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**The Power of the Word: Hitler as Double Coin in  
Markus Zusak's *The Book Thief***

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**Candidates**

Ms. Bouchra YOUSFI

Ms. Rihab OGBI

**Publically defended before the following jury:**

Mrs. Baghdadi Assia	University of M'sila	Chairperson
Mrs. Amirouche Nassima	University of M'sila	Supervisor
Mr. Senoussi Mohammed	University of M'sila	Examiner

## **Declaration**

We hereby declare that except where due acknowledgement is made; this dissertation is the result of our own work and has not been submitted previously.

## **Acknowledgment**

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## **Dedication**

***“Praise is to Allah by whose grace good deeds are completed”***

I dedicate this work to my parents my strong pillar, my source of inspiration, wisdom, knowledge, and understanding. They have been the source of my strength throughout this journey. Their support words are the soul of this work.

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## ABSTRACT

Our world comes to witness a new concept of power away from its tangible and solid form; a power that is indoctrinated in the name of words. Even the controversial character of Adolf Hitler who seems to be as a redeemed subject, his name is linked to evil, and proves to reveal renewed denotations. The fact that a single man could gather the minds of a nation in one melting crucible using his speeches to store contagion among masses, lead us to question the existing relation between language and thought, and how language could consequently affect psychology. Moreover, considering the nature of language and how it could be a means of manipulation evokes an interrogation mark about the stability language. In this context and since literature pictorializes to a certain degree reality, Markus Zusak's *The Book Thief* will be analyzed to examine the aforementioned assumptions regarding Hitler as a double coin in this dystopian work of fiction. Therefore, to analyze the case study in hands from different angles, a plethora of literary theories would be used starting from Psychoanalysis, New Historicism with Michel Foucault's theory the Panopticism, and Deconstruction.

**Keywords:** Language, Power, Hitler, Crowd, Fictional-Narrating, Death, Deconstructive, psychoanalysis, New Historicism, Gustave Le Bon.

## TABLE OF CONTENTS

<b>DECLARATION.....</b>	<b>i</b>
<b>ACHNOWLEDGMENT.....</b>	<b>ii</b>
<b>DEDICATION .....</b>	<b>iii</b>
<b>ABSTRACT .....</b>	<b>iv</b>
<b>INTRODUCTION.....</b>	<b>01</b>
<b>CHAPTER ONE: A Historical-review to the Work Context .....</b>	<b>08</b>
<b>1. Section One: Psychoanalysis Perspective Required to the Study: .....</b>	<b>08</b>
<b>1.1. The Concept of the Unconscious Mind. ....</b>	<b>08</b>
<b>1.2. Dream and Dream Symbolism. ....</b>	<b>09</b>
<b>1.3. Trauma in Psychoanalysis.....</b>	<b>09</b>
<b>1.4. The Talking Cure (narrative).....</b>	<b>10</b>
<b>1.5. Interface between Psychoanalysis and Language.....</b>	<b>11</b>
<b>1.6. Rhetoric in Psychoanalysis.....</b>	<b>12</b>
<b>1.7. The Meaning of Death. ....</b>	<b>13</b>
<b>2. Section Two: the Social Analysis Required to the Study.....</b>	<b>14</b>
<b>2.1. Gustavo’s Conception about the Social Psychology.....</b>	<b>14</b>
<b>2.2. Hitler’s Views Regarding the Race Superiority. ....</b>	<b>15</b>
<b>2.3. The Concept of Power in the Eyes of the New Historical Criticism....</b>	<b>17</b>
<b>3. Section Three: the Deconstruction Criticism Required to the Study .....</b>	<b>19</b>
<b>3.1. Revolution against the Center and Logos.....</b>	<b>21</b>
<b>3.2. The Principle of Difference .....</b>	<b>23</b>
<b>3.3. Criticism of Binaries and Structural Constants .....</b>	<b>24</b>

<b>3.4. Metaphysics of Presence .....</b>	<b>26</b>
<b>3.5. The Play Theory.....</b>	<b>28</b>
<b>3.6. Deconstructive Methodology in Reading and Writing .....</b>	<b>30</b>
<b>CHAPTER TWO: The Power of Word: The Führer as Double Coin.....</b>	<b>33</b>
<b>1. Section One: A Psychoanalytical Reading to the Book Thief .....</b>	<b>33</b>
<b>1.1. The Deep Existence of Hitler in Liesel’s Persona.....</b>	<b>37</b>
<b>1.2. Talking Cure as Therapeutic to Liesel and Max's Traumas.....</b>	<b>40</b>
<b>1.3. The chrysalis Metamorphosis Liesel in Context. ....</b>	<b>46</b>
<b>2. Section Two: A Social Analysis to the German Community .....</b>	<b>51</b>
<b>2.1. The Deliquescence of the German Minds by Hitler through Le Bon’s             Theory .....</b>	<b>51</b>
<b>2.2. The Germans’ Stand from Hitler Thried Race Theory .....</b>	<b>58</b>
<b>2.3. Zusak’s Dual Perception on Hitler.....</b>	<b>62</b>
<b>3. Section Three: A Neoteric Understanding to the Book Thief.....</b>	<b>66</b>
<b>3.1. Read Differently: Death, the Present Attendance of Hitler’s Absence.....</b>	<b>67</b>
<b>3.1.1. The Centricity of Death .....</b>	<b>69</b>
<b>3.1.2. The Myth of Hitler Absent.....</b>	<b>72</b>
<b>3.2. Hitler is a Double Coin .....</b>	<b>74</b>
<b>CONCLUSION .....</b>	<b>79</b>
<b>WORK CITED .....</b>	<b>82</b>
<b>ABSTARCT (Arabic).....</b>	<b>86</b>

# **General Introduction**

It is said that a picture portrays a thousand words. However, it is important to say that a single word can trigger a powerful image. As humans, we are often unaware of how words encapsulate our existence, and how language is circulating our life in the form of invisible magnets. When we think in power, it comes to our minds as a visible, manifest, and solid entity. However, we come to witness the reborn of a new form of power. A power that is located within words. What grants words their effectiveness is our responses upon them, and the disguised stimulus that is planted within words which eventually has a colossal power to exhibit change.

Furthermore, there has been a growing interest to dismantle the intersectional relationship between language and psychology. To understand the mutual effect they have on each other, prominent psychologist as Sigmund Freud explains how language is the vehicle by which our minds assimilate perceptual information and via which we make sense of our perceptions by thinking about them in the form of words. Moreover, psychologists come to stand on the fact that language proves to be remedial for it exceeds the gate for them to dive into the human unconscious and deconstruct the unspoken dark pieces of human memory. Consequently, language becomes both the means and the bridge by which it grants the internal psyche a voice to reveal the pulled up camouflage, and at the same time the therapy by which these fragmented pieces of the psyche are gathered together.

The interest in language and its dimensions continues to attract the studies of psychologists over the nineteenth century especially among developmental psychologists like Jean Piaget, Lee Vygotsky, and Noam Chomsky...etc. Those researchers illustrate the relation between language and thought, and how they engage in a process of affection over each other. Developmental psychology researches then pictorially how language is decisive to cognition in that it filters its perception, and affects the way humans internalize the world around them, not to forget the ability of language to sculpt the psychology of individuals.

Indeed, this growing interest in language and the power of words is not a recently born topic as we have witnessed a shift in defining the concept of power, and most notably the means of possessing it. Before authorities used material means to wield power and inflict control over citizens, however, we have come to stand over a new vision that rather than using physical power to target abstracted bodies, it switches its sight toward the dominance of minds using the soft power of words. This renewed shift in terms of seizing power and dictating control has its roots in the totalitarian regimes of the nineteenth century most notably: Nazism.

Adolf Hitler is a key figure in this new equation of seizing dominance in the name of words. It is likely to ask ourselves how a single man could blend the minds of multiple strata of his society to melt together in a shared crucible. Moreover, we find ourselves asking what is the catalyst that might evoke a crowd to follow blindly a dictated doctrine regardless of the paradoxes it covers. The answer for such questions have been discussed thoroughly in Gustave Le Bon's *The Crowd: A Study of the Popular Mind*. The French psychologist is a prominent researcher in the field of the psychology of masses and how words wield power. Le Bon's work is an excellent illustration that gives an insight into the core of crowds.

