extract the presence of a mingling of discourses creating through the high level of interdiscursiveness[22] the immersion and the allusion to change and the presentation of a series of antagonistic attributes between them and the director of the mine.

c.   The Social Practice

As speculated by Fairclough, the study or the analysis of the discourse in its outcome as resultant or originated from the multileveled lens approach enables the extraction of synthetic outcomes that do not necessarily find their roots in the linguistic or the discursive theory. A reference to the social and the cultural theories are therefore necessary for a holistic analysis of the "results" or outer outcome of the discourse. We purport to study the social practice as concordant with the leadership finality. Whereas the common order of the discourse would stipulate a dominance of the director as emphasized by his seized epistemic primacy – in fact, he orders and instigates the act of speech through his imperative tone "Sit down, I desire nothing better than to talk things

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[22] As per Fairclough a high level of interdiscursiveness is associated with change whereas a low level of interdiscursiveness serves as a signal for the conventional or the status quo in the leadership agenda

over." (page 139)- and his control over the relational dynamics - Maheu listened with his eyes down (page 140) – the interdiscursiveness as envisaged in the analysis of the discursive practice suggests the transformation of the social discourse into a mythological, a poetic and a literary one. The presence of allusions to the political rise of the International expands the social as well into a political thus concretizing through the mingling of genres the germination of the rebellion. This highlights the redistribution of the status quo so as to illustrate the imminent change of the social order emphasized through the aggravation of the contextual tension and the dramatization of the power relations.

The non-verbal discourse presented and elaborated through the omniscient perspective of the narrator revolutionizes the typical power interplay through the transformation of the context into an active discursive agent. The luxurious drawing room, the cumulated objects from around the world, the carpet and the heatedness of the room act as reinforcers of the typical power adjacent elements allowing the director to further enhance his dominance over the miners. However, the sudden change of Maheu's speech "he listened to himself with surprise as though a stranger were speaking within him", that is he spontaneous ability to coherently vocalize the unfairness and the unjustness of the miner's situation acts as a neutralizer of the contextual space. The description rendered by the narrator in that respect of "The luxurious room had disappeared, with its gold and its embroideries, its mysterious piling up of ancient things; and they no longer even felt the carpet which they crushed beneath their heavy boots." (page 141) highlights the power of the discourse and the speech to transform the conventional order of discourse and announce the ideological perspective of the author; a sociopolitical ideology that he instills to his narrator.

For that, the author, Zola had created a narrator that has successfully endorsed his ideological agenda. Through the conversational dynamics, the narrator underlines the charged silence of the miners and explicates through the commentaries the weakly preponderant speech development of the director who culminates the imperatives "Reflect before committing any follies" (page 143) and is perceived under the obligation of speaking "the manager, who accompanied them, was obliged to continue the conversation"(page 143). The miners' silence is a novel calculating attitude that "disturbs" Hennebeau. This change as supported by the author's ideological subjectivity finalizes dramatization of the encounter. The departure of the miners from the drawing-room and from Hennebeau's residence is done in the obscurity of words with a minimalist description achieving the purpose of the multileveled discourse in terms of receptivity and finality. The leadership thus constructed through the social positing of the identities concretized the "us" versus "them" dichotomy and reinforced through the interplay of antagonism the opposition, and the power to vocalize to concretize in the verbal the demands the needs of the miners, enables the creation of an prolonged discourse of the leader as Étienne as interacting with the miners and in contestation of the sociopolitical status quo.

CHAPTER IX

THE POETICS OF LEADERSHIP

A. Introduction

The analysis of the leadership in terms of psychological and discursive model have led us to the elucidation of the paradigms and the very constituencies that regulate its formation. Étienne, as an fictional individual, a protagonist and a hero was dissected in his interiority. His interaction with the miners as represented by the Maheus Family that had led to his growing influence on other miners assisted our extraction of the particularities of conversational analysis and the perception of leadership as a fluid post and spontaneously constructed fabricated speech. The outward nature of leadership implicates the study of discourse not only as part of the interaction but also as part of the sociopolitical. The rise to leadership of Étienne is contested by the many challenges encountering the miners' strike in hunger, poverty and the Company's threat of hiring external labor. Also, the leadership as fluidly constructed is submitted to a contestation and a renegotiation of influence by other figures such as Rasseneur and Chaval. These competing leadership figures attempt to seize control of the miners. Whereas the textual analysis in terms of linguistics, grammar, control and rhetoric was analyzed in its functionality as integral to the socially constructed leadership, the study of the effectiveness of leadership, its receptivity and its experiencing by the followers identified as the miners necessitate a thorough stylistic observation of its poetic and thematic movement. Influence, control or power over the followers have been for long discussed as definitional of the leadership's articulation. However, the incitation or the sources behind the leader's aptitude to seize the influence and vocalize the discourse are

to be articulated. The spontaneous or premeditated nature of the discourse enabling the exercise of the influence over the miner is evaluated so as to allow us to degage the characteristic of an effective discursive leadership model, its variables and influencers.

B. Composition Analysis

1. Overview

In the forest of Vandame, a crowd formed by the growling of three thousand miners, of men, women and children is reunited. Étienne and Rasseneur are there still in quarrel over the election of officers and at an underlying level the who will endorse the unequivocal leadership role of the miners. Étienne takes control of the discourse whereby he exposes first the history of the strike, its origin and the Company's long standing manipulation inciting the miners into perpetuating the struggle to obtain the justice. Étienne had evolved politically refuting his dreams of humanitarian fraternity. Having adopted the dogmatic collectivism under the influence of Pluchart, with the pretense of the scientific, Marxist inspiration, he radicalized his program by considering himself Souvarine's disciple. The protagonist exposes his plan for destroying the government, and the old society for the triumph of justice giving the working class the power and the wealth. The crowd is exalted by starvation giving the orator the delirium of popularity and power. Rasseneur and his calls for moderation are refuted. Étienne uses Bonnemort's confused discourse to his advantage becoming more violent in his incitation for revolt. The crowd becomes more violent in its acclamations.

The particular scene that we purport to analyze with respect to the poetic character of the leadership is considered to be central in the fictional movement as it occupies a pivotal section in the text and a thematically crucial development of the action. In fact, *Germinal* is extended in terms of narration overs seven parts. The fourth

part of the fiction escalates the dramatic tension as it narrates the first month of the strike attesting of the miners' confusion of the social and the political facets of their quest. The miners, initially mobilized for a syndical cause related to the unfairness of their wages as exposed before in the encounter between Maheu and the director of the mine, are influenced into a political rebellion. The conflict thus aggravated due to the coldness of Jaunary, the inflexible Company and the discourse of the "leaders" undertakes escalated drastic levels that were not originally planned for. The crowd extirpates itself from the control of its leader Étienne in prolepsis of its sabotage unorganized acts in the subsequent phases.

2. *The Leaders' Role*

The role of the leaders is facilitated by the miners' naivety compared in a leitmotiv metaphor to the first Christians. The role of the hunger and the starvation create the deliration in the followers' discourse and its unification. Étienne builds his model on that of Pluchart thus understanding and learning a variety of mechanisms as to influencing the crowd, taking control of the discourse and the receptivity of the speech by a group. The different political movements emphasized along with the competing forms of leaders can be detailed as emanating from the discourses Étienne, Rasseneur and Souvarine:

Table 2: Study of Competing Leaders' Profile in *Germinal*

	Étienne Lantier	Rasseneur	Souvarine
Ideological Influence	Pluchart, Karl Marx, the socialist movement, confusion of theories, the capital and the labor, Lassalle and	Pluchart	Bakoumine The theory of destruction The cult of destruction

	Proudhon		
Objective, Quest & Aspiration	The conquest of the land, the dictation of laws to the managers. The equality for all humans and the fairness of wealth sharing. The radical regeneration of the population.)	The amelioration of the miner's working conditions The conservation of the world as is; as miners cannot become the managers; and wealth cannot be shared as an apple would be shared.)	The destruction of the world, the nations and governments, and the eradication of the property rights, the belief in God and the cult
Implementation Methods	International association of the laborer (page 93)	Practical revendications with no politics while envisaging the possible	"Don't bother me with your evolution! Set fire to the four corners of the town, mow down the people, level everything, and when there is nothing more of this rotten world left standing, perhaps a better one will grow up in its place" (Page 94)

C. The Discourse's Fabrication

1. Influential Competing Forces

The presence of a series of external competing forces acting on the personage incites the discourse's fabrication and spurs the act of speech. These forces act on the consciousness of the protagonist who attempts to take a leadership control of the miners. Leadership, the pressuring need to preside in popularity and the urgency of vanquishing at an individual level Chaval form the conscious discursive impulse for Étienne.

a. <u>Other Leaders</u>

Whilst Rasseneur enabled to Étienne to comprehend the social dynamics and the functioning of the Monstous' Companies, a certain conflict arises between the two as a resultant of a divergence of their very political aspirations and ideologies. Rasseneur is possibilist in his approach that privileges patience and rationalism. As he had been the leader of the miners for over thirty years, he accused Étienne into attempting to revolutionize the "coron" and the settlement into catastrophic and dire strike's consequences with the sole aspiration towards popularity and leadership. The two competing leaders are at a strain as Étienne attempts to mingle the political into the social and influence the miners into joining Pluchart's association whereas Rasseneur envisages that nothing but "mess" will inevitably happen out of the strike that is organized by Étienne with the sole aspiration "to fish out a position". (page 155) Though Étienne is not aware of the truthfulness of his real motivation to lead the miners into a strike as sustained by his internal thoughts verbalized by the narrator "and he defended himself from having sought popularity. He knew not even how it had happened, this friendliness of the settlement, the confidence of the miners, the power which he now had over them He was indignant at being accused of wishing to bring everything to confusion out of ambition (page 156). However, his very awareness as to his popularity and the power he has over the miners act as "intoxicators" of his free and rational will. Though his arrival to a position of power and influence is therefore ambiguous in its steps and approach, his intention of perpetuating such a central position and defeating the other competing leadership forms come and emerge in a plurality of consciously devised and premeditatedly plotted discursive strategies.

b. Opponent

Chaval reinforces the quest of the protagonist through his concretization of love tension and the instigation of the passionate triangle. The presence of Catherine in the Crowd motivates Étienne and animates his discourse with the motivation and the ardour of being "applauded in her presence" (page 185). The discourse of Étienne from that moment on embraces a new stance of "terrible" intonation. The radical gradation in the discourse as emphasized by the accumulation of exclamatives "race of men dying down below, from father to son, so that bribes of wine could be given to ministers, and generations of great lords and bourgeois could give feasts or fatten, by their firesides!" (page 186) interro-negatives, "Was it not fearful?" (page 185) The mysticism, the religious and the mythological are deployed as part of the emotional rhetoric that is premeditated since it is destined to attract through its magical influence Catherine. This imaginative audience is in its absence the primary discursive instigator for Étienne thus motivating him into aiming for a supreme leadership position. Étienne directs his anger at Chaval and his jealousy by mobilizing the crowd against him "Do you understand? there are only traitors in the Jean Bart cuttings; you're all traitors!" (page 187)

c. The Unconscious

Whereas Souvarine's anarchist position is another competing political ideology with some syndical ramifications, Soouvarine himself does not seek a leadership position. Though Étienne is closer to Rasseneur in terms of ideological aspirations and diverges mostly in the application method, his collision with this latter is vocalized in "anger", tension and clear power competition. This is merely due to the interest and personal stake that both of these personages have in accessing a leadership position. Not only does Souvarine not show up at Vandame's forest meeting with the miners, he does

not seek a generalized act of speech with the crowd and does not purport to transmit his viewpoint or ideology to others. It is this disinterest in a potential leadership position that unconsciously guide Étienne into an abrupt transformation of his act of speech from a moderate socialist to an anarchist point of view Whereas he was strongly posited against Souvarine's program "Murder and fire, never! It is monstrous, unjust, all the mates would rise and strangle the guilty one!" (page 157); his discourse with the crowd is unconsciously transformed into these very impulses he has inherited from, these images he had listened to that had sought so fiercely in his imagination "labour would demand an account from capital: that impersonal god, unknown to the worker, crouching down somewhere in his mysterious sanctuary, where he sucked the life out of the starvelings who nourished him! They would go down there; they would at last succeed in seeing his face by the gleam of incendiary fires, they would drown him in blood, that filthy swine, that monstrous idol, gorged with human flesh!" (page 186). The association of these transmitted and vocalized images with those of the anarchist Souvarine creates a perceptible echoing and resembling resonance. The words, fire, burning, blood and monstrous that were once repelled in the calmness of Étienne had arisen as a resultant of the hero's willingness to radically separate his speech from that of Rasseneur and adopt a position that would through long enduring savage and instinctive Thanatos images appeal to a crowd eroded in its capacity to think reason, a hungry crowd in grips with its own bestiality.

The origin of such a transformation originates in an unconscious source that can be explicated through the very reaction of Étienne to the earlier conversations of Souvarine. This latter often exposed to Étienne his ideas about the necessity of revolution through the destruction by the fire and the blood of the current system.

Étienne's laughter "in spite of the cold shiver which passed over his flesh" (page 157) and his later adoption of Souvarine's speech in a self-uncontrolled manner can be explicated in his very inherited impulses of alcoholism, criminality and violence. As per the experimental scientific method of Zola, the creation of hereditary traits transmitted from Adélaide Fouque to her descendants Rougon Macquart will act as temperamental tendencies. Though Étienne attempts to control these impulses of which he is aware, his unconscious attraction to Souvarine emerges as an impulsive tendency towards criminality and violence. The images of fire as per Bachelard transliterate the purification through the destruction (Bachelard, 1949). The unconscious imagination also portrays the fire as an internal alcohol that can lead to the flamboyant and the incendiation, the internal consumption of the soul as that of Hoffman[23] through the alcohol that is internal fire. This relationship can lead to an explanation of Étienne's gradual en crescendo transformation during his Plan des Dames discourse. His own words, his growing popularity and the poeticity of the rhetoric act as intoxicating agents that endorse the "alcohol" function leading up to his reverting back to his inherited impulse of violence and fire. In fact, the final resemblance of his discourse to that of Souvarine denotes of Étienne's deliration; a deliration that in fact propagates and expands to contaminate the crowd "Souvarine, if he had cared to come, would have applauded his ideas so far as he recognized them, pleased with his pupil's progress in anarchism and satisfied with the programme, except the article on education, a relic of silly sentimentality, for men needed to be dipped in a bath of holy and salutary ignorance" (page 184)

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[23] Hoffman's complex details in The "Psychanalyse du Feu" the relationship in the unconscious imagination between fire and alcohol

2. *The Manipulation Of The Crowd:*

Étienne's "self" oscillates between the conscious and the unconscious forces resulting into a partially spontaneous discourse. The manipulation of the crowd as organized by Étienne endorses its roots its the "popular" status that he has, the friendliness and the confidence given to him by the miners. This built status is as highlighted before supported by his outsider integration, his intrusion into the new space of Montsou. The discourse that Étienne develops is consciously elaborate in its conjunction of the emotional persuasiveness and the scientific argumentation.

a. The Contextual Space

The choice of the space acts as a dramatic axis enabling the development and structuration of the discourse. The verbalized speech does not exist in the alienation of the context but rather in dissonance or consonance with the space. Étienne is conscious of the crucial importance of immersing the miners into the space's dynamics. He uses the space as a decisive argument in favor of his non-voting for the officers and the election of an escalation of action as opposed to Rasseneur's position. Étienne sustains the primacy of the context as the doubtless discursive agent stipulating that "it is silly to vote in a forest". This statement underlines Étienne's understanding of the discursive strategies and the necessity of taking advantage of the spatial dynamics. For that, he perpetuates a vivid imagery throughout his speech attempting to spill over the savagery and the natural essence of the space on the crowd. The forest appears in Étienne's discourse as synonymous to freedom, liberty, the right to own one's decision, the right to reconcile with the savage and instinctive nature . The semantics' field associated with the context serves as a mean to illustrate the hero's depiction of the miners old submissive status as beasts and slaves. These denominations and the nocturnal reunion

reinforce the miners' conviction in the necessity of change, of unearthing their

subterranean lives, reconciling with the day light. The forest perceived as the open

space contrasting with the seclusion and entrapment of the mine does not deploy the

veins, the galleries and the labyrinths of the subterranean existence. The abundance of

the trees and the vegetation create a resonance for the germination leitmotiv, the vertical

growth and the submergence of the crowd through the fertilizing power of proliferation,

the fertilizing multiplying power of rebellion. Gaining these opposing epistemic

connotations, the forest gains in its ambivalence the reconciliation of the antagonism

between the freedom and the tamed obedience, the power and the submissiveness, the

openness and the seclusion . These antagonistic images are reinforced by the

omnipresence of the darkness and the wind suggesting the change, the imperceptible,

impalpable and unconscious movement with the mystery and the uncontrolled.

The forest, in fact proves prolonging in its in prolepsis illustrative capacity in that it

suggests the unchained rationalism, the reverting back in the sabotage acts to

instinctiveness and impulsiveness. The crowd becomes a folk , an errant unchained and

untamed b9east incapable but of sabotage. Étienne is incapable of controlling the crowd

in the openness of the day light as this diurnal regime is unknown in its language and

discursive capacity.

b. A Dramaturgical Discourse

     Not only does the space assist Étienne in his manipulative disposition and his

capacity to control the crowd, but also the space's "props" act as dramaturgical elements

of the discourse. Étienne discourse does not resemble in its creation and in its

deployment the spontaneity and the fluidity of the other discourses in which he engages.

Étienne's discourse resembles to a "performance", to a role he is presenting in an

attempt to create to align the crowd with his aspirations and his projects. This performance emanates from the presence of competing leadership forms such as Rasseneur and other idle opponents such as Chaval that influence Étienne into utilizing a plethora of discursive strategies using the trunk of the tree as an impromptu stage, the "birds and the beasts" as illustrative tools. The spatial division alludes to the presence of an on the stage and off the stage or back stage dispositions; Rasseneur, Étienne and Maheu's separation from the crowd due to their quarrel illustrates an off the stage or a backstage dynamic with knowledge not shared or possessed by the audience.

This latter is formed out of an individualized image of "women, men and children" constituting it in the number of three thousand colliers. This individualistic presentation prepares for a pluralistic, hyperbolic image with an evocation of the "flood of heads drowned in shadow" (page 181). The crowd presents the follower's figure in our analysis, a figure that acts in convergence but with minimal active participation in the discourse. The image of a crowd that acts as one individual, one in motion and non-static individual is suggested in its merging with the natural element of the storm a metaphorical suggestion of the imminent violent and radical change it is yearning for. All throughout the discourse, the crowd acts though with little autonomy as it is receptive in its reactions. Its act of speech that are unanimously performed are passive reiterations of specific words such as "Justice" or hymn and ritual like rhythmic menaces "kill the traitors" . The crowd is consonance with the indisputable leader's Étienne and is receptive to his performance in that it responds with cries and exclamations when enthusiasm is required "A thunder of cries and exclamations responded to him" (page 182), in silence when the tragic and the tension are to be gradated "A deep silence fell from the starry sky" (page 182) thus showing an

understanding of the subtle nature of the rhetorical interrogative (what do you expect to do to beat the Company?" (page 182), in cries when an in crescendo tone is needed to confirm and reassert the leader's argument "Justice! It is time! Justice!" (page 182). When in doubt or confused, it is the "moon that lit up Étienne as it glided from behind the high branches" that acts as the dramatizing effect attesting of the universal and natural confirmation of the leader's prophecy.

The interplay of light as suggested all throughout the narrative acts in conjunction and in collaboration with the dramaturgical leader's discourse. From the very beginning of the discourse's on set the opposition and the schism existing between the light and the darkness participate in the perpetuation of the leitmotiv metaphor. The crowd is in the back of the coal, the darkness of the misery awaits the salvation of a rescuer that would much like the Christ or an Apostle present it with the light. The diurne and nocturnal regimen of Durant are herein used as specs and mood setting effects. When in default of words, or when words "failed" Étienne, the moon happens to light him up whilst the crowd is still in shadow thus accentuating the leader's halo, supremacy, rightouesness and authenticity. The further continuation of the discourse; however empty from practicality it is, will be automatically accepted and received by the mesmerized audience witnessing the onset of the moon light over it. The world of shadows that was once the Plan-des-Dames is enlightened with the words and the change, the prosperity and the triumph announced by Étienne.

While the choice of the forest as a reunion space was premeditated, the spatial disposition of the crowd and the darkness and light's interplay were not possibly programmed. Étienne does not discern and does not necessarily understand the blind in gradation and escalation of his control and power over the crowd. However, the role of

epistemic primacy as suggested in Étienne's seizing and taking "possession of the crowd at once by jumping on a trunk of a tree" (page 181) attests of an unequivocal importance. He who speaks first and takes conversational control of the discourse is ineluctably better positioned at profiting from the followers' submissiveness. The followers as presented in the crowd's imagery form with the leader an uncontestable romantic relationship necessitating the acted and passionate performance of a lover.

Étienne succeeds in creating and in shaping the rhetorical and stylistic decorum necessary for the construction of cohesiveness and alignment in action with the crowd. Through a combination of para-verbal and verbal cues, Étienne manages the followers' receptivity of his discourse. Following the Systemic Functional Linguistics methodology, we have purported to identify the different dynamic structures that organize Étienne's discourse. The rhetoric, the para-verbal and the verbal discerned under each of these structures allow our exposition of the influential discursive power of the leader's performance:

Table 3: Dramaturgical Discourse Composition

Discursive Element/ Structure	Situation Recap	Exposition of Alternatives	Implementation	Challenges	The New World

Act	"Comrades, since they forbid us to speak…home" (page 181) "and he began a … courage" (page 182)	"It is in these circumstance .. Company? "What … justice"" (page 182)"	"The subsoil, like the soil .. Forest"" (page 183) "First he affirmed that freedom … State"" (page 183"	"We raised our hands …sworn"" (page 185) "We are sure of defeat…to-morrow"" (page 186)"	"return to the primitive commune … harvest" (page 183) "But the miner was no longer a brute … sunny day" (page 186)"
Role	Secretary of the Association	Chief of a band, the apostle, the Christ	The implementer	The rescuer	The prophetic leader
Description	Affectation of a scientific and objective description	"Expressive and emotional discourse filled with images"	Abstract and technical discourse	Emotional with vivid images	Poetic and lyrical
Gesture	"raised his arm with a slow movement " (page 182)	Arms in the air	Elbows in and extended, his thrusts out, his jaw suddenly advanced as if to bite	With one arm, he supported Old Bonnemort	He reconstructed with the other hand
Voice	"his voice was not fierce; …account " (page 182)	Change in voice	heated voice, Exhausted	Silent violent"	he made himself heard
Phraseology & Linguistics	Enumerative clauses in indirect discourse	"From direct discourse with interro-negative to indirect discourse.	Concise clauses Interrogative assertive clauses at the end	Long enumerative clauses	Long sentences
Rhetoric	Minimal poeticism	Enumerative clauses,	Comparisons	-with vivid images	Metaphor of

	present at the beginning through the instigation of overreaching analogy with the forest and its freedom	rhetorical interrogatives		-Semantic field opposition between the miners and the bourgeois - Mythological reference -Metaphor of the capital as impersonal god	germination
Musicality & Rhythm	Slow rhythm	Exclamative, cumulative long clauses"	Average rhythm	Fast and en crescendo	Fast and en crescendo
Crowd	Silent	Semantic field of misery, death and revolt	Delirious	"listened gapingly, feeling disturbed Clamour of the crowd	Voices in tempest
Moon	not illuminating Étienne or the crowd	Fast rhythm	The moon lit Étienne up The crowd is still in shadows	Total Illumination	Pure brightness

Étienne's dynamic structure is supported by an underlying static structure that allows through an alternation of discursive perspectives the forging of a cohesive identity and integration between the leader and his followers. This harmonization is facilitated by the demonization of the "them" the bourgeois and the miners that enables the instigation of a common "story", a common narrative and the subsequent unified "looking to the future".

The below table presents Étienne's discourse as addressed to the crowd and its relationship to the evidenced static and dynamic structure. This latter follows the

situational recap structure, the exposition of alternatives as to the escalation of the strike

or its stoppage, the challenges, the implementation and the new world Étienne proposes

to the crowd.