Leaders play their beliefs on their instruments. Le Bon explains how crowds demand God and here comes the intervention of leaders whose also Gustave denounces the way they propagate their visions and inflict their power over the masses. Gustavo Le Bon's work of psychology represents an accurate illustration of the nature of crowd psychology and the way to seize it. Here it is likely to mention that Hitler was a good reader to this book. Thus, regarding the fact that he successfully manages to lead a nation in the name of his beliefs, and stirring contagion among his people with the flames of his speeches, demonstrates that Hitler is a skilled orator who truly understands the key toward seizing the psychology of his crowd.

This reality about how words can be disguised to manipulate the minds directs our attention to the stability of language itself. Since we are in daily exposure to language, which subsequently carries inside it the entirety convictions, thoughts, and culture that circulates our existence. These latter shape and sculpt our perception of ourselves, and the world. All of this leads us to ask how stable indeed is our identity.

Markus Zusak, the author of *the Book Thief*, was inspired by an eyewitness account his mother had told him in his childhood. In an unusual way, death introduces itself as the narrator of the novel. It is the tragic story of a young girl named Liesel, who lives in Germany during World War Two and who is taken to live with foster parents. Liesel experiences a new life, home, community, language, and lifestyle. Liesel rapidly recognizes the importance of books and notices how Hitler could guide the crowds using only his words.

In five hundred eighty-four pages, *the Book Thief* is the best exemplification of such a claim as the novel shows us the very best and the very worst ways language can be used. As Zusak notes, "Without words, The Führer was nothing" (Zusak521). The effect that words can have is incredible: to hurt, to ease pain, to inform or to persuade and portrays the power of word and literacy in a Nazi chaotic set through Hitler and the main character of Liesel.

Furthermore, the author explores some very meaningful, yet, controversial themes and he believes that words hold a remarkable power. In fact, the author explores how words manipulate, divide, and connect people through Hitler's actions and speeches. In this regard, this dissertation tends to focus on Hitler as a master of words, and how the writer depicts him as a double coin within the novel.

Markus Zusak's historical novel is a devastatingly powerful book that bears several readings, in which it becomes a staple of literature discussion groups for sophisticated teens

and adult readers. *The Book Thief* became an international bestseller and was translated into several languages. It was adapted into a 2013 feature film of the same name

Our dissertation seeks to show Hitler's ideology, his influence mentally and psychologically on the protagonist and the crowd through language.

The main objectives targeted in our work are to demonstrate Hitler as a double coin and present the power of language for both Hitler and Mark Zusak at the same time. In addition to sub-objectives, we seek to highlight: Hitler's ideology within his nation's mind, language as therapy, and to show the abuse of using the power of words in the novel. Finally, we will provide a new reading to *the Book Thief* and a deep analysis of the German society.

This research will present an analytical study of *the Book Thief*. Thus, our dissertation is going to use a Psychoanalytic, New Historical Criticism with Panoptic theory of power and the Deconstruction Criticism. In addition to Gustave Le Bon's *The Crowd: A Study of the Popular Mind*. Under these theories, the dissertation seeks widely to understand and show how Hitler's language allows him to manipulate the crowd's minds and influence the characters of the novel and so forth, the deep existence of Hitler on people's minds.

This dissertation will shed light on the power of language and how it could be a double-edged sword that manipulates the human unconscious mind in the first place. In addition, it bears a new analysis of Hitler's persona.

Many Scholars and critics have treated the book for it to create a state of amazement among the readers. Numerous researches and studies were conducted in the novel. For instance, Susan Koprince in her article "*Words from the Basement: Markus Zusak's The Book Thief*" explains how the concept of a basement changes due to the power of words, that this underground space embodies humanity's deepest fears and in some cases represents buried madness walled-in tragedy. Jean Webb in her article "*Reading as Protection and*

*Enlightenment in Markus Zusak's The Book Thief* "claims that learning to read and reading are presented as modes of emancipation from emotional trauma. In which literacy helps Liesel to cope with the incident of her brother's death and reconsolidate with herself again. "She was a girl, in Nazi Germany. How fitting that she was discovering the power of words" (Zusak 154).

Susan Karpasitis attempted her essay by "*Trauma Narratives in the Basement: A Psychoanalytic Reading of The Book Thief*" in which she talked about literary trauma and gives a psychoanalysis to Liesel and Max's persona. Thus, relating to language and word according to Sigmund Freud's theory The Talking Cure. Yet, she focuses on the use of narrative as a therapeutic tool and the setting of the basement in Himmel Street linked to the unconscious mind's work.

Edward Bernays; Sigmund Freud's nephew, in his work *Propaganda* explained the idea of Group psychology and the urges that incline the individual to engage in-group identification in which once mind and behavior will be changed by the enduring influence of group psychology even when physically being isolated. Bernays also established the fact that this theoretical insight of group psychology caught the attention of those who willed to root their control of societies through transforming these outcomes into practical methods of manipulation to the masses.

In their research paper, *an Analysis the Effective of Oratory Persuasion to Characters and Society in The Book Thief by Markus Zusak* scholars Seth Adriel R. Baldovino, Carla Jane F. Carandang, and Gertie Gladly R. Mantuano tackled Hitler's oratory persuasions presented and how epideictic oratory became a powerful tool.

Several scholars and researchers from different perspectives have analyzed Hitler's persona. We have taken into consideration Mrs. Jihad Haddad's dissertation "*Hitler as Mask*

*against Death Anxiety in Don De Lillo's White Noise*" in which she offers a psychoanalytical study to Hitler and sticks his picture as an evil figure.

By underlying previous works, we notice that they are somehow limited to some extent and depict Hitler as a symbol of evil. Thus, the power of words and Hitler as a master of words did not have the attention it deserves.

This dissertation follows a certain structure, it is parted into two chapters a theoretical and an analytical one. Both chapters will be divided into three sections

The first part is the theoretical part, which serves as a background to the analytical part. It will be devoted to psychoanalysis; the first section will be dedicated to introducing concepts like the unconscious mind, dream and symbolism of dream, trauma in psychoanalysis, and the Talking Cure. Moreover, it will study the interface between psychoanalysis and linguistic rhetoric in psychoanalysis.

The second section follows the social analysis of the idea of social psychology implemented by Gustavo Le Bon "*The crowd*", the concept of power, in the eye of New Historical Criticism (Foucault's panoptic theory). In addition to Hitler's race theory.

The third section will deal with deconstructive theory and its concepts, mainly: Revolution against the Center and Logos, Undermining Metaphysics, The principle of Difference, Criticism of Binaries and Structural Constants, Metaphysics of Presence, The Play Theory, and Deconstructive Methodology in Reading and Writing.

The second chapter, the analytical part, will be allotted to a divided literary analysis, in which we shed the light on: the first section will present a psychoanalytical reading to the novel. It will attempt to discover the deep existence of Hitler in Liesel's mind and Talking Cure as therapeutic to Liesel and Max's Traumas. In addition, to clarify Hitler's explanatory capacity and the impact, he has delivered over the characters of the novel under the title of the

chrysalis metamorphosis Liesel in context. Moreover, the second section will tackle the process of hypnosis imposed by Hitler on his nation. The confirmation of his intellectual beliefs through his racial theory of the Third Reich, to impose his domination on his people's mind through his application of the concepts of Gustavo Le Bon. In the third section, and to confirm our view that Hitler is a currency with two sides, we will use deconstruction as a method of reading rather than a theory. Focusing on the language of the text and applying deconstructive concepts to the novel, we will explore the power of writing in the metaphorical use and manipulation of meanings of the writer and his embodiment of Hitler as a source of evil and at the same time a source of inspiration as master of the words.

In a world where we only want to hear what pleases our ears to believe, we look beneath the surface of words going through its bright side to its dark side; to discover the manipulation and mysterious effect it has on people's minds. The idea of Hitler as a double coin and his fascinating ability to bring life into his words stole our attention by this quote “The best word manipulators are those who understand its true power, those who climb the peaks. One of those manipulators was a slender little girl. She became famous as the best word manipulator in her area because she knew how to be weak without words.” (Zusak 446). Finally, we will explore how Hitler finds his way to people’s brains and became a master for their hearts using words.

# **Chapter One**

**A Historical-review to the Work Context**

The first chapter of our dissertation is the platform that sets the ground for the upcoming analysis of the dissertation. We tackle essential points that are relevant to the field of psychology and which serve our investigation. Also, a social analysis follows the notion of social psychology implemented by Gustave Le Bon's *"The crowd"*. Further, the study traits some concepts like "Power" and "Language" under the scope of literary theories needed to the study such as Deconstructive theory and the new historical criticism. The study gives introductory basics that are far from the lecturing style; however, it sets a direct, yet distinctive explanation, as the study requires.

## **1. Section One: Psychoanalysis perspective required to the study**

### **1.1 The Concept of the Unconscious Mind**

Understanding the human mind is undoubtedly the core and the gate for psychoanalytic theory revolutionized by Sigmund Freud's introduction of pathologies. These basic thoughts set the parameters for the shaping of views regarding the theory of the human mind. Freud suggests that the human mind encompasses three levels of consciousness. His analogy of the iceberg spots the light on the underground layer that of the unconscious, which is according to him the locus where all of our memories and experiences reside. In other words, the sphere where unpleasant and automatic thoughts are put out of the mind as a shield to protect the human psyche. It is then this repressed and hidden memory, experiences that shape our beliefs, habits, and behaviors. Indeed the unconscious mind has the force to direct human behavior as being an underground library and the cellar where our identity gets its shape. Hence, the contents of this dark repository manifest through dreams slip of tongues, or jokes according to the Freudian analysis. Freud's contribution of the unconscious mind concept opens negotiation about the fact of whether this focus exists, however it paves the way for new ideas.

## **1.2 Dream and Dream Symbolism**

In his book “*The Interpretation of Dream*” Freud suggests that dreams are the royal road to the unconscious” The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind”. Thus, dreams can pave the way to uncover one’s hidden psyche. For in psychoanalytic conflicts, dream contains both manifest and latent phases, in which the manifested images of dreams represent the repressed and symbolic meaning embedded within the dream. However, Freud clarifies that there is no ratio between symbols and their meaning, no universal cipher; as our diverse cultural background proposes different interpretations of the same symbol; rather, each symbol that appears as trivial as it may seem, is linked to a feeling, a mood, a memory, and those links are the result of personal experiences or association.

The book, therefore, illustrates the dynamic unconscious theory, created in childhood, which operates continuously in every human mind. Furthermore, it continues to explain how the process of dreaming is a mental activity that follows its logic by identifying its mechanisms. Freud also sheds new light on the workings of the unconscious and its powerful role in human life in which there has been considerable interest in dreams in the psychiatric literature published in the last few decades and it is useful in the diagnosis and treatment of several psychiatric disorders as trauma. (Hebbrecht 45)

## **1.3 Trauma in Psychoanalysis**

One of the core issues and much-debated subjects is that of Trauma and how this later is regarded in the field of psychology. Freud is a leader in investigating these phenomena considering its moderation in assessments. Trauma is a psychological term that involves the unpleasant human experiences, which struck strongly the self and left bleeding cicatrices, which consequently affects the psyche. Yet, trauma remains extremely a questioned term that

has undergoes numerous redefinitions as its place in popular and medical discourse is frequently under examination and subject to adaptations.

Throughout history, the traumatic wars' effects have been recorded through different life aspects, especially in literature. Flashback, dreams, nightmare, dissociation, and memory may serve as evidence of these effects in postmodernism literature. Furthermore, a trauma in literature has appeared and been developed by the occurrence, rise, and the outcome of psychoanalysis theory. In other words, trauma as a scientific and literary terminology has been used either to personal or war experience. Which means the word 'trauma' did not exist before that period and it had a different explanation and believes. The notion of trauma appeared after the First World War where veterans coming back home experienced traumatic upheavals. Thus, they were encouraged to uncover their traumas through narration or what we called the talking cure.

#### **1.4 The Talking Cure (narrative)**

According to Sigmund Freud, psychotherapy has been considered as a talking cure, a therapeutic method that functions through an exchange of words. That is to say, psychotherapy is commonly described as a “talking cure”, a treatment method that operates through linguistic features and interaction. Hence, it is believed that language use is involved in therapeutic processes through the act of “talk” to uncover the deeper roots of the human psyche. Many models have been used in psychotherapy, to mention a common one is “Narrative” (Benyu7). The basic idea of "narrative" is that humans distinctly incline toward the narration of their lived experiences, embodied feelings, beliefs, and traumatized tissues. In other words, humans use narratives to make a sense of their lives, to earn a sense of self and identity.

## **1.5 The Interface between Psychoanalysis and Language**

Language and thought are paralleled, however a chicken-egg debate rises about which one affects the other immensely. Our aim is not essential to verify how exactly language effects thought or vice versa, but to highlight the semiotic relationship between them, also, to clarify how language and literacy services are integrated with the cognitive and psychological maturation process.

The so-called Sapir-Whorf hypothesis asserts drastically that the language habits of a community eventually influence their thought. They subsidize their claim by highlighting how the differences within languages filter the way its speakers approach reality. These differences consequently lead to a variety in cultures and so on a variety in the way of thinking just as Boroditsky (2001) suggests" habits in language encourage habits in thought".(Boroditsk12).

Language is indeed the core of the human experience. However, it is rigid to claim that language completely determines our thought for this later is too flexible for such an allegation since other factors like culture and social environment have their share in shaping and sculpting our thoughts too. Nevertheless, language is decisive to both cognitive and psychological development as well. The acquisition of language skills mediates children's control of their behavior, and by turn, it stimulates a cultural growth. Consequently, the resulted mental development promotes emotional regulations and influences the way a child internalizes himself and the external world just as Vygotsky states that: "Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological)"(Vygotsky87).

## 1.6 Rhetoric in Psychoanalysis

Hitler argues: "I know that fewer people are won over by the written word than by the spoken word and that every great movement on this earth owes its growth to great speakers and not to great writers." The language is not just a mere tool for expressing men's thoughts it is also a means for communication and persuasion. Using language as a means of inducement is like influencing the mind by using words and that art called Rhetoric. It is a technique of using language effectively and persuasively in spoken or written form. It is an art of discourse, which studies and employs various methods to convince, influence, or please an audience. In general, rhetoric is the energy inherent in emotion and thought, transmitted through a system of signs, including language, to others to influence their decisions or actions (Kennedy8). Rhetorical skills are esteemed in such professions as teaching, law, religion, news reporting, and politics. While the purpose of rhetoric concentrates on the emotional response of sensitive topics such as religion and politics, the vital goal of rhetoric is to power one's opinion. Professional rhetoricians do not have to be honest in the speech; they do, however, must show a form of entertainment and be effective. In his book *Rhetoric and Language*, Friedrich Nietzsche notes:

What is called "rhetorical," as a means of conscious art, had been active as a means of unconscious art in language and its development, indeed, that the rhetorical is a further development, guided by the clear light of the understanding, of the artistic means which are already found in language. There is no unrhetorical "naturalness" of language to which one could appeal; language itself is the result of purely rhetorical arts. The power to discover and to make operative that which works and impresses, concerning each thing, a power which Aristotle calls rhetoric, is, at the same time, the essence of language; the latter is based just as little as rhetoric is upon that which is true, upon the essence of things. (Friedrich21)

Rhetoric is the art of public speaking and debate and Oratory is the ability to convey a successful speech, and it is a means of performing rhetoric. An orator does not coerce; he merely puts words into the air. In the brief moments of conscious or unconscious reflection that occur while we listen to a sales pitch or a campaign speech, an active process of evaluation and assimilation occurs in our minds (Garsten7). According to Aristotle, persuasion; which is the main aim of rhetoric, comes from three sources, which are: ethos (credibility), pathos (emotions), and logos (chains of claims, reasons, and evidence), and they are known as The Modes of Persuasion. The modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker [ethos]; the second on putting the audience into a certain frame of mind [pathos]; the third on the proof, or apparent proof, provided by the words of the speech itself [logos]. Persuasion is achieved by the speaker's personal character when the speech is so spoken as to make us think him credible. (Aristotle 3).