Table 4: Systemic Functional Linguistic Analysis

	Clause	Static Structure	Dynamic Structure
1	Comrades! comrades!	Forging Us	Recap
2	Comrades, since they forbid us to speak, since they send the police after us as if we were robbers,	Forging Us	Recap
3	we have come to talk here! Here we are free, we are at home. No one can silence us any more than	Forging Us	Recap
4	they can silence the birds and beasts!	Creating Them	Recap
5	At first	Forging Us	Recap
6	he spoke of his dislike to the strike; the miners had not desired it, it was the management which	Forging Us	Recap
7	had provoked it with the new timbering tariff. Then he recalled the first step taken by the delegates	Forging Us	Recap
8	in going to the manager, the bad faith of the directors; and, later on, the second step, the tardy	Creating Them	Recap
9	concession, the ten centimes given up, after the attempt to rob them. Now he showed by figures the	Forging Us	Recap
10	exhaustion of the provident fund, and pointed out the use that had been made of the help sent,	Forging Us	Recap
11	briefly excusing the International, Pluchart and the others, for not being able to do more for them	Forging Us	Recap
12	in the midst of the cares of their conquest of the world. So the situation was getting worse every	Forging Us	Recap
13	day; the Company was giving back certificates and threatening to hire men from Belgium; besides,	Forging Us	Recap
14	it was intimidating the weak, and had forced a certain number of miners to go down again. He	Forging Us	Recap
15	preserved his monotonous voice, as if to insist on the bad news; he said that hunger was victorious,	Forging Us	Recap
16	that hope was dead, and that the struggle had reached the last feverish efforts of courage.	Forging Us	Recap
17	It is in these circumstances, mates, that you have to take a decision to-night. Do you want the	Looking to the Future	Exposition of Alternatives

18	strike to go on? and if so, what do you expect to do to beat the Company?	Looking to the Future	Exposition of Alternatives
19	Could	Looking to the Future	Exposition of Alternatives
20	it be that any were cowardly enough to go back on their word? What! They were to suffer in vain	Looking to the Future	Exposition of Alternatives
21	for a month, and then to go back to the pits, with lowered heads, so that the everlasting	Looking to the Future	Exposition of Alternatives
22	wretchedness might begin over again! Would it not be better to die at once in the effort to destroy	Creating Them	Exposition of Alternatives
23	this tyranny of capital, which was starving the worker? Always to submit to hunger up to the	Creating Them	Exposition of Alternatives
24	moment when hunger will again throw the calmest into revolt, was it not a foolish game which	Creating Them	Exposition of Alternatives
25	could not go on for ever? And he pointed to the exploited miners, bearing alone the disasters of	Creating Them	Exposition of Alternatives
26	every crisis, reduced to go without food as soon as the necessities of competition lowered net prices.	Creating Them	Exposition of Alternatives
27	No, the timbering tariff could not be accepted; it was only a disguised effort to economize on the	Creating Them	Exposition of Alternatives
28	Company's part; they wanted to rob every man of an hour's work a day. It was too much this time;	Creating Them	Exposition of Alternatives
29	the day was coming when the miserable, pushed to extremity, would deal justice.	Looking to the Future	Exposition of Alternatives
30	The wage system is a new form of slavery, he began again, in a more sonorous voice. "The mine	Creating Them	Implementation
31	ought to belong to the miner, as the sea belongs to the fisherman, and the earth to the peasant. Do	Forging Us	Implementation
32	you see? The mine belongs to you, to all of you who, for a century, have paid for it with so much	Forging Us	Implementation
33	blood and misery!"	Creating Them	Implementation
34	The subsoil, like the soil, belonged to the nation: only an odious	Forging Us	Implementation
35	privilege gave the monopoly of it to the Companies; all the more since, at Montsou, the pretended	Creating Them	Implementation
36	legality of the concession was complicated by treaties formerly made with the owners of the old	Creating Them	Implementation
37	fiefs, according to the ancient custom of Hainault. The miners, then, had only to reconquer their	Creating Them	Implementation
38	First, he affirmed that freedom could only be obtained by the destruction of the State.	Looking to the	Implementation

		Future	
39	Then, when the people had obtained possession of the government, reforms would begin: return to	Looking to the Future	New World
40	the primitive commune, substitution of an equal and free family for the moral and oppressive	Looking to the Future	New World
41	family; absolute equality, civil, political, and economic; individual independence guaranteed,	Looking to the Future	New World
42	thanks to the possession of the integral product of the instruments of work; finally, free vocational	Looking to the Future	New World
43	education, paid for by the collectivity. This led to the total reconstruction of the old rotten society;	Looking to the Future	New World
44	he attacked marriage, the right of bequest, he regulated every one's fortune,	Looking to the Future	New World
45	Our turn is come," he broke out for the last time. "Now it is for us to have power and wealth!"	Looking to the Future	New World
46	Mates, you have heard; this is one of our old men, and this is what he has suffered, and what our	Forging us	Recap
47	children will suffer if we don't have done with the robbers and butchers.	Forging us	Recap
48	In a few rapid	Forging us	Recap
49	phrases he went back to the first Maheu. He showed the whole family used up at the mine,	Forging us	Recap
50	devoured by the Company, hungrier than ever after a hundred years of work; and contrasting with	Creating Them	Recap
51	the Maheus he pointed to the big bellies of the directors sweating gold, a whole band of	Creating Them	Recap
52	shareholders, going on for a century like kept women, doing nothing but enjoy with their bodies.	Creating Them	Recap
53	Was it not fearful? a race of men dying down below, from father to son, so that bribes of wine	Creating Them	Recap
54	could be given to ministers, and generations of great lords and bourgeois could give feasts or fatten	Creating Them	Recap
55	by their firesides! He had studied the diseases of the miners. He made them all march past with	Creating Them	Recap
56	their awful details: anaemia, scrofula, black bronchitis, the asthma which chokes, and the	Creating Them	Recap
57	rheumatism which paralyses. These wretches were thrown as food to the engines and penned up	Creating Them	Recap

58	like beasts in the settlements. The great companies absorbed them, regulating their slavery,	Creating Them	Recap
59	threatening to enrol all the workers of the nation, millions of hands, to bring fortune to a thousand	Creating Them	Recap
60	idlers. But the miner was no longer an ignorant brute, crushed within the bowels of the earth. An	Creating Them	Recap
61	army was springing up from the depths of the pits, a harvest of citizens whose seed would germinate	Creating Them	Recap
62	and burst through the earth some sunny day. And they would see then if, after forty years of	Creating Them	Recap
63	service, any one would dare to offer a pension of a hundred and fifty francs to an old man of sixty	Creating Them	Recap
64	who spat out coal and whose legs were swollen with the water from the cuttings. Yes! labour would	Creating Them	New World
65	demand an account from capital: that impersonal god, unknown to the worker, crouching down	Creating Them	New World
66	somewhere in his mysterious sanctuary, where he sucked the life out of the starvelings who	Creating Them	New World
67	nourished him! They would go down there; they would at last succeed in seeing his face by the	Creating Them	New World
68	gleam of incendiary fires, they would drown him in blood, that filthy swine, that monstrous idol,	Creating Them	New World
69	gorged with human flesh!	Creating Them	New World
70	Mates, what is your decision? Do you vote for the strike to go on?	Looking to the Future	New World
71	And what steps do you decide on? We are sure of defeat if cowards go down to-morrow.	Looking to the Future	Challenges
72	Then you decide to call them back to duty and to their sworn word. This is what we could do:	Looking to the Future	Challenges
73	present ourselves at the pits, bring back the traitors by our presence, show the Company that we are	Looking to the Future	Challenges
74	all agreed, and that we are going to die rather than yield.	Forging Us	Challenges
75	And if there are any spies among us, mates, Étienne went on, "let them look out; they're known.	Forging Us	Challenges
76	Yes, I can see Vandame colliers here who have not left their pit."	Forging Us	Challenges
77	Yes! said Étienne, "when your mates are enduring misery for the good of all, it is forbidden to go	Creating Them	Challenges
78	over, like a selfish sneaking coward, to the masters' side. If the strike had been general we should	Creating Them	Challenges
79	have got the best of it long ago. Not a single man at	Creating	Challenges

		Them	
80	Montsou is resting. To accomplish the great stroke, work should be stopped in the entire country,	Creating Them	Challenges
81	at Monsieur Deneulin's as well as here. Do you understand? there are only traitors in the Jean Bart	Creating Them	Challenges
82	cuttings; you're all traitors!"	Creating Them	Challenges
83	Mates! mates! repeated the exhausted Étienne, hoarse with the effort to obtain a moment's silence	Forging Us	Implementation
84	Mates! to-morrow morning at Jean-Bart, is it agreed?	Forging Us	Implementation

It is through these varieties of discursive strategies that Étienne interacts with the crowd positioning himself as the incontestable leader of the moment. The crowd accepts to perpetuate the strike and incite other miners into submitting to its agenda. However, and while Étienne's leadership discourse is highly illustrative of an emerging model, the omnipresence of another interwoven discourse is manifested in the analysis of this particular excerpt (Part IV, Chapter 7) and in the novel in general; that of the narrator.

Chapter X

THE MULTIPLE FIGURES OF LEADERSHIP

The leadership model as applied on Étienne Lantier grasps its force in the fictional essence of the personage. The discourse as emanating from the fictional construct and as pertaining to the construction of the discursive leadership is not solely originated from the social and political construct as supported by the elaboration of the semiological model of the personages, the linguistics and the rhetorical cues; another fictional instance regulates the articulation and the reception of the leader through another discursive level.

As the world of the fiction operates through its own rules, the author is different from the narrator and creates the real instance of writing that exists in the meta-context or the outer space of the fiction. Rarely allowed in[24] the author creates as a surrogate a narrator capable of organizing the fictional universe that is also exterior to the reader. This latter is replaced by a narratee who is stipulated as the other instance capable of dialoguing with the fiction. The autonomy of the protagonist as perceived in the fictional organization that we analyzed is questioned by the omnipresence of another "filter" or mediumtic presence that regulates its development and receptivity. For our analysis of the discursive leadership as articulated and lived through the example of the protagonist Étienne to be authentic, a holistic narratological study is necessary to envisage the intervention, subjectivity and roles established by the fictional instance the narrator and the real instance that is the author. The elucidation and the analysis of the

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[24] The author forms with the narrator a unique instance in the case of the autobiography

discursive methods and strategies used by these fictional and real agents will prove

crucial in the later study of the receptivity of the leader.

A. The Narrator's Strategies

1. The Story Telling Approach

a. <u>The Personages As "Real" Entities</u>

The narrator had chosen to present an ambivalent if realistic portrayal of his

protagonist Étienne, the chosen leader of the miners. In order to appeal to the narratee

and present Étienne as the reconciliatory agent of the dramatic tension and the

challenges he is to encounter, the narrator chose to explicitly cumulate the details as to

his ascendance, his genetically inherited impulses, his tendencies. The creation of a past

with vivid images of insubordination to his manager as well as the in fragments

souvenirs underline the protagonist's interiority. The story telling approach endorsed by

the narrator serves as an influential tool for the transliteration and the echoing of the

"histoire" or history[25] as the author's ideology, his subjective presence and stance for

when it comes to the ideas emphasized in the fiction. The fictional protagonist

transformed into a leader of the miners echoes a de-doubled image of the leader as

figured in the narrator's, and in the author.

The choice of a story telling approach through the utilization of the fictional

instruments create the narratee's affiliation and buy in of a familiar and sympathetic

figure of the leader. This latter is fabricated and constructed through the instigation of

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[25] Barbéris, the trilogie of history

subjective semantic fields accompanying Étienne's introduction from the incipit to the end.

b. The Narrative Structure

As per Henri Mitterand[26], the textual characteristic of *Germinal* lurks in its auto-representative essence whereby the different parts, chapters, sequences and plans are constructed in architectural rigor. In fact, the narrator multiplies the demarcations, the closuring techniques and the poetic tools to create the seven structured universe, with five, six or seven chapters. The most notable symmetric effect is the one created between the incipit and the narrative end whereby the trajectory representation of Étienne, new comer to the Monstou, new arriver in a March night at 3am (Part 1) leaves an hour later at 4am on an April morning, a year later (Part VII). The entire rise to popularity of Étienne, his quick endorsing of a leadership position amongst the miners, his discourse with the bourgeois as represented by Hennebeau, his competing discourses with other external power seekers and his discourse with the miners are all transcribed within these chapters' demarcation. The near symmetry between these two parts achieves a symbolic connotation through the temporal circularity: Little evolution had actually happened; or an almost imperceptible change; the leader achieved quasi nothing. The narration's evolvement into the month of April and 4am – a respective one month and an hour progress – stipulate that some latent inward change had occurred in the very interiority of the miners' minds: An awareness as to their rights, the injustice of their condition.

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[26] H. Mitterand, Le Regard et le Signe, paris, 1987, p.156

In the midst of the grand structural narrative, diverse techniques serve as closing conjunctures; that are mostly dominated by the mythological and the poetic metaphor of the God, devouring the humans, the mine perceived in the narrator's imagination as Minotaure[27]. This mythological image and metaphor has a leitmotiv structuring role serving as an semantic organizer of the narration, accentuating the dramatic effect of the narrative discourse and the persuasive power of the textual message; the underlying ideology or "history"[28] as pertaining to the author Zola. This structuring image is recurring in the narration allowing the alliance between the real and the imaginative and the instigation of a halt or a pause. It is omnipresent in the incipit and the second part as it serves as an hyperbolic framing of the miners' misery. The miners appropriate this misery in the third and the fourth parts of the novel whereby the revolt and the rebellion reach their peak along with the rise in the leadership status of Étienne. The fifth and the sixth parts of *Germinal* attest of the disappearance and the eclipse of the mine's associated metaphor as the pits are sabotaged. The transformation of the dark metaphor of the end node into an optimistic imagery emphasizing the optimistic prophecy of justice as illuminated by Étienne's internal monologue "The sated and crouching god would at once get his death-blow, the monstrous idol hidden in the depths of his sanctuary, in that unknown distance where poor wretches fed him with their flesh without ever having seen him" (page 342)

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[27] The Minotaure is a figure of a monster that is half a bull and half a human devouring in the greek mythology seven young girls and boys every year.