### **1.7 The Meaning of Death**

According to Freud Death is the aim of all life. He clearly states that "Our unconscious [...] does not believe in its own death; it behaves as if it were immortal" (Freud296). In his book *Beyond the Pleasure Principle* (1920), Freud concludes that all instincts fall into one of two major classes: life instincts or death instincts. Freud notes that people who experience a traumatic event would often reenact that experience, thus for Freud people has a desire to die but life instincts largely temper this wish.

Furthermore, Freud explains that humans fight two instincts: the life instinct "Eros" and the death instinct "Thanatos". The first searches for pleasure, survival, and assembly of parts, and the second works towards the destruction and dismantling of the interconnected, and its work appears in two specific behaviors: the desire to harm others "sadism" and the desire to harm the "masochistic" soul. What is true for individuals is valid for societies, where

this theory explains the tendencies of tyranny that usually begins with a desire for life until all pleasures are exhausted and turn into a desire for death. Thus, the life cycle of societies and political systems continues from the renaissance to decay, and then death gives way to the birth of a new formula that replaces the old, which requested death and deservedly deserved.

Eros or a person clinging to the instinct of life is what causes him to refuse to talk about the idea of death, even though death is a natural thing that exists like life, yet we only think about it as the death of others. For this, a person often occupies in thinking about other things to forget the idea of death, until the civilized person becomes a stand-by from this idea, and as much as a person avoids death as much as he wants to keep it away from his loved ones because his life has become hostage to them. That is why a person often shuns thinking about death and drops it from his calculations.

In Freud's view, the idea that reminds the civilized person of death is that which antagonizes it firmly: "War". Because war confronts people with death and forces them to acknowledge it. This is because people in the state of war do not die by ones, but rather in dozens.

## **2. Section Two: the Social Analysis Required to the Study**

### **2.1 Gustavo's Conception of Social Psychology**

The theories of the French scientist Gustave Le Bon concerning the behavior of the masses and the psychology of the collective mind have achieved great success in the field of social psychology. The logic of the individual mind, the psychology of the masses demonstrated that the psychology of the individual contradicts the psychology of the crowd and that the group has one whole personality that differs from the individual personality. It also proved that once an individual engages in a specific audience to acquire his behaviors, he would not have existed if he had remained alone. He becomes bolder and stronger and is able

to express what is on his head. This science has gone deep in analyzing the mechanisms that motivate the masses and determine their options. The idea and the common goal which bring the mass together are the creation of great individual's minds and not the members of the crowd who are in their nature incapable of understanding these ideas in their original form, and here where leaders come in to simplify them to stimulate revolutionary action.

It has been proved how the decisions that a group of intelligent individuals makes are not very different from those of another group that is less intelligent or stupid. In the case of the crowd, there is no place for independent thinking, nor personal interpretation. It is the one dominant and main spirit; it is the "spirit of the masses." Thus, when the crowds transcend their consciousness, they are transformed into a whole and different structure that does not believe in mental trials, but rather in what is total and framed. Therefore, he succeeds in moving her hallucinatory rhetoric, absolute goals, and narcotic thoughts that depart from reality "The art of those who govern, as is the case with the art of advocates, consists above all in the science of employing words" (Gustave 65). In the opinion of psychologists and rhetoric analysis, everything that is individual or rational will fall into the rampage of the herd, or it may become momentarily become a victim of the agitation of all at once. "A crowd is not merely impulsive and mobile. Like a savage, it is not prepared to admit that anything can come between its desire and the realization of its desire" (Gustave 12). The impact of the pioneers is in a part due to the contentions they utilize, but ultimately due to their distinction. The leading verification of usually that, ought to they by any circumstance lose their glory, their impact vanishes.

## **2.2 Hitler's Views Regarding Race Superiority**

Hitler's Nazism policy has an immense influence on not just institutions and citizens but it also affects the modes of thinking, perceiving things, and even the way we regard humans in

which this dogma resulted in the creation of the racial policy of Nazi Germany. It is unavoidable to close an eye on the profound impact of Hitler on the social and philosophical concept of race. His ideas mainly the ranking of races prove his obsession with the idea of racial purity and his unshaken belief in the superiority of the German race whom he calls "Aryans". Proclaiming that the Aryan race has a divine duty to control the world.

Nazism is a holistic ideology based on ethnic hierarchy and places the Aryan-Germanic race at the top of the human pyramid. Hitler's *Mein Kampf* represents his core conventions among them that of race. He is against the sexual mixing of races because according to him it is pernicious to the superiority of the higher strain. "Such mating is contrary to the will of nature for a higher breeding of all life" (Hitler 258).

Hitler believes there is only one superior race "Everything we admire on this earth today-science and art, technology and inventions are only the creative product of a few people and originally perhaps of one race" (Hitler 262) he contributes the progress in civilization and everything that has the good sense to the Aryans, describing them as the creators of civilization. He writes " in a bastardised and niggerised [sic] world all the concepts of the humanly beautiful and sublime, as well as all ideas of an idealized future of our humanity, would be lost forever" (Hitler 348). Hitler goes further to justify his racial dogma bolstering his convention that superior races are exploiters and slavery is an essential means of human progress of Aryans "Without this possibility of using lower human beings, the Aryans would never have been able to take his first steps towards his future culture." (Hitler 267) He considered that the Aryans are the builders of civilization, and the owners of science, arts, literature, industries, and inventions, and he cautioned against neglecting the purity of this race in order not to lose its distinctive characteristics. Hitler has been influenced by the writings of Gustave Le Bon, Arthur De Gobineau, and Madison Grant whom his book "*The passing of The Great Race*" (1916) has considered The Bible of Hitler.

### **2.3 The Concept of Power in the Eyes of the New Historical Criticism**

New Historicism is a literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic.

The motion of consecutive literary theories has a profound effect on the ways approaching literature and even history as it new regard on how to appeal history alike traditional historians who took history as static material. New historicists go beyond the mere events, causes, and effects to ask the validity of history itself. Furthermore, new historical Criticism presents a new understanding of terminologies like " Power". Michel Foucault who has deeply affected the views of New Historical Criticism goes beyond what is power is subjected to individuals i.e. he focuses on the workings of power because according to him "Power exists only when it is put into action" ( Foucault219).

Above all else, the significance of Foucault's contributions lays in that it draws our attention to the fact that language exercises a role in the preservation and maintenance of power. Foucault places power in language, and this later is the business of literary studies, thus in the heart of this point there comes the word discourses which Foucault claims to be the vehicle of ideology. He writes that power "reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives" (Foucault 39). Concerning his claim, he establishes an implicit relation between power and knowledge believing that this later is a form of power, and that knowledge can be produced from power, constructing it, not preventing it. In other words, discourse as a form of knowledge can wield power for those in charge in which power circulates in numerous discourses to fixate certain beliefs, internalize socially constructed norms that are dictated by ruling forces, and regulate behavior. Foucault explains that all knowledge, once applied in the real world, has effects, and in that sense at least, 'becomes true.' Knowledge, once used to regulate the conduct of others, entails constraint, regulation,

and the disciplining of practice. Thus, there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time, power relations (Foucault 27). Therefore, for Foucault knowledge and power are forever related to each other.

Following the stream of these thoughts bearing in mind that power has been always related to ruling forces, Foucault offers a regulatory mode of power/knowledge, which exemplifies the emergence of the modern prison system as a way to explain the current method of social regulation exerted over people. In his book *Discipline and Punish: The Birth of Prison* (1975), Foucault presents a political, historical, and social study about the changes, which were located in the way people are disciplined in western societies. One section in the book treats the so-called 'Foucauldian Panopticon'. To start with, the Panopticon is an architectural design suggested by the British philosopher and social reformer Jeremy Bentham. The design embodies a prison in a circular shape with a surveillance tower at the center. Prisoners then are exposed to a constant inspection in their cells by invisible guards, and without being aware when are they watched. This recurrent observation and the consciousness of internalized surveillance operates as a controlling mechanism which modern state uses to regulate its citizens'. Foucault then uses the design as a metaphorical indication to explain the mutual relationship between social controlling systems and people in a disciplinary situation, in addition to the power/Knowledge intersectional equation.

Foucault suggests that this constant awareness of one being watched results in the conformity of one's behavior according to the needed socially constructed norms. Thus even if not being surveyed one always feel the burden of him being caught for not following the required stream. This effect is precisely what Bentham believed the Panopticon prison would produce. Seeing the guard tower or believing the guards were watching, inmates would adjust their behavior to conform to the norms they expected the guards to enforce (Manokha 222).

For instance, the more one observes the more power he gains, thus through observation, accumulated knowledge is possessed, and only when a certain group of people acquires this knowledge inevitable oppression occurs. The Foucauldian panopticon then transcends its physical status to highlight how modern democratic state differ from previous monarchical state in terms of social controlling systems and the regulatory process of citizens through targeting the minds instead of mere bodies. For New Historicism, even the dictator of a small country does not wield absolute power on his own. To maintain dominance his power must circulate in numerous discourses. These discourses wield power for those in charge, but they also stimulate opposition to that power. This is one reason why new Historicists believe that the relationship between individual identity and society is naturally constitutive; overall, human beings are never merely victims of an oppressive society, for they can find various ways to oppose authority in their personal and public lives.

### **3. Section Three: the Deconstruction Criticism Required to the Study**

If we direct our introspection to the daily life routine we find that language is a key pillar that circulates our existence whether spoken, written, or even the kind of thoughts, knowledge, and beliefs we hear, read about or watch are all filtered and channeled via language. However, as human beings, we might for instance take this later phenomenon for granted regarding only the stable, and non-skeptic surface of language we believe it to be. For centuries, a growing interest in what is language, what is its nature, and what meaning it does convey. All become among the multiple proposed inquiries, therefore many schools of thought go in the mission of deciphering the essence of language. One of these schools is the Deconstructive criticism has been inaugurated by the French philosopher Jacques Derrida in the late 1960s. Jacques Derrida the French theorist revolutionizes the field of literary theories with his new regard to the nature of language within his newborn of the field that of the

deconstructive theory. This new versioned theory inflicts an immense influence on literary studies and so forth on language itself since it is the business of literature.

Deconstruction as the word implies is an alert way of reading more than being a theory. It dives in the nature, logic, and the solidity of language and the meaning it carries. In her book *The Critical Difference* (1981), Barbara Johnson clarifies the term: "Deconstruction is not synonymous with "destruction", however. It is much closer to the original meaning of the word 'analysis' itself, which etymologically means, "to undo" a virtual synonym for "to deconstruct."... If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text's critical difference from itself." At first, glance once hearing the word "deconstruction", we likely would think of dismantling the pieces of a certain structure. However, Deconstructivism implies the process of what makes a text as a whole, thus gathering the tiny holes together, while looking inside and between the spaces to imply what is said and that it left unsaid the idea that J. Hillis Miller. The pioneering American deconstructionist has clarified in his article entitled *Stevens' Rock and criticism as cure* (1976) "Deconstruction is not a dismantling of the structure of a text, but a demonstration that it has already dismantled itself. Its solid ground is no rock but thin air". The upcoming lines would explain further about this revolutionized theory.

### **The Establishments of Deconstruction and its Foundations**

Derrida attempts to reach situating stability within the heterogeneous textual structure. He provides a basis for the thought of deconstruction, which we sought to provide a detailed explanation of in the following paragraphs:

### **3.1 Revolution against the Center and Logos:**

Jacques Derrida revolts against a group of major central statements, especially the saying of reason or logos, where he says: "As for Heidegger's criticism, this is what I was doing from the beginning. In many aspects of his work, I found him still trapped in the metaphysical vision; there he first has a continuation of the concentration of logos or reason". This means that Derrida, as Martin Heidegger and Nietzsche, have revolted against the mind that has long dominated Western thinking. He worked to undermine logic, replacing it with a difference, undermining and irrational. Mental centering gives a set of connotations, such as presence, harmony, unity, identity, and the centralization of the phonetic function and behind it Derrida aims to destroy that particular centrality existentially as an infinite presence, making this statement a guide to criticizing the concepts of centralization, aimed at examining systems. The statements are based on attendance, calling for the necessity of thinking that there is no center as the center cannot be touched in the form of existence, but rather has a spatial characteristic, as it is not a local and functional fixator. Which is, in fact, a kind of place, and in its absence, or undermined, all transform Something into a discourse, the assumed or transcendent central or original connotation melts, and the discourse opens up on the future horizon without prior controls. The presence force, due to the different system, turns into the absence of transcendent connotation, and to enrich the possible connotation. (Abdellah 62). Thus, Jacques Derrida's philosophy revolves around all mental schools that praise reason and logic alike, and call for undermining in order to dismantle the centralization that has long ruled Western thought.

From the data of Derrida (Criticism of Centricity), there is a great possibility in examining the system of Western philosophical discourse through its extended centuries. which acquired a specific peculiarity at each of its moments, as the successive stages of the progressive construction of modern European thought, and this data reveals at the same time

the transcendent philosophical meditation, He works to strip it, and tear its masks as sediments that obscure the image of the truth.

Derrida insists that every structure has a center, whether it is a linguistic or non-linguistic structure, philosophical or non-philosophical, and carrying the structures to specific centers gives importance to the movement of functions. Since the center - according to Derrida - is the decisive part of the composition, it is the point that cannot be replaced by anything else ((Derrida184). A distinction must be made between the importance of the center concerning textual composition, and the criticism of Centricity, for the center, is a positive thing for the movement of significance and meaning, as for concentration is an artificial thing that gives centralization to those who are not centered. that leads to monopoly densification (Decondense) and despotism of the model (Exemplarity) which Means the establishment of a central structure that claims for its units the transcendent model that can be applied to every text, in an unrestricted time, and Derrida's approach in this context has focused on criticizing Centricity as a negative connotation, praising the center as the radiating element of significance, and the point from which the difference of meaning emerges.

The dialectic between Center and Centricity is a dialectic between an act of power and domination, meaning that the center exercises its policy of activating the semantic movement and arranging patterns, and allows the creation of continuous alternatives in different systems. As for concentration, it exercises its authority and influence in the perception of some sources of meaning production and activation, such as reason, writing, sound, existence, etc., and leads to the focus on the discourse around a specific model, and this is precisely what Derrida sees to undermine, fragment, remove its constituents, and explains the flaws in its structure.

### **3.2 The Principle of Difference:**

Meaning according to the texts and writings has given - according to Jacques Derrida - the result of multiple meanings between different words. This means that the difference is positive in its methodology, as the meanings are multiplied by multiple differences. Moreover, if Ferdinand de Saussure considers that the meaning has a single convention meaning, and Derrida believes that that meaning has different, infinite, and multiple meanings. Thus, the difference is a positive feature that contributes to the enrichment of language and literary or philosophical text. To illustrate this kind of positive difference, Derrida cultivated the term (*différance*), corresponding to the negative term for the concept of classical (*difference*). In this respect, he distinguishes between the two words: I think that the concern about translating this word is directed to the core. It is not only translatable into Arabic, but also to English and other languages, and even to French in a certain sense, in that it conflicts with words descending from the Latin inheritance, and in its budget, it is not interchangeable with another word. However, we can of course make clear the use of this term, and make a speech about its use, and about what expresses itself in it frugally. I am actually writing this way, and I consider that I am writing when I go in the language to the extent that it becomes almost impossible to translate. This is a way of not forgetting that we always write inside a specific language.

As for the implications of this term, it is clear through a series of other vocabularies that we work with. Writing, for example, or the effect, the increase, or the supplement, which are all words of double value, or of an unassignable value: the effect is what indicates and what is erased at the same time. That is what is never present. Moreover, the increase is what comes to add, and what fills the deficiency. As for (*Hymen*) it denotes the hymen that prevents penetration and maintains Virginité, and on the docking of the marriage. Besides "*varmacon*", this singular, platonic, denotes at the same time, poison and antidote, good and

bad (both sides of writing), etc. They are, in general, words that are neither words, nor concepts, and are not separable from language, and they do a similar job to “Différance”, which differs according to the Druidian designation, even if they are different from it. It is, therefore, a chain that each episode has its relative independence, but is repeated in it. (Derrida 53). This means that the difference is based on the vanishing of meanings, the multiplicity of meanings, and the abundance of meanings resulting from dispersal, contradiction, and contradiction.