[28] Reference to the historical trilogy of Barbéris should be made to understand *history* as the presentation of the ideological perspective of the author through a variety of techniques.

c. <u>The Narrative Dramatization</u>

The culmination of the prolepsis images accentuates the dramatization and the creation of a mingling of narrative chains transcending the superiority of the narrator's perspective. These imperceptible narrative points are instrumental to the narrator's fictional organization as they suggest and prepare in crescendo for the dramatic effect of the "event". For instance, the strangulation of Cécile by Bonnemort in Part V is suggested in the uneaseness with which the Hennebeaus perceive during their visit to the Maheus the old man. Also, Rasseneur's warning to Étienne as to the imminent fall of his popularity and his loss of power and control over the miners prepares for Étienne's demise post-the strike's fall out. Though Bonnemort is the ultimate prophetic voice highlighting in the pivotal chapter 7 of Part IV the reiterative nature of the strikes, their resemblance and their leading to the same dire consequences, his confused speech and inability to vocalize in strength and in rhetoric his message gives Étienne the opportunity to use the old man as another persuasive instrument of his discourse.

Between the light and the darkness, the deepness and the surface, the vertical and the horizontal, the human and the bestial, the protagonist, the hero allows the elaboration of a semiotic description[29] that gives to the narrator the unequivocal power for dramatizing the fiction, creating the storytelling suspense and evaluating the personages thus transforming his simple narrator status into a primary discursive status.

In fact, the interplay of oppositions is allowed by the abundance of imaginative colors that support the alternation and the figurativeness of the diurnal and nocturnal

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[29] G. Genette, Figure III, Seuil, coll, Poétique, 1972

regimes[30]. The accentuation of the tragic traits and the creation of contextual tension are elaborated through the colors that add the visual dramatization to the first level textual discourse. To the darkness suggested in the incipit, the coal, the expectorate of Bonnemort, the furnaces as well as the descendence into the subterranean world corroborate to create an inferno resonance. The blackness is relayed by a contrasting whiteness of the snow suggesting the perpetuation of the strike. The blood shed and the red illustrates the tragic and the fatal of the revolution.

Also, the mythological intertextuality is used as an expressive strategy through an image assimilation of the slow miners' descent into the pit, the heatedness of the subterranean space and its closure into the mythological hell of Tartarus. The presence of Tartaret just below the surface of the Vandame Forest, reunion space of the miners with Étienne and Rasseneur, symbolically suggest the unearthing of the miners' enslavement to the bourgeois. The vertical dynamism is also echoed through the presence of a horizontal dimension. Zola had striven to document himself precisely on the special details; however the plans that he constructs of the Montsou region, the plurality of parallel in space pits, and parallel in space miners' settlement and bourgois' residence suggest a premeditated geometry that the narrator emphasizes in an attempt to further dramatize the message. Linear dispositions in the geometry is highlighted, the settlement line, the Marchiennes line, the subterrean galleries' line, and the canal of the Scarpe's line. This latter has a special invested symbolic and dramatic connotations constituting for Étienne an abridged version of the mining reality. This canal, with its geometrically horizontal water flow connects the Voreux mine to Marchienne thus

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[30] Gilbert Durant

operating the virtual natural link between the world of the miners and the world of the bourgeois. As a result of the sabotage, the canal reflects the miners' revolt; the collapse of the subterranean galleries result in its disappearance as an allegorical symbol of the change. The horizontal labyrinth created through the mingling of the "veins" in the subterrenan Voreux also suggests the complexity of the topography and the charged blood of revolution that will unearth itself into a promising revolution.

B. The Other Invisible Leader

The subjective evaluation and the ideological framing of the social question is permitted through the narrator who whilst not allowed the direct discursiveness manages through a plethora of techniques of transmitting the author's ideological perspective; that is the history as per Barbéris method. The variety of manipulative methods used by the narrator can be decoded through the narratological analysis of *Germinal* and more particularly of the previously analyzed Part IV, Chapter 7.

1. *The Omniscient Narrator*

The narrator endorses in the fiction a first and primary instance that can be depicted as a form of epistemic primacy. In fact, the narrator gains interactional and conversational power with the narratee by presiding all forms of discourse; so when Étienne seizes the opportunity of going first and jumps on a trunk to take control of the discourse in Part 4 Chapter 7, he is in fact preceeded in advantage by the narrator who has the unequivocal fictional control and therefore the outer lens of the narrative control.

The epistemic primacy as applied to the fiction gains in uniqueness through the total separation of the narrative voice from the internal diegetic. The narration's level is transliterated through the hetero-diegetic[31] stance that *Germinal's* narrator has towards the fictional construction. This separation of the narrator and his autonomy vis a vis the fiction emphasize his ability to critically "receive" the discourse and "transmit" it in another discursive leadership instance to the narratee, that is the potential follower. Being the sole narrator at a first level in relation to the fiction, the extra-diegetic position emphasizes the uncontested primacy of narration at a singular simple level.

Germinal's narrator is omniscient in his fictional stand. He has complete control and knowledge over the fictional construction and essence. The zero focalization mode that is predominant in the novel does not limit the perceptual field to any of the personages perspective of one of the personages. We limit our interest to the subjective stance that s allowed by the omniscience of the narrator; it is this omniscience that enables the narrator to instigate pauses, comment and propagate his discourse.

The restriction of the visual perspective to one of the personages is mostly manifested when a "scene" is proposed. Such is the case in the critical leadership moments throughout which Étienne succeeds into seizing a leadership position. In contradiction, when Étienne becomes isolated in his leadership position in Part VI as most of the miners repudiate him for the non-concretization of the promised miracles and the non-finalization of their quest. He begins to discern his true motivation separating him from the bestiality and instinctiveness of the crowd's manifestation and sabotage acts. The narratological perspective dissociates itself from Étienne who

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[31] Gerard Genette, Figure III

becomes a sole witness of the action. The narrator gains in power and prevalence over the fictional narrative organization thus transforming the events into closing transitory chapters preparing for the narrative dilution of the drama and the "lessons learnt" as presented in the revisionism of chapter 7.

2. *The Sequential Organization*

The entire novel's structure acts in repercussion of the narrator's discursive strategy in vocalization of the author's underlying ideology so much that it reinforces the narrator in his striven for leadership position. In fact, Zola had purported an emphasis on the dichotomy between the different social classes. The opposition existing between the capital and the travail, the universe that is in antagonism and in seizure multiplies the mirroring reflections and the alternation between the visit of the Maheus to the Grégoires in (Part II, Chapter 1) is symmetrically opposed to the visit of the Hennbeau to the Maheus (Part II, Chapter III). All the same, we notice that Part I , III and VI are focalized on the miners' world with no inside interiority of the bourgeois world. The beginning of Part II, IV and VII commences with an anchoring debut in the bourgeois universe.

Table 5: Narrative Structure in *Germinal*

Part	Beginning of Narrative	Event
I	Miners	• Descriptive introduction
II	Bourgeois	• Maheude visiting the bourgeois family • The bourgeois doing a tour across the settlement

III	Miners	• Strike
IV	Bourgeois	• Miners' delegation meeting with Hennebeau • Vandame Forest Meeting
V	Bourgeois	• Cécile's strangulation
VI	Miners	• Sabotage acts of the pits by the miners
VII	Bourgeois	• Sabotage of the mine by Souvarine

The contrast between both universes and the difficulty of simultaneous coexistence or symbiosis of both creates this disparity in the spatial organization of the fiction. When these two universes collide, a collision results as manifested in the sabotage acts of the miners in Part V whereby the actions of the crowd turn into a paroxysm as they leave their space and invade the bourgeois' universe. The dramatic intensity is prepared in prolepsis. Cécile, daughter of the Grégoires is late to wake up in the second part when the Maheude is begging for help and is late to leave the Maheu's residence thus getting strangled in a folly access by Bonnemort. We can thus conclude that the narrator's conscious creation of structural narratives stem from a premeditated and calculated ideological stance emphasizing the presence of another discursive lens impacting the leadership's receptivity and contrast.

3. *The Critical Narrator*

The narrator allows himself a direct criticism of the fiction through an imperceptible presentation of his own viewpoints in the narration. The subjectivity of the narrator in transcribing the fictional events is reflected in the explicit commentaries,

evaluative descriptions but also in the narratological transcription of the leader's discourse

a. The Description

Étienne is the interpreting agent of the mine and the pretext of the fictional deployment. However, he is not the interpreter and the evaluator of the sociopolitical elements, is the narrator who uses figuratively creates the space, the colors, the symbolism and the suggestive power of the description. The plura as this role is endorsed by the narrator,

The images of drama emerge as a priority from the emphasis on the oppositions' interplay. The narrative topography of the landscape creates as highlighted in the map below the fields of tensions through the horizontal and the vertical movements. If we are to analyze the connotations of Étienne's leadership model as per the narratological perspective, the leader who is Étienne endorses a decisive position occupies most of the discursive configurations at the level of figurative isotopies as well as the thematic ones. Étienne is an investment's factor who is but a catalyzer of the textual production through his discourse. Though he occupies a central position in the structural narrative, his quest in terms of finality is associated with Catherine as an object of love, an object that when deteriorated leads ineffably to his departure. The structuring of the opposing symbols create through rhetoric, discourse and the metaphors the illusion of a leadership position given to Étienne. The crowd is formed in convergence to his figure.

However, and as sustained by Georges Mary[32], Étienne is not a subject or a hero, his leadership position in the narrative is not owed to his personal competency, his knowledge or his capability of "doing". It stems from his particular position in the interpretation field, his stranger status. It is this status that enables the development of the symbolic structures and the elaboration of differences. As Étienne appears from the darkness, the color dramatization becomes a poignant technique in the subjacent elaboration of the lens through which Étienne is perceived.

The narrative structure consciously emphasizes the drama through the descriptions that serve in an evaluative stance of the narrator's position in the fiction. The distinction existing between Étienne and the narrator enables the identification of the power status between these two fictional instances. The narrator is not only the creator and the elicitor of the fiction but presides over his personages. The incipit that is in medias res initiates the drama through the perspective of Étienne. However, the narrator does not limit his perspective to that of the protagonist but solely use him as the intruding pretext eye in the discovery of Montsou, the settlement and the mining world. The narrative pauses are plural in Part I as Étienne is introduced into the mine. The anchorage of such a description as the central and pivotal object of most clauses "he watched the cables moving in the air, more than thirty metres of steel ribbon, which flew up into the pit-frame where they passed over pulleys to descend perpendicularly into the shaft, where they were attached to the cages. An iron frame, like the high scaffolding of a belfry, supported the pulleys. It was like the gliding of a bird, noiseless, without a jar, this rapid flight, the continual come and go of a thread of enormous

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[32] Georges Mary, Le Voreux dans *Germinal* : La Dynamique d'un Lieu, In: Littérature, N°53, 1984. Le lieu / La scène. pp. 104-118.

weight, capable of lifting twelve thousand kilograms at the rate of ten metres a second" (page 22) The first part extends in geometrical and precise description that uses the qualified protagonist of Étienne, perceptual or communicative verbs, space and object details. The rhythm of the first two parts is slow with long descriptive pauses that create an anachronous sense in the narration.

However, and as Étienne's capacity to lead, control and influence the miners into organizing their first strike increases, the narrative rhythm is accelerated. The reiterative style is used so as to indicate the passage of time and Étienne's integration into the mining world "And days followed days, until weeks and months had slipped by. Now, like his mates, he got up at three o'clock, drank his coffee, and carried off the double slice of bread and butter" (page 90)

This "friendliness" and "popularity" that happened spontaneously in accordance to Étienne are suggested in the immersive narrative style that departs from objective descriptions to evaluative descriptions that are concise in lengths but powerful in their metaphorical impact and colorfulness. Certain "scenes" are still privileged in the subsequent parts illustrating important and pivotal events or reunions such as the meeting with Hennebeau in Part 4 that is described in its original speed rhythmed by narrative pauses and analysis and the forest meeting in Part 4 chapter 7 alluding to Étienne's strengthened and consolidated leadership position and the agreed upon decision to perpetuate the strike and undertake radical actions towards the miners who are "traitors" and elect to go to the pits.

It is notable that besides these few scenes painted with great detailed and supplemented with pauses, ellipsis and summaries are privileged in the subsequent

parts of the novel. Part 4 and Part 5 show a general acceleration in the narrative speed and rhythm and a privileging of summaries suggesting the fast actions, the gradation in the measures undertaken by the miners later leading up to the paroxysm of the drama, the epitome of its outcome: The act of sabotage in Part V.