### **3.3 Criticism of Binaries and Structural Constants:**

The philosophy of deconstruction is based on a critique of all the structural constructs upon which structuralism was built, such as language, sound, signifier, and other concepts, mental quotations, and structural dualisms. Hence, Derrida sees, "Western thought is based on a dualism of hostile aggression on which it is based and exists only with this dualism, as a dualism: mind/emotion, mind/body, self / other, selfishness/writing, man/woman, and so on. Moreover, this thought always conferred privilege and metadata on the first party and casts inferiority and secondary education on the second party. This bias for the first over the second is what Derrida calls logical centering, and it benefits from the arguments of the linguistic discourse, especially what Ferdinand De Saussure reached. The latter reached a decisive conclusion when linguistic knowledge was built on the difference. Knowledge of the word and what it means is not a feature of a continent in it, but the word means and accepts awareness because it differs from other things, and the meaning is only the result of building words in a specific way and under the condition of relations between them subject to fixed laws and rules. In the linguistic destination, there is no concession for one word over another, nor one letter over another; also, the meaning does not take precedence over the syntax, but rather is a result of the completion of the grammatical structure. The primacy or privilege that Western thought adds to meaning is what Derrida calls logical concentration. That is, the

meaning is the function of the speaker and preceded the language, which is merely a vehicle for him from the original site to another station. From the primacy of meaning, the precedence of intent, consciousness, and so on is characteristic of this central logic. From here, Western thought gave the priority and distinction to the presence of the word in its spokesperson, and the sound advantage overwriting and writing, which accepts isolation and distance from its source (absence). But Derrida comes to overturn this particular saying, as he sees that precedence, if necessary, is the precedence of writing over the pronunciation, and we must be aware that writing has no meaning in writing in its familiar concept which sees in it merely depiction and representation of spoken voices, but rather a synonym for the difference. Derrida tracks the privilege of the speaker's voice overwriting from Plato until our time to demonstrate that writing has always been subject to the predominance of pronunciation; this made logical positioning a precise synonym for audio centering. He focuses on this discourse to prove that the Western project always contradicts when it makes writing derived from the word, subordinate to it, and added to it. (Al-Rawaili109).

On this basis, deconstruction appears both structural and non-structural. Hence, it oscillates between the inside and the outside, between the beginning and the end, between the structure and the brown. In this context, Derrida says, "Structuralism was at that time dominant. Deconstruction was going in this direction as long as the term expresses certain attention to structures, which are simply not ideas, shapes, combinations, or even patterns". Deconstruction was also a structural movement, or in any case, a movement that undertakes a certain necessity for structural problems. Nevertheless, it is also a movement against structuralism, and it owes part of its success to this confusion. It was a solution to dismantle, demilitarization of linguistic structures, logistical centralization, and vocal decentralization since structuralism was then subject in particular to linguistic paradigms (linguistic or

linguistic paradigms called structuralism), and institutional, cultural, and philosophical social paradigms (Derrida 60).

Based on the foregoing, the deconstructive philosophy came to undermine all the structural constants and the dualities on which it was based, especially the dichotomy of voice and writing, and the duality of the signifier and signified.

### **3.4 Metaphysics of Presence**

Presence and absence constitute a critical culmination of the previous data because it represents the cognitive fruit of the deconstructive analysis. The identity-defining it, it is the origin of the cash balance of the deconstructive proposition, because all procedures of the critical process of deconstruction are subject to the presence of functions and the absence of the meaning. In addition to the data (difference, criticism of concentration, the theory of writing, and writing) in which the duality of presence and absence emerges directly. Derrida, through this duality - along with the previous data - set out to criticize the orientation of the Western philosophical discourse, undermine its foundations by exposing its contradictions and playing with its systems and practices, and transforming its epistemological equation from (Metaphysics of Presence) - according to Derrida - to the absence, difference and plurality of meaning.

Fredric Jameson considers the duality of presence and absence (a central event) in Derrida's deconstructive proposition (Derrida58) and this duality arises as a result of difference and its manifestation. For the presence system to function, it must possess the properties of the opposite, which is absence. Thus, the presence is treated as a manifestation of absence and difference (Derrida59), and the idea of the presence excludes the deconstructive plan because it accompanies the logic and represents a firm principle that is determined by the fact that the being is manifested as a presence, meaning that the existence

manifests its presence in things (Derrida 60). This principle dominates the history of Western discourse to focus on itself, to elevate the positioning of its intellectual and knowledge institutions, and then to demonstrate the superiority of its discursive practices. This has been assigned to the task of defining and monopolizing knowledge, and thus the subjective vitality of the Western being appears as the transcendent existence capable of preparing solutions and restoring crises in every time and place. Derrida's work has come to undermine this centralization, to replace this presence with the principle of absence, and to assign all knowledge assets to multiple and different meanings.

The problem of duality of presence/absence arises from the different connotations of certainty and lack thereof on the word of Difference. The signifiers that underpin the difference, the presence of the signifier and the multiplicity of its meanings, the absence or absence of some of them, and the delayed sequence of the infinite series of signs. All of this confirms that there is no physical presence of the sign, there is a Differences play, a pursuit of the absent in language, and meanings that are indefinitely postponed, and this leads to the limitation of the dominance of the idea of presence (Derrida 61).

Associated with the duality of presence/absence is terms invented by the deconstructive analysis, including the labyrinth (Aporia) and the increase (supplementation), and these terms contribute. According to Terry Eagleton, to the activation of the tactic of deconstructive criticism. Which is based on showing that the texts place their systems in many pitfalls, and shows the course of these criticism Symptomatic symptoms of textual stagnation. Its labyrinth-based construction (Aporias), and the dilemma of poaching meanings, and this trend leads to confusion and shaking of texts, and the practice of contradicting themselves continuously (Derrida62).

From the data preceding the deconstruction, it becomes clear that the critical approach that the deconstruction devised and outlined, and defined its frameworks. It is a

revolution on structural science first, and on traditional critical description secondly, and sees the text as the bearer of many meanings and naive in the same frame. So that the disassembly data are placed between the specifics of the text on the one hand and the privacy of the reader on the other hand. These data showed that the relationship is close between the text and the reader, describing the latter as the rational component of forming the new meaning that starts from the terms of the text systems. This issue was a reason when deconstructing the methodology of the traditional criticism of the pre-structural phase (Pre-structuralism), and the structuralism stage, to build critical thought based on semantic functions that distribute between the text and its reader. The first undertaking the task of absencing meaning and the spread of functions, and the second undertaking the task of touching the differences resulting from the multiplicity of textual meanings and the maze of their meanings.

### **3.5 The Play Theory:**

The Play theory statement refers to the deconstruction of the infinite (free-play) formula of writing that is not completely disconnected from the compulsions absent from the truth. The confirmation of the cultural facts of thought and perception, the absence of direct superficial knowledge, and the inspiration of a broad horizon of similar intellectual references, complex philosophical, hidden systems, and special methods of analysis And adopts deconstruction. In this context and clarify the application of textual and discursive strategies for reading that diminish the importance of any confident referral on systems (epistemology, ethics, and aesthetic judgment) so that deconstructive analysis becomes - after that - empty slogans and passwords - as Christopher Norris explain it - of any content Cognitive, moral, or aesthetic (Derrida27).

Despite the formula that the deconstructive analysis of the theory of play is satisfied with referring the signifier to another sign with the deliberate absence of the signified. This formula is governed by a set of mechanisms - similar to laws - that the writer underlines it and

used by the recipient (the player). Peter Hugenson determined that Mechanisms including the following (Derrida<sup>28</sup>): The Enigma, Adumbration, Allegory, Illusion, Ambiguity, Montage and Collage, Myth, Nonsense, Paradox, Burlesque, Pastiche, Hoax, and Puns These mechanisms work on the coloration of the functions, the multiplicity of readings, the fragmentation of the connotation, and the spread of meaning continuously. This is what prompted Michel Rorty to say “The new aspect of analysis, proposition and deconstructive theorizing is that it is a brilliant exploration adventure or a collection of commercials, textual references, fantasy breaks, stylistic parodies, and pseudo-philosophical dialogues” (Derrida<sup>29</sup>). The previous terms and mechanisms are hardly devoid of negative connotations at the moment they are located in the text, and these connotations have made it possible to re-employ them within contexts of deconstructive intent to judge “freedom of vision, extracting meanings from the text either seriously or jokingly, or truth or representation, and with the freedom of mind movement with the text. The idea of referring to a "Loges" mental center has always been excluded. (Derrida<sup>30</sup>)

The theory of play for Derrida is inseparable from the criticism of positioning because the movement of functions within any center that Derrida calls "play", and when the centers are dismantled, the functions enjoy more freedom in the play process, violating the law of maintaining the game the basis of referring the functions to the signified and maintaining it in a new way. It requires referring the signifier to another signifier in a maze that results in the absence of meaning, and the referral to infinite continuous connotations and not only that, but the signs for Derrida have been characterized by misuse, and the result of signs has shifted from the final source of meaning - as it was among the owners of semiotics. To a continuous source of play, the transfer of meaning between heterogeneous and contradictory binary pairs.

If the theory of play is inseparable from the criticism of positioning, then it is also inseparable from the duality of presence and absence. Derrida states that any system can be dismantled by the signals of its contradictions, and this leads to regular play and highlights the role of the duality of presence and absence in the reading of the specific deconstructive strategy, which is based on to reading the gaps and margins in the primitive experience of the truth and the texts. As well as activating the movement of deconstruction in activating the significance of the contradictions and displacements hidden in the text (Derrida32).

The theory of play offers multiple interpretations and offers extensive possibilities, and this tremendous potential of game theory reflects the position opposing the path of writing shorthand and dwarfing of the signifier, representing tones centering on the mind and centering on the sound (Derrida33). This play theory stance stemmed from Derrida's intention to treat the text as a heterogeneous subject, in which forces are constantly working to dismantle it, as well as his way of positioning within the heterogeneous structure of the text and finding internal tensions or contradictions through which the text reads itself and deconstructs itself. In himself, the internal structure of the text is conceived with discordant forces whose function lies in undermining and fragmenting the text, according to Derrida.

An accurate reading of Derrida's data under "play theory" provides a semantic escalation of a shattered position, a reading specific to the activity of the signifier, as well as entering into a dialectic with connotations.

### **3.6 Deconstructive Methodology in Reading and Writing**

The language we use and express - according to Heidegger, Derrida, Nietzsche - restrict all thinkers, scholars, and literary critics fence them in certain fixed forms and drown them in the worlds of imagination, exaggeration, and false metaphor. Derrida systematically oscillates between openness and closure, between structuralism and against structuralism.

Hence, the language must be detonated while writing and radically revolutionized. Deconstructive interpretation aims to explore the difference and deduce the conflicting meanings found in a text. What matters in the analysis is the attention to evident differences and the extraction of different signs and traits. The actual Derrida technique is to focus on the points in a text in which the contradictions are clear (cross points), where the effects of these points are pursued, and ultimately lead to the undermining or dismantling of the whole structure (Carter119). Furthermore, Deconstruction relies on the internal exploratory reading of text and speech, the shifting of basic problems, and the operation of reading and erosion drilling. In other words, it is based on discovering the marginal, hidden and hidden parts in a text or speech, and sorting these hidden parts after exhuming and publishing them on the anatomy, analysis, and undermining table to see how they exercise their role within the general structure of thought. And, knowing its weak and strong points, good and bad. Since then, we have reached a greater and more effective potential in criticizing the conditions for the production of a particular culture and the functions that this culture fills and performs. The ultimate goal of deconstruction is to provide a better knowledge of human, social, and historical phenomena, and to know how they are formed and built. He also performs a proven editorial and disinfection function. All of this means that deconstruction depends on two procedural steps: first, the anatomical dismantling based on monitoring differences and contradictions and the infinite multiple meanings, and secondly, their reconstitution is not in the categories of categories, or the form of mock bases, or abstract structures as the narrative and semiotic structures do, but rather are done. Reconstruction by undermining all indications, dispersing, dismantling, and postponing.

To sum up, deconstruction offers a challenging way of viewing language as it depicts it in terms of a continuous chain of evoked signifiers, which consequently leads to the undecidability of meaning. This closed circle triggers the attention to the insecurity of

language, as it usually appears to be. Furthermore, the inextricable link between language and literature manages the deconstructionists to filter the experience of readers offering them lenses to introspect the submerged ideologies planted beneath the apparent lines and revealing how language could mediate the way we see the world, more to that the way we look to ourselves.

To conclude all what has been said above this chapter is the key pillar, which we would set our further analysis regarding the case study in our hands upon the guiding elements in this introductory chapter. This later encompasses a malty formula of theoretical studies, which has a direct relation with our case study. The first section presents a psychoanalysis filter with several major concepts that serve our purpose of the dissertation and which pave the way to a further understanding of our case study characters. The second section attempts to offer a close understanding of the social context related to the case study in hand subsidizing the inquiry with an analytical study of Gustave Le Bon's book "*crow: The psychology of the masses*". Furthermore, this section exhibits the historical context related to the case study through the filters of chosen concepts within New Historical Criticism.

Finally yet importantly, the final section has been dedicated to The Deconstructive theory highlighting some of its key concepts related to language, which we believe. It would be the torch of light that will guide our inquiry steps in the analytical process through the following chapter.

# **Chapter Two**

**The Power of the Word: The Führer as  
Double Coin**

## **Section One: A Psychoanalytical Reading to the Book Thief.**

In 2005, The Australian author Markus Zusak revealed his ever-cherished work "*The Book Thief*". This later, set in Nazi Germany in wartime, follows the story of Liesel Meminger who is affected by the splashes of war. Liesel suffers the loss of her family, but most notably the death of her young brother. Forwardly, the Herrman's adopts Liesel where Himmel Street witnesses the launch of her story along with the other characters. Moreover, the uniqueness of the work lays in Zusak's unusual choice of the narrator, which is to be "Death". A narrator that we do not encounter usually in other literary works. Zusak subsidizes Death with humanitarian characteristics "Even death has a heart." (Zusak178), a remarkable rhetorical capacity, and sets him as a supernatural existent.

From the beginning of the story, Death seems to be interested in catching the focus of the readers " Please, trust me." (Zusak7). This statement declares Death's attempt to engage and blend the readers within the occurring events. As an omniscient and omnipotent power, "Death" from the outset of the novel reveals its directed interest toward Liesel more than the other characters in which it declares: "I became interested. In the girl. Curiosity got the better of me." (Zusak12). With narration being a focal point and essential in the novel, Death" the novel narrator, he is repeatedly and completely declared on the details of events and reminded of the atmosphere and events of the Second World War to the reader.

Zusak's choice of Death is not random regarding the set where the events are taking place and mainly the prevalence of war overall. Death is the mirroring reflection of war and its accompanied friend. Through his choice, the author Zusak was able to control the details of the novel and its narration on a larger scale, and this helped him to tell the events smoothly and allowed him to share the reader and talk to him until he created an implicit relationship for the reader in the events of the novel so that the reader does not face any surprises or unexpected events because death tells us what will happen, and this, in turn, relieves painful events, avoids

shocks, their intensity, focuses on characters and their development, and it also helped him to reach the unspoken ideas of characters.

The writer was able to spend as much of his ideas as possible through “death”. However, in several corners of the novel Zusak he gave human qualities and traits to a fictional entity I.e. the Death. This unknown nature of “Death” urges us to wonder whether “Death” is a cover or a shade for one of the characters that are also not visible and tangible in the novel, which leads us to "Hitler". The invisible character whose shadow casts over the details of the story just as Death's invisibility creates motion in the events.