The slower rhythm of action in Part VI emanates from the post-revisionism of the sabotage's act and the decline in Étienne's leadership influence. The consecutive death of Alzire, victim of starvation and the martyr victims Maheu, la Brûlé and la Mouquette individualizes the ambivalent stance of the narrator who through the multiplication of dramatic images attests of his ideological sympathy for the miners' cause.

b. The Discourse's Evaluation

The narrator's control of the discourse reflects his distancing technique from the discursive strategies endorsed by the leader. Gérard Genette details in *Figures III*[33] the notions of narrative modes whereby the events' narration can be transcribed objectively with minimal distance through the direct discourse or subjectively with maximal distance in an indirect discourse. The alternation existing between these two different type of discourses creates the ongoing intervention of the narrator and the outer lens, or medium /intermediary existing between the narratee and the fictional leader.

It is noticed in the narrative's construction that discourse is built on the communicative exchange organized between an emerging leadership figure, competing

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[33] (Genette, 1972)

leadership figures and followers. The reunion between the Delegation and the

Hennebeau in Part IV as well as the rapid interaction between Deneulin and Étienne in

Part VI illustrate direct acts of speech made by Étienne. However, the narrator indulges

in an indirect transcription of Étienne discourse this distancing himself from the

fictional leader's image and showing a certain evaluative divergence in relation to him.

The analysis of the utterances, the acts of speech and the lines of speech as pertaining to

Étienne Lantier in his conversational/interactional analysis with the Maheus as

previously analyzed are radically different if we are to differentiate between the directly

uttered act and lines of speech by Étienne and those indirectly rephrased and

subjectively reported by the narrator.

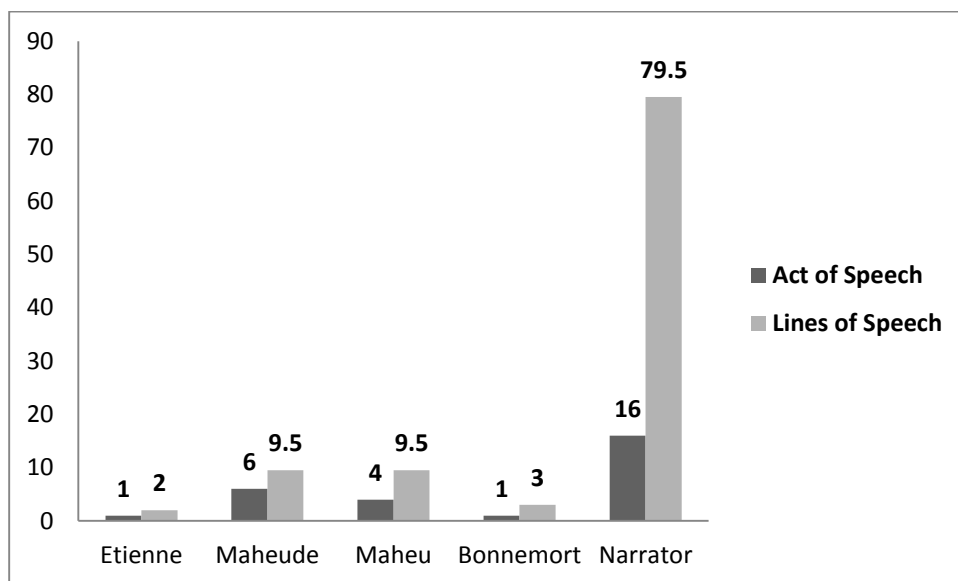Figure 9: Conversational/Interactional Analysis in *Germinal*

Whereas our earlier analysis lead to an unequivocal conversational control and

interactional power residing at the locus of Étienne reinforcing him in the gradually

obtained leadership position, accounting for subjectivity and the narrator's control and

of the protagonist's speech create the discursive imbalance highlighted above. In fact,

the narrator controlled most of the narrated lines of speech with 16 acts of speech whereas Étienne's directly reported utterances are respectively limited to 2 and 1 showing a limited direction intervention and a marginal importance that mirrors that of Bonnemort.

This narrative strategy is once again used in the discourse of the Vandame forest between Étienne, Rasseneur and the three thousand miners. Effectively, the total lines of speech through direct discourse of Étienne were 32 whereas the narrated in the free indirect discourse totaled 62. The indirectly transcribed discourse shows the communicative discursive traits of Étienne in terms of para-verbal, intonation and rhythm providing commentaries on the speech such as "he was terrible, never had he spoken so violently" (page 185)

By reporting in a dissonant indirect discourse and in epistemic primacy as reflected in the extra-diegetic narrative level the leadership model portrayed by Étienne, the narrator does not only evaluate the protagonist but also engages in exposing the discursive strategies used by Étienne leading to his manipulation of the crowd whose credulity is also highlighted. The logical in gradation steps used by the narrator purport to decode the leader's strategies by drawing the narratee's attention to the logical sequence of the discourse and the persuasiveness of the rhetoric. The initial phase targeting the scientific like intonation of Étienne, his documental account of the status quo followed by the social necessity of having the justice served by boldly presenting the opponents' monstrosity, his political views and the future reform. The anaphoric repetition of "justice" (page 182, 183, 184) serves as structuring logic of the discourse creating direct and powerful images.

Not only does the narrator dissect the logical discursive strategies of Étienne in his quest for leadership, he also shows his great familiarity with his protagonist as well as the forming crowd. Étienne's weaknesses are exposed by attesting of his lack of volubility as "he had not Rasseneur's easy flowing abundance. Words often failed him" (page 183) This affinity that the narrator has with the leader Étienne is initiated with the incipit as the protagonist meets for the first Bonnemort. The narration transforms itself into a form of "stream of consciousness", and a psycho-novel mingling through the use of free indirect discourse the thoughts of Étienne with his acts of speech with Bonnemort and the thoughts of the narrator. The demarcation and the frontiers between these act of speeches are blurred as the symmetric mirroring effect is used. (Part I, Chapter 1) Étienne narrated his vain wanderings of the past week: must one, then, die of hunger? Soon the roads would be full of beggars. (Page 9) SICKNESS

For that, the narrator attempts to decode the reason and the source of the influence Étienne had on his followers. A combination of para-verbal gestures, intonation, voice as well as a deployment of an "abstract" language are emphasized as contributors to Étienne's discursive success. On the other hand, the narrator does not hesitate to ironize Étienne showing his willingness to take advantage of the crowd's limited knowledge as he "lost himself in the difficulties of the special regulations concerning mines" (page 183)

In fact, it is the narrator who is capable of critically gauging the relationship existing between the formed crowd in delirium and Étienne aspiring not only for popularity that proves "intoxicating" (page 184) but also for his hidden ultimate quest Catherine as evidenced in "the idea that Catherine must be there had roused a new ardour within him" (page 185). The crowd's actions lead to the maximal subjective

interventions from the narrator who willingly distances himself from Étienne the fallen leader. The gap existing in the very semantical comprehension and the decoding of the meaning, the conversational discourse emanates due to the combination of abstract and technical notions interwoven with the rhetoric and the space's poetic.

The crowd is vulnerable to the discourse due primarily to its deprivation of the basic needs of food, status and security. While in quest of mere justice and fairness that pertain to syndicalist demands, the crowd is led to adopt a revolutionary political program appealing to its need of avenging the years of enslavement, the need to dominate and become "masters". These promises exposed in a discourse that multiplies the technical, the abstract and the poetic achieve to create a far reaching effect on a crowd already in delirium, a crowd that understands the vehemence of the gesture and the violence of the voice, some highly resonating words such as "justice" but get lost in the overall language as "many obscure phrases had escaped them" (page 184);

The circularity or the hermeneutic nature of the discourse that acts with no semantic evolution from the part of the followers but rather with a fixation over the specific semantic field pertaining to anarchism. The incipit narrating the encounter between Étienne and Bonnemort exposes the mirroring isotopic nature of the discourse that echoes the radical clause " But if one had bread. - True, if one had bread" (page 9) a or a confirmative reiteration of the theme ""Anyhow, when one has got enough to eat!" murmered Étienne again. "That is what I say. As long as one has bread to eat one can live." (page 12). This isotopic in mirroring discourse is repeated in its form in the Vandame reunion as the crowd repeats the theme or the rheme of the Étienne's speech.

This automatic almost passive followership is due to the elongated nature of discourse that conducts itself in phasal progression unconsciously captivating the crowd into the mystical and the abstract and the dreams of the unknown. The crowd formed trusts Étienne and in this trust lurks a confidence and acceptability of his speech's elaboration and his attribution of sole epistemic primacy. The highly expressionist and emotionally charged with exclamatives and interro-negative discourse transform the almost monologue into a conversation alluding to a fake distributive interaction from the part of the crowd.

The power of the appealing and enduring images presented and the confidence that Étienne puts in his speech. Though the crowd is at first presented as passive, its growing delirium and starvation guide it into a fixation on the violent and instinctive facets of the leader's discourse. As the rhetoric and images' sensitize the miners into an obsessive yearn to "kill"

CHAPTER XI

BETWEEN THE FICTIONAL AND THE BUSINESS LEADERSHIP MODEL

A. Introduction

It is notable that the models above elaborated explicate the implications and the interrelatedness of the leadership discourse in negotiated contests with competing leadership figures. However, the capacity of the leader to initiate the discourse, to vocalize it, to take its reign cannot be evaluated in the discourse itself or its relatedness with other textual forms but rather with a reverting back to the psychology. Whereas discursiveness assists in the implementation of the interrelatedness of the leader/follower relationship, the effectiveness of such discourse stems from complex relationship that are to be analyzed. The study of the finality of Étienne's discourse ineffective can assist in our identification of the model's impairment reasons. Our analysis of the fictional discursive leadership model as interrelated with the psychological one can help us plot a modal illustrative relationship between the different leadership dimensions.

B. Discursive Leadership Finality

The effectiveness of the leadership model emphasized in the fiction though the simultaneous instances of protagonist that is Étienne and the social contract organizer that is the narrator. The quest of Étienne and the accomplishment the concretization of his desired finality fail. The act of sabotage of the crowd goes uncontrolled by Étienne who is submerged with the bestiality, and the violence leading to the multiplication of chaos and disorder. The final departure of Étienne as subsequent

to Catherine's death and his final demise is caused by the narrative necessity of reinstating the status quo of the pre Étienne introduction to the fiction. The reasons behind the partial ineffectiveness of Étienne's discursive strategies leading up to his final demise can be evaluated in the plotting of his speech dynamic structure and its relationship with the phases (Reference to the Summary Clause Table should be made):

Table 6: The Speech Dynamic Structure

Static Structure	Phase 1: Forging Us	Phase 2: Creating Them	Phase 3: Looking to the Future
Situation Recap	1, 2, 3, 5, 6, 7, 9, 10, 11,12, 13, 14, 15, 16,46, 47, 48, 49	4,8,50,51,52,53,54,55, 56,57,58,59,60,61,62,6 3	
Exposition of Alternatives		22,24,24,25,26,27,28	17,18,19,20,21, 29
Implementation	31, 32, 34, 83, 84	30,33,35,36,37	38
Challenges	74, 75, 76	77,78,79,80,81,82	71,72,73
The New World		64,65,66,67,68,69	39,40,41,42,43, 44,45,70

The table above highlights a very important evidence that can help the narratee and the reader make sense of Étienne's failure to lead the crowd in Part VI and the typical discursive leadership's self-impairment predicament. While Étienne succeeds into dominating the discourse through epistemic primacy, he fails to imbalance his discursive investment into the dynamic structure that is the most effective into concretizing the sought actions. The "forging of us", that is the "us" as a cohesive, well integrated group is not well invested in for when it comes to the exposition of alternatives and the new world. Étienne asks the crowd, but does not await an answer; he relegates for the crowd a simple "audience" status thus separating his instance "I" from that of the miners "you". At the expense of the cohesiveness and the unanimity

over the real purpose, motivation and the vision, a heavy rhetorical investment is made in the creation of the "them" so much that the crowd directs its action at the absolution of the "them" for the concretization of its sought future. The rhetorical discourse and the abstraction in the semantics as well as the dramatization of the space are contextually powerful in that they create instant but short term elicitors. The presence of a lens, a camera, a narrator or another absent from the moment or the plot scene can act as objectifying mediums that de-dramatize the leader's performance and deconstruct in an indirect and subjective discourse his speech.

Furthermore, the novel or the narration as stipulated by Greimas is elaborated in the form of actantial model that are the subject or the protagonist, the object or the quest of the subject, the opponent, the "adjuvant", the "destinateur" and the "destinataire". Whilst Greimas sustains the omnipresence of a unified actantial model at the fictional level, we attempt to analyze the origin of the ineffectiveness or the non-concretization of the leadership agenda as sustained by Étienne the protagonist. A certain differential gap exists between the manifested to the crowd narrative level and the implicitly available narrative structure. The differential inter-subjectivity existing between both the schemas as revolving around the protagonist creates the gap in the concretization of the real quest. The individual leader's agenda as moved by the inspirational origin or source is assumed to be aligned to that of the crowd. However, the leakage in the effectiveness of the discursive leadership occurs due to the natural misalignment that is bound to occur between an individual and a crowd.

In fact, the individual as represented by Étienne the imminent leadership figure can through the discourse mask the unconscious impulses and the tendencies he inherited from. His interiority as defined by these impulses and his nurtured aspirations

to popularity and influence create the dyadic oscillation between the psychological and the discursive modalities. His leadership embodied and focalized at the unique individual level is impaired in its capacity to embrace the "whole" of the crowd, whereas the plurality of this latter representing the followers creates in the diversity of each member's aspiration the equilibrium position the aimed for quest and motivation.

The main misalignment focal points in the schema lies in the origin or the source of the quest as incarnated by the addresser. The real underlying instigator of Étienne's quest and his perpetuation of commitment to the miners' cause stem from the presence of Catherine, his love interest. Chaval as the underlying opponent of Étienne represents the dramaturgical tension, the obstacle impairing Étienne from his object of quest.

The circularity of Étienne's quest illustrates the hermeneutics of his constellation. Catherine is not only the instigator or the source of the protagonist's quest but also Étienne's finality and quest. Catherine's eyes and the need to rescue her from the wretchedness, from Chaval and the need to follow her back to the mine create the leader's unspoken or non-verbalized quest. The death of the strike does not stop Étienne at the end from following back to the mine, Catherine. This latter early waking up like in the first part to the mine post-Maheu's death is closely followed by an unconscious almost in shadow pursuit by Étienne. The elimination of Chaval is permitted through the sabotage act of Souvarine. Étienne is Catherine's conqueror. Though this union is ephemeral, the realization of the quest is still achieved.

An important characteristic can be evidenced out of the dichotomy existing between the leader's actantial model and the crowd's actantial model. The first is the

instigator through epistemic primacy of the act of speech through an oscillation between the verbal and the para-verbal. The source of the act of speech seems to be aligned with the quest thus highlighting the heteronomy and the ephemeral model of leadership. Étienne revolves around the "I" though in the source of inspiration and in the quest for it. A more powerful leadership model that would materialize into effectiveness and would dilute the impact of the external effectiveness as perceived by the narrator or the framing medium is the one that would create tension and real evolution and progress of the protagonist who is the leader towards a non-circular finality.
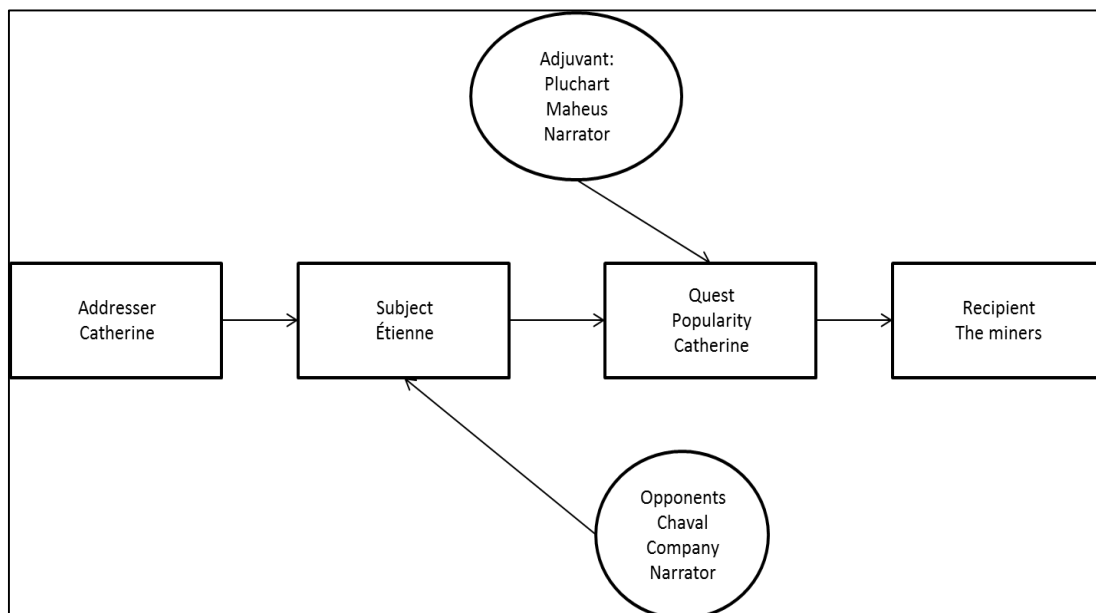

Figure 10: Étienne Actantial Model

The crowd interprets Étienne's actantial model as different and forges a resembling model for itself:
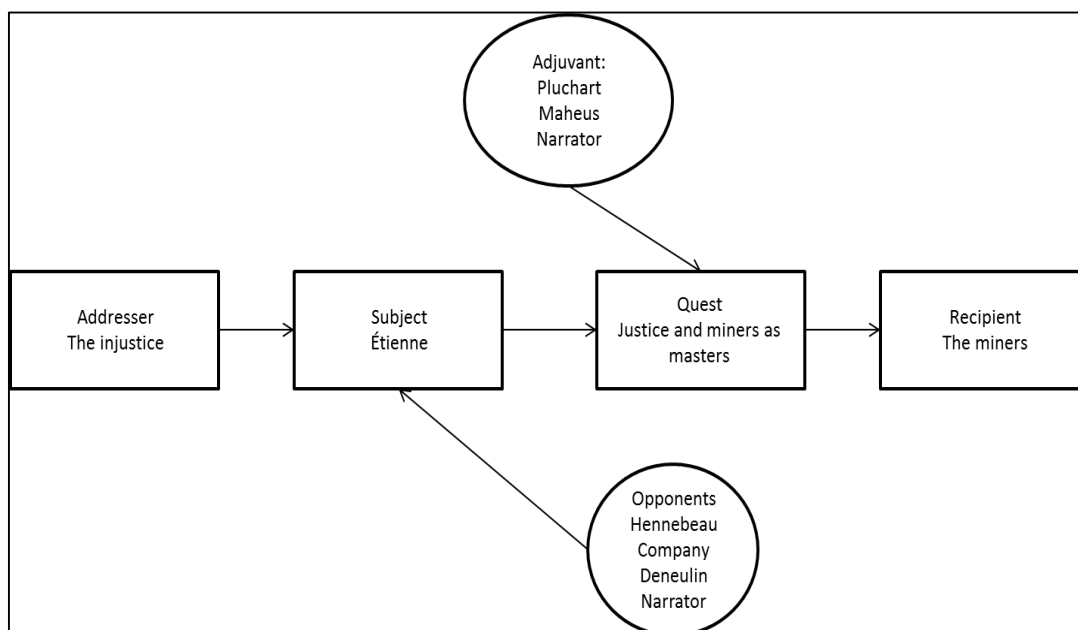
Figure 11: The Crowd's Actantial Model

In fact, the gap existing between both the actantial models temporarily filled and disguised by the rhetoric as associated to the dramaturgy is decoded by the narrator who is the uncontestable applicator of the successful discursive leadership model. Étienne's success can be explicated by his adoption of textual discursive strategies, the already acquired linguistic competencies ad the discourse's poetics that render the leadership far reaching and controlling but only in its conditional context and temporality.

C. The Medium As The Uncontested Leader In Discourse

In order to study the role of the medium that is the narrator, we have illustrated the functioning of the different fictional instances in *Germinal* as clarified in the figure below. The present discursive leadership as portrayed by Étienne emphasizes the prominent role of the narrator into enabling the multiplication of the leadership models.

This latter acts as a lens, through which the positive or negative commentate and persuasive strategies, distort or support the first level of leadership. The discursiveness of the leadership construct allows for the infiltration of subjectivity. The omnipresence of Crowd 1 enables the resonance and the orchestration, the reflection of Crowd 2 that is the narratee and the reader as present in the meta-textual world in the hypertext of reality. The divergence between these two crowds' illustrates the disparity in leadership receptivity. The first leader's implicit and manifested thematic schema, his use of rhetoric, discursive strategies in terms of conversational control, interactional dominance and contextual consonance are presented as elaborate, premeditated and manipulative strategies by the narrator who attempts to take control of the narrative through his storytelling approach. Étienne's strategies can manipulate the Crowd 1 but can be decoded at a second and a third discursive lens level due to the natural distancing characteristics and the divergence of the spatial context.

It is the narrator who emphasizes through subjective comments and narrative pauses Étienne's failure as a leader. This failure is suggested first in prolepsis through the narrator's recurring highlighting of Étienne's ignorance as to the political question and his being "exhausted" by the crowd (page 188). The semantic in echo connection resonating in common between Étienne's rise to a leadership status and his later failure of controlling the crowd is enabled through the very past participle base of "intoxicated". Étienne was described as "enjoying the intoxication of his popularity" (page 184) and is at a later stage denounced as "becoming intoxicated and carried away by this hot fever of revenge" (page 216).

By maintaining the narratological contract, the social contract existing with the narratee, the narrator succeeds into circulating what the fiction fails in conveying

through the effect of authenticity accentuated by the story telling approach, the privileged narrative structure and the fictional dramatization. By defending an extra-diegetic – outer frame as highlighted below – level and an hetero-diegetic relation to the fiction, the narrator succeeds into fulfilling his quest that is the presentation and the circulation of Zola's ideology for when it comes to the working class. The narrator transmits the nuanced vision of the intrigue showing through the bestial metaphor of the crowd the risks of an uncontrolled labor to the bourgeois, and through the drama the urgent necessity of actionable change. The successful receptivity of the novel of *Germinal* attests of the unequivocal effectiveness of the leadership model as applied by the narrator utilizing the fiction as his primary discursive strategy.
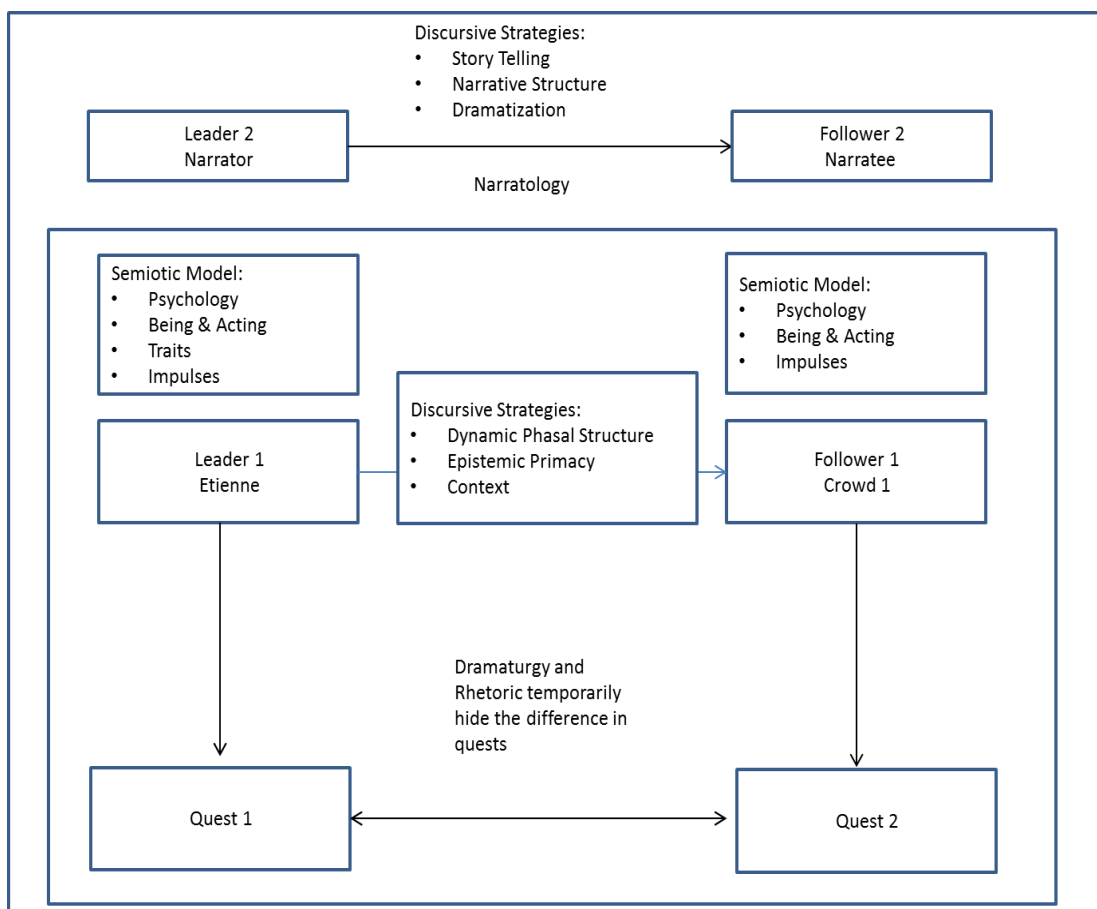
Figure 12: The Discursive Leadership Model

Much like Étienne, the business leader maintains with his followers a discursive relationship that vehicles through a plurality of strategies a to be transmitted act. In an organization, discursive leadership occurs spontaneously and in immediate interactional and conversational control. The framing and understanding of such discursive relationships emerges as a resultant of medium-tic presence.

CHAPTER XII

CONSTRUCTING THE LEADERSHIP MODEL

The interrelationship existing between the different participating elements in our decoding of the effective discursive leadership model can be traced in a formulaic schema that can emphasize the interdependencies existing between the different constituencies of the leader. In fact, and as we proved, leadership is constituted and shaped in a mingling of bits and pieces facets that create a certain whole sometime non-comprehended model. Discursive leadership can help explicate on its own a partial aspect of the leadership's effectiveness but does expose the whole integrality of the leader's influence and control.

A. The Formulaic Method

1. The Influence

We posit based on our analysis the leader's influence to be a function of the leader's characteristics as modified by the relationship with the followers and the outside contextual temporality in a y=ax+b form whereby x posits the leader's characteristics in terms of past, biography, personality, traits, being and doing as grasped by the semiotic narratological model. The *a* modifies the x and denotes the very modifier of the leader's *"I"* permitting the followers' infiltration and the accounting for the manipulative strategies endorsed by the leader. The Y intercept denotes the outside's influential ambiance in terms of context with its descriptive, symbolic and distributive power and the temporality. The equation thus postulated can be modelled as such:

$$Y = AX + B$$

1. $I = DC*LS + CT$

Whereby I is Influence, DC is Discursive Contract, LS is Leadership Semiotics and C is Contextual Temporality. This equation is proper for the measurement and the quantification of the leader's influence not accounting for the actual effectiveness of such influence. The latter effectiveness can be accounted for in the study of the interaction with the followers.

In elaborating and deconstructing further the constituencies of each of the elements, we decode the following:

2. $DC = DR * IN$

Whereby DC is Discursive contract , DR is Dramaturgy, IN is Integration

The discursive contract is a product of the dramaturgical strategies as deployed by the leader and the integration between the leader and the followers.. The discursive contract instigates the promise as vocalized in actions, in gestures and in intonation as coined by the leader. It follows from that the following relationship:

1 and 2 : $DC = (I - CT)/LS$ and

1 and 2 : $DR * IN = (1 - CT)/LS$

As the leader's in terms of semiotic influence becomes more important, there is less need for dramaturgy and manipulation. These are latter are "props" and additional multipliers used to magnify a potentially minimal in importance "I" or self.

. The Dramaturgy

$DR = ST + RH + PV$

Whereby ST is Storytelling, RH is the rhetoric and PV is the para-verbal. The dramaturgical endorses a key role in the persuasiveness of the discourse . The storytelling approach as amplified by the verbal rhetoric and the para-verbal, the gestures assist in the creation of dramaturgy.

As emphasized in the systemic functional linguistic model, the dynamic and fluid relationship between the leader and the followers can be studied in the integration through the quantification of the logical linguistic flow of the Forging Us, Creating Them and Looking to the Future phases.

2. *The Effectiveness*

The leader's influence can be effective or ineffective in its receptivity. Another equation that solves for Y as the Effectiveness of the Leadership model is necessary where:

$$E = (AL*EP) * I + O$$

Whereby E is effectiveness, AL is alignment, EP is Epistemic Primacy, I is the leader's influence previously measured and O is Other Factors.

The analysis of such a receptivity and effectiveness can be performed by incorporating the followers. The (AL*EP) is the variable that depends on the alignment in the actantial model of the leader and the followers as modified by the Epistemic Primacy that is the leader's ability to seize control of the interaction. We posit EP to denote a leader in effective control of the conversation in its primary instance . The y intercept is O that is the other random factors that can be incidental in nature – it is the moon lighting up Étienne's face at a crucial instance of his discourse with the Crowd in

Part IV Chapter 7. Therefore, we can conclude that some of the leadership effectiveness stems from mere randomness.

The Effectiveness of the leader's in influencing his followers is further magnified by the presence of another framing instance that seizes the discourse and the leader's receptivity and transmits them either positively or negatively to another extended crowd. The external effectiveness of the leader is thus computed as follows:

EE = (E*NM*L)

Whereby EE is external effectiveness, E is effectiveness, NM is narrative manipulation and L is the number of narrative frames available

B. Application

In our analysis of the leadership effectiveness, we conclude that the psychological and the discursive lenses are both necessary for the concretization of the leadership's effectiveness.

The fictional approach to leadership is necessary for that organizational discourse exists in the imagined, the framed and the reframed speech with high natural emphasis on abstracting and unconscious assimilation of the business leaders with imagined fictional leaders. We, therefore, stand to gain from a mutli-disciplinary approach to leadership as the study of the stylistic, the poetics and the rhetoric can cause temporarily adjacent effectiveness that fades away as the leader loses the epistemic primacy.

In fact, The rhetoric techniques can mask in the short run the presence of misalignment and inter-subjectivity between the leader and the followers. For an

effective leadership formulation, the discursive investment in terms of speech should be dynamic and balanced between the different static structures; notwithstanding the omnipresence of some unexplained and random factor – the moon that happened to be there in Étienne's case – that plays in favor or against the leader's effectiveness. The final presence of multiple narrative frames with an organization can through manipulation magnify or mask the leader's effectiveness.

In our application of the formulaic relationship thus extracted, we can validate Étienne's case whereby the leader's influence is high due to the high investment in dramaturgy, and the symbolic descriptive alignment of the context with the discourse. The leader's semiotics (LS) in terms of being and doing also participate in the increase of I, the influence of Étienne as a leader on the crowd of miners. However, the presence of misalignment and disintegration between the leader and the crowd create the imminent failure of the model as deployed by Étienne.

Germinal's plot illustrates as emphasized the presence of a narratee receiving the fiction as subjectively transmitted and narrated by the narrator. Étienne in perpetuating his influence and concretizing the finality of his quest can be understood in the omnipresence of the narrator who has the unequivocal conversational control allowing him to subjectively manipulate the fictional receptivity thus decreasing the NM. If there were to be another narrative level framing that of the narrator 1 as well, the levels would augment thus further magnifying the effect of the manipulation on an extended crowd.

The compelling interest presented by the fiction adds in its dynamic and illustrative capability to the business perspective. The organization is an assembling of

discourses formed in interaction and fluidity by different parties attempting to control the ongoing conversation, magnify their influence over their potential followers. The discourse exists in organizations in the form of texts, memos, vocalized speeches, meetings, performance appraisals. It also exists in the very para-verbal universe of voices, intonations, gestures and smiles. The discourse is everywhere in the space , the doors, and the titles. Its composite constituency as built on manipulative strategies have an inherent essence that would originate at an organizational level from the mingling of the collective unconscious of the striving leader; this non-palpable essence can best be understood in the sense of the place, its culture and its rooting around an undiscernible "something". The presence of frames reflects the extradiegetic narration of *Germinal* with a n incessant storytelling and reporting paradigm. The stakeholders' "receptivity" of the organization would depend therefore on the collective control of the narrative manipulation and the number of levels available. The management of these latter ones can create disparities between how the leader functions inside the circle of his followers and his primary crowd and its external receptivity and perception; so much that Crowd 1, or the first level of followers can be used as mere elicitors of the discursive effectiveness and the motivator of the natural emergence of a desired outside crowd and an extended "germination" of another circle of followers.

CHAPTER XIII

AN ILLUSTRATIVE EXAMPLE-STEVE JOBS

The direct application of the leadership model can be illustrated through the example of discourse as part of the leader's public performance that entails stakeholders and potentially a large spectrum of followers from investors, board members, competitors, consumer, regulators, partners and the media. The diversified range of stakeholders assists in the depiction of a unique variation of the model we purported to portray in that the analysis of the discursive text and related acts of speech can be decoded in their capacity of exhaustive influence.

We intend to evaluate the case of Steven Paul Jobs (Steve Jobs) the CEO of Apple Inc, who is recognized as one of the most charismatic and influential leaders in the technology and entertainment industries. With a career spanning for three decades and an initial foundation of Apple from 1976 to 1985, to the demise from the Apple and the inauguration of NEXT, between 1985 and 1996 up to the return to Apple, stories and narratives about Steve Jobs have proliferated transforming the business leader into a work of fiction with biographies and modelling research cumulating on his account.

For the purpose of the application of our formulaic method on Steve Jobs' example, we use Steve Jobs' public performances including keynotes introductory performances of products at Apple events with an audience constituted out of Apple board of directors, investors, press and other stakeholders with a live public audience and other internally contextualized discourses as emanating from selected biographies.

Steve jobs use of a plethora of rhetorical, linguistic and dramaturgical tools assists in the enhancement of an existing shared pervasive storytelling vision and the unification of the "forging us" discursive phase.

In an attempt to apply our extracted formulaic representation of leadership effectiveness as majorly influenced by the power of discourse on the Steve Jobs case, we purport for the most to illustrate the business application of the model with no particular emphasis on its validity testing. For that; we will follow the different constituents' sequence of influence as stipulated in the above equation derived, the effectiveness and the external effectiveness.

A. Leadership Model

As sustained before, influence is a linear function that indicates the interrelationship existing between x the leader as modified the discursive contract and the y stipulating the very existence of a variable. The y intercept is that of the contextual temporality.If we are to look at the x in our analysis that is the leader's self, identity as explicated in the semiological level we are forced to rely not on the discursiveness of the organization itself but on narrative third party data, interviews conducted with Steve Jobs and the wealth of qualitative biographies and testimonials.

1. The Leader's Semiotics

Much like our Étienne Lantier, Steve multiplies the psychological three dimensional deepness with an internal story that emphasizes character and personality development. Steve Jobs is not a personage in the plot of a novel; he is a legitimate leader. However he had striven all along to present himself as the media's protagonist,

creating a consistent physical portrayal of himself with little variation so as to instill the very immutability of his persona's alignment with a reliable to be trusted product. In his being, Steve jobs maintains the same clothing style - black turtleneck blouse and jeans; glasses with little haircut variation. the products and the demos he is presenting may vary along with the in absentia audience , but his self-existence creates structural consistency compensating for the irrational creativity espoused by his products, letting these latter endure and live the change and thus intending to create from himself an iconic statute.

However, and as sustained by many inside organizational narratives, Steve Jobs was a perfectionist who would not hesitate into brutalizing his employees, belittling their ideas. In his vision of the product, he would be autocratic and ruling. Jobs favored the predominance and the conservation of a hierarchically superior position with an analyzed tendency for narcissism. The "dark side" of Steve Jobs was revealed through some publicized incidents whereby Steve Jobs brutalized employees (Deutschman, 2000). Jobs' temperament is further aggravated by his perfectionism and his need to "perfect the products' boxes as much as the gadgets.

The negativity in jobs personality lead him to potentially spill over clash, conflict and schism in the organization he founded thus explaining his being ousted from his own company apple. In fact, the negativity of Steve Jobs and his inability to endorse a distributive approach to leadership can be emphasized in his initial demise from Apple back in 1985 whereby his very personality created internal division. Some employees felt "demonized" by the then acclaimed young prince leading up to a mounting and gradual tension with the CEO of Apple, John Sculley. (Deutschman, 2000). The narcissist in Steve Jobs can best be deciphered in the first Mcintosh

introduction whereby Jobs while animating the Macintosh and "letting it speak for itself", the animated product gives recognition to the "man who's been like a father … Steve Jobs".

Having thus deciphered the semiological receptivity of the jobs' insight, a direct delving into the discursiveness of jobs' leadership. The discursive contract as elaborated by Steve Jobs favored a particular focus on the dramaturgical with little emphasis on the rhetoric. The discursiveness of Jobs inside the organizational boundaries differs in its tactics from that including an extended live crowd and hence a virtual "narratee" crowd.

2. *The Discursive Contract*

As stipulated before, the discursive contract is a product of the dramaturgical strategies as deployed by the leader and the integration between the leader and the followers. The discursive contract instigates the promise as vocalized in actions, in gestures and in intonation as coined by the leader.

a. Dramaturgy

What we know of Jobs emanate from the narratives he had shared. His entrepreneurial spirt, his perfectionism can be transliterated in his perseverance and commitment having started in a garage, growing to a small team and achievement a dream.

The beginning of Steve Jobs stem in fact from his collaboration with Wozniak that mingled the creativity of the first with the engineering genius of the second. (Young & Simon, 2005). Whilst Steve Jobs succeeded in revolutionizing the computing world

in the 1970s and the 1980s through the creation of Macintosh thus creating the concept of personal computing and affordable access to computers, his dismissal from Apple acts as a sort of narrative twist or narrative perturbation (Greimas, 1984).

The challenge or obstacle as faced by Steve Jobs and counteracted through his creation of Pixar, NeXT and the creative science of computing promote and magnify the "prodigal" come back of the leader in 1997. This very come back positioned Steve Jobs as the savior of Apple from its imminent bankruptcy and the creation of a series of i-computing products such as iMac, iPod and iPhone along with the music and movies' industries' conquest through the advent of iTunes. Always driven by a need to "show" and perform, Steve Jobs' widely circulated his agreed upon compensation package of US$ 1 (Deutschman, 2000) and positioned his own come-back to stage as the company's renaissance thus using the story of his demise to transform the immediate accounts of his first level of followers depicting him as a "perfectionist", a "narcissist" and an "autocratic". The demise story acts as a redemption story with a critical exploitation of the prodigal return of the savior, and the image of this latter as a humanized figure. Steve Jobs' discursive investment is turned in this phase towards a "face lift" of his then attribution of all the success whereby he denoted in most conducted interviews an appreciation for his job that is a 'team sport" (Young & Simon, 2005). The organizational narratives, that is the Apple Story is aligned with the unequivocal individual's narrative with special emphasis on Steve Jobs as the ultimate bridging agent between the two.

Steve Jobs utilizes for the most a logical reasoning approach towards the creation of an agreed consensual choice. His discourse is very structured and enables a phased gradual reaching towards the conclusion; the reasoning made in syllogism

departs from an agreed upon stance " We need phones that do not consume space",
Keyboard led phones consume space, the creation of digitally driven phones is vital.
Whilst the logical is favored, the rhetorical and the para-verbal investments persist with
significant emphasis on the persuasive in the speech. The intonation of Jobs favors
fluidity and spontaneity with recourse to an in medias res created speech. Engaging in
interrogatives phrasal structures, Jobs is in a dialogue with himself answering questions
he had asked to a silent audience. For instance, "How do we get the thousand songs on
iPod? We don't wait to wait, so we've built in FireWire" Between the question and the
answer lurks years of work and effort. However, the juxtaposition of the need with its
satisfaction as driven by the *"we"* emphasizes the magical and the mystical in Steve
Jobs' persona thus appearing on stage as prophetic, detaining the "cure", the naturally
emerging solution. The cadenced and calm tonality often privileged in the construction
of the current state and the forging of us, is replaced by a fastened representation of the
them and a final in-crescendo note of the new world, the changed, the *us* in the
cooperatively created world.

b.   Integration

Steve Jobs excels in utilizing the linguistic depiction of the various agents in
the discourse. Departing from a sole appropriation of the innovation's merit as
stipulated in his first intention to assert his solo invention of Macintosh, Steve Jobs
succeeds in "toying" with the linguistic rules often resorting for organizational
narratives, the Apple Story, the company's evolution as a means to structure his first
level narrative. Apple's past is often presents in a temporal sequence that serves Steve
Jobs' attempt to highlight at every instance, the "divorce", the divergence from the
status quo and the creation of a new changed path. The discourse pivots around an *IT*

tone that is given an accentuated humanistic essence with a focalization on the existence of a *biography,* a story and a past for the company. The presentation of the *them* is allocated a special important emphasis as Steve Jobs insists on analyzing systematically the competition that is often pooled in its variation into a unified "IT". The investment in *them* is depersonalized through the enumerative naming that eclipses in negative semantics the importance and functionality of the competition.

While Steve Jobs' investment in the scripting of a common *"we"* acting as a linguistic symbiosis between the leader's self and that of the employees, this very *we*, and *us* is later gradually transformed into a common *us* that groups as well the immediate audience, the collective extended audience, the followers in the different interactional circles whether present or not "We're going to use the pointing device in the world. We're going to use our fingers" (iPhone Steve Jobs Key Note Speech). From the *you* as consumer who "can go buy a hard drive jukebox for about $300 to the *we* the company as represented by the employees "And we're introducing a product today that takes us exactly there…" (iPod introduction) to the final collectivistic merging of the different *us* instances, the plural voice is driven to identify as a unified pool in its needs and vision.

c. The Contextual Temporality

The definite seclusion of the space and the consistent opting for an internally represented discourse favors a need to actively formalize the scene and minimize the presence of randomly participating noise or agents. The predominance of a stage with the presence of an on-stage and backstage creates an explicit adoption of the conscious dramaturgical setting. The presence of an audience corroborates in the finalization of the theatrical in the performance. Steve Jobs wants to be perceived as an *actor,* a

performer and wants the followers in their extended circles to perceive him as a fictionally driven persona rather than a real one. The creation of a backstage, accentuates the "secrecy", the presence of non-leaked truth and the underlying wait for a building momentum, an elevated tension, the suspens and the final revealed outcome. The context in its very presence endorses therefore a dramatizing essence achieving to transform the real, the concrete and the tangible into a the unreal, the mystical and the imagined, the fairy. Though a legitimate leader, Steve Jobs intends to be imagined as a fictional persona understanding the power of the imaginative, the symbolic and the fabricated by a collective in circles *we* in the creation and the invention of the leader as a divine.

The initial weakness and negativity of the leader's semiological model is counteracted and remedied for the discursiveness contract and the contextual temporality thus affecting the influence. The dramaturgical essence incorporated in the discursive contract helped in making sense of the different impressions tailored to attracting the audience of plural followers into a durable influence. The context magnifies the dramatized effect on the audience and supports the mirroring effect of this latter for a virtual extension into different non-contextual followers' configurations.

The impact of the leader, Steve Jobs, is extended and magnified as level 2 constituting the followers is figuratively encouraged to posit a direct interaction with him. The mirroring of the different narrative levels enables the familiarity and the integration between the horizontal superposed narrative structures of followership thus supporting the discursiveness effectiveness of the leader.

B. Implications

In the grapple of dominance and influence, the leadership as constructed in the spatial configuration is transformed into a circle that originates at the primary locus of the leader as the center and that extends in radius influence to all the points on the circle.

This circle accounts for the spatial field consideration and has as an area the complete leadership space as constituted by the magnified power of the follower-leader relationship (Effectiveness). The circle's boundary constitutes the last boundary of followers influenced by the leader. All of the followers constituting the first circle are stipulated to coexist in the narrow proximity and in the same narrotological instance as the leader – C1. In the case of Steve Jobs, the employees working directly with him constitute this first informally emergent organizational circle.

The audience that is the direct receivers of the leader's discourse, exists in the first and primary narratological instance and does not necessarily constitute the followers. As in the case of Steve Jobs, the audience constituted out of some customers, the media, board of directors, investors does not reflect the followers' composition. In the figure below, they are represented as the dotted inner circle- A - since they serve as mere "props" or pretext permitting the concretization into the full circle of followers.

This circle is not the first since another intermediary circle of followers exists inside it. These followers are the recipient of the first discourse that is the inside informal organizational discourse. They are the followers formed within the organizational boundaries.

As can be illustrated in the below figure, an outer circler existing beyond the dotted one represents the intended circle of followers. We posit the constituents of this circle – C2- as pertaining to the outside, of the direct, formal discursive space of the leader. As such, these followers receive indirectly the leader's discourse through a filtering narrating lens that unequivocally alters it in varying degrees.
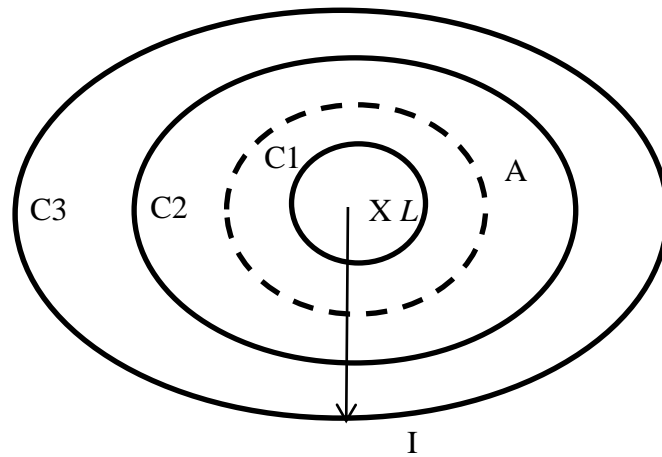
A study of the competing leaders' rise to influence can be operated through an emphasis in whether or not an internal or external stance is preferential. An additional study stipulating the desired leader's effect and the influence of C1, C2 and C3 is to be evaluated in a ripple effect to surge as every circle representing the followers as influenced by another narrating level.

The outerspace lurking beyond all the circles include the spatial rupture or explosion of the configuration that can be elicited either internally or externally. The objective of the leader is to create enough ripple effect and impact so as to multiply the circles- C3, C4…- and the influence – I- ; however the absence of narrating lens and a pretend circle of followers will not render leadership discursive contract's legitimate and will not facilitate the creation of other followership circles.

The external effectiveness impacts directly the widened disposition of the circles and the creation of a wider base of followers per narrating level. The maximization of radius R that is equal to all added radiuses of followership circles can be stipulated as the leader's ultimate finality.

CHAPTER XIV

CONCLUSION

The definitions related to leadership have only proliferated with the advent of more scholarly researchers who committed to the elucidation of the constituents of the effective leadership with the plurality of approaches and perspectives. The complexity of understanding leadership and deciphering its structural composition increases: As many leadership theories emerge in the psychological lead arena with special emphasis on the inside world, the traits, the characters and the behavior explicated as channeled as a resultant from them, the approach that we adopted in the course of our analysis is based on the constitutive nature of the leadership's outwardness as fabricated in the discursiveness field. In the fluidity of the non-static, discourse is created through a negotiated request of power, attempts to gain conversational controls through a plethora of discursive strategies., As the discursiveness nature of leadership is created in the external interactional field, the conversational space is molded through speech schemas whereby the discursive agents multiply the interactional proper strategies related to utterances formulated in a specific verbal and para-verbal style, expressed in contestation or in submissiveness. The interactional discursive space thus forged transcend certain leadership field emphasizing the interplay of speech acts and the distribution, ownership, discursive control and predominance. Our analysis of the discursive properties and their contributions to leadership are enabled through the utilization of a fictional base that is *Germinal* of Zola.

The resorting to the fictional source is considered the originator of the insight on the leadership effectiveness. This choice is not arbitrary though a plethora of

legitimate leadership models may present a more reliable example that can serve as a data or influence generating tool; however, the methodology that Zola endorses in the creation of the fictional world attempts an empirically driven approach with a scientifically based perspective as supported by a journalistic drive documentation and as stipulated in the naturalism contract. The dramaturgical and the unconscious or interiorized impulses as lived by the protagonist enable a holistic dissection of the different leadership facets whether psychological or discursive. Also, the fictional gene and essence of Étienne enable the activation of the far compelling and ideological model. The usage of the fiction as a base supported the structuring and the emergence of intangible and impalpable leadership constituencies with the long enduring emphasis on the marking and influential nature of the leader as the protagonist. The basis of the resurgence of this latter can serve as the ideational portrayal of the to be aspired to model. The convergence of both business and literature discourses enables the transcendence of new angles and perspectives of leadership as dissected by the literary approach in relation to narrative, storytelling, stylistic analysis and narratology.

The identification of the leadership as influenced by the discursiveness and the non-discursiveness aspects assisted us in presenting as based on the fictional leadership explicated in *Germinal* the functioning of the effectiveness, its variables and dependencies. The omnipresence of a framing, narrating lens can alter the formulaic leadership effectiveness as explicated in *Germinal's* narratological analysis. The direct application of the generated model on to the Steve Jobs illustrative example serves as a way to extrapolate the direct implication on the different circles of influence drawn by the leader's-follower's interaction.

The mystical nature of words, and the confusing linguistic signs along with the evanescence of an ever fleeting discourse, hastily created, contested, fabricated and refabricated impose challenges on an attempt to decipher the discourse's participation to leadership effectiveness and the capturing of its essence. Silence barely exists in a reality where *Germinal* narrator "talks" whenever Étienne does not. When the leader falls silent, another narratological instance emerges but in the brief silence that occupies the blanc space between the words the very infiltrating mystery of leadership lurks and hides from the fleeting, the ephemeral, the unspoken and the unwritten. There in the midst of the struggle between the rhetoric of silence and the silence of the words, the laboratory of meanings, contested and misinterpreted meanings is constructed in spatial configuration, circles in mirrors, shadows and reflections. The leader "talks" and the words like stones thrown to a sea of meanings, float, in a rippling effect; and in the evanescence of ripples, the silence of the still water, the origin of all lurks, the very *Germinal* of leadership.

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