Based on the previous assumption we assume that *The Book Thief* would be better filtered through the lenses of psychoanalysis theory, this later would pave the way for us to illuminate the perspective of Death and understand the author's intention of using death as a narrator and to explain how “Death” in a way is an extension of Hitler's character along the course of the novel.

Thus, in this part, a psychoanalysis study would be exerted over the main characters in order to justify our assumption of how Death is a reflection of Hitler's shadow in the novel, which eventually would lead us to find the profound presence of Hitler in Liesel's life. In addition, we would illustrate the trauma suffered by both Max and Liesel through the story, and how the Talking Cure came to be a redeem for their cracked souls and an instrument to the development of their personalities. Consequently, we would focus on the psychology of language within the story, in which Death's rhetoric would signify that of Hitler's.

There are many common points between Hitler and death in the novel: both Hitler and death are invisible figures, both of them are found within the subtle elements of the novel, as well as a cause of tragedy and sorrow. Indeed, throughout history, the name Hitler has been

linked directly in the minds of people with war and we find that the idea of death is inherent in war and is the same image that depicts to us when we read the novel.

Death introduces itself at the early beginning of the novel and speaks to the reader “HERE IS A SMALL FACT. You are going to die.” (Zusak3). What we realize here is the rhetorical capacity that is shown by the narrator through the smoothness and simplicity of language, the depth of his words, and the plurality of meanings of rhetoric. Similarly, Hitler is known to be a good orator and to master the power of the word.

Death controls completely the orientation of the novel just as if Hitler orients the masses. Speaking of the power of the word, death says:

I am in all truthfulness attempting to be cheerful about this whole topic, though most people find themselves hindered in believing me, no matter my protestations. Please, trust me. I most definitely can be cheerful. I can be Amiable. Agreeable. Affable. And that's only the A's. (Zusak3)

By identifying itself, death wanted to draw our attention so that all of the attributes that it mentioned start with a letter A and are written in capital letters. Thus, the reader's focus is directed toward the latter A. Consequently, A is the first letter of Adolf Hitler's name. It is like a puzzle that the reader wanted to solve. Also, it describes itself as a human being by using these Adjectives. It adds: “Just don't ask me to be nice. Nice has nothing to do with me.” (Zusak3). It shares this common characteristic with Hitler. Moreover, we find a striking interest in colors. His first words were “First the colors.” (Zusak3) and its artistic view of them:

A SMALL THEORY. People observe the colors of a day only at its beginnings and ends, but to me it's quite clear that a day merges through a multitude of shades and intonations, with each passing moment. A single hour can consist of thousands of

different colors. Waxy yellows, cloud-spattered blues. Murky darkness. In my line of work, I make it a point to notice them. (Zusak 5).

Again, we find that Hitler, at the beginning of his life, before joining the political trend, was a painter and wanted to join the College of Arts, but he failed. Finally, yet importantly, death says, “Does this worry you? I urge you—don’t be afraid.” (Zusak 4) The fear that comes to the people from death is somewhat the same as the mention of Hitler in the hearts of the German people and the world during the Second World War, and this is what we see in the events of the novel the amount of fear and fear caused by Hitler.

One more important point concerning the Death gender. Adam Suk in his bachelor thesis “*The Analysis of the Narrator in The Book Thief*” tackles in his analysis the Death’s gender and asserts that it is quite difficult to determine it from the text itself. Since Death uses first-person pronouns throughout the novel almost exclusively when talking about itself and these three mentions are the only references in the whole book “A mountain range of rubble – in which our narrator introduces: himself – the colors – and the book thief.” (Zusak 2), “Still, it’s possible that you might be asking. Why does he even need a holiday?.” (Zusak 5), lastly “And then. There is death. Making his way through all of it.” (Zusak 309). Which gives away the narrator’s gender. Another possible way of determining Death’s gender is the author himself in which some online interviews where he refers to “Death” with male pronouns as well, which only confirms the assertion that Death is a male and that gives strong support to our perspective that Zusak uses Death as an extent to Hitler.

What has been drawn from this comparison is that Hitler has a deep presence in the characters, story events and that the writer wanted to direct our attention to the side that missed the attention of many in Hitler’s character and he wanted to show it through the narrator without

changing the fact that he was the thug of the novel and the extent to which the characters of the novel were influenced by him.

### **1.1 The Deep Existence of Hitler in Liesel's Persona**

No one can disagree about the impact Hitler and the Nazi party's policy have had on human history, from political upheavals and bloody events that changed the course of life for many and put them in a daily confrontation with death. Nevertheless, Hitler was and still is the hero of some who will not be repeated despite humanity's condemnation of him because of his policy, and this is because Hitler possessed people's minds with his words before he walked them by force and weapon. In this part of the work, we will rely on Freud's psychoanalytic theory, and in particular, the interpretation of dreams Hitler is not existed physically, however his impact does through different forms. Mien Kamph and Liesel's dream well take into consideration to present the deep existence of Hitler.

In Freud's view, dreams are the royal path of the unconscious mind and are considered the translation of the esoteric ideas and repulsions of the unconscious mind. Freud believes that dreams do not come directly and clearly, except rarely; this is because the conscience affects people subconsciously unconsciously, and the mind begins to distort and encode dreams. To try to escape the control of conscience on the animal's self in a dream. Dreams differ according to different ages, the higher the age, the greater the symbolism of dreams, and thus between the symbolism of dream and age a direct relationship. In the first pages of our novel, we find the little heroine of the novel, half-asleep, dreaming of Adolf Hitler as he speaks in a gathering, and Lisle, who is illiterate, welcomes him in broken German. In Liesel's dream, she does not hate Hitler as she does later:

With one eye open, one still in a dream, the book thief—also known as Liesel Meminger—could see without question that her younger brother, Werner, was now

sideways and dead. His blue eyes stared at the floor. Seeing nothing. Prior to waking up, the book thief was dreaming about the Führer, Adolf Hitler. In the dream, she was attending a rally at which he spoke, looking at the skull colored part in his hair and the perfect square of his mustache. She was listening contentedly to the torrent of words spilling from his mouth. His sentences glowed in the light. In a quieter moment, he actually crouched down and smiled at her. She returned the smile and said, “Guten Tag, Herr Führer. Wie geht’s dir heut?” She hadn’t learned to speak too well, or even to read, as she had rarely frequented school. The reason for that she would find out in due course. Just as the Führer was about to reply, she woke up. (Zusak 20)

According to Freud’s theory, Leisle’s dream is more than clear because it contains symbols that reflect Hitler’s deep vision of the hero. He has robbed all minds of all age groups. She sees in him the hero in his words so that most of her focus was around his square mustache and how she enjoys the words, as she finds in him what she is lost and they are the words. Hitler’s words sent her security and its consolation and imagery is Hitler’s grin to her. Hitler’s talk was the foremost broadly talked, and his book *Mein Kampf* was the foremost broadly perused, which is the physical adaptation and one of the shapes of his nearness among individuals of the same family and the community is a real book composed by Hitler, combining true to life data and his political and social philosophies. Hitler’s consistent presence among them whereas he is nonattendance and the most reason for the books is to create Hitler’s picture positive. On the surface, *Mein Kampf* is Hitler’s despise. The conundrum is that Max covers the pages of the book that characterize his battle. He switches from the book of despise to the book of fondness and strength. Which means Max struggle against Hitler’s Horror.

The reader can notice the different reactions, as well as the extent of influence of Hitler’s ideas through the characters of the novel and events, and how Hitler drew his traits on his nation and left his mark in their personalities.

One of the characters that represent the dominant and influence of Hitler's character is the shop owner Frau Diller who refuses to greet only by Hitler's greeting; when entering her store "If you walked into her shop and didn't say "Heil Hitler," you wouldn't be served." (Zusak 49). The latter represents the group in German society that Hitler was able to manipulate with his ideas:

Frau Diller was a sharp-edged woman with fat glasses and a nefarious glare. She developed this evil look to discourage the very idea of stealing from her shop, which she occupied with soldier like posture, a refrigerated voice, and even breathe that smelled like "Heil Hitler." The shop itself was white and cold, and completely bloodless. The small house compressed beside it shivered with a little more severity than the other buildings on Himmel Street. Frau Diller administered this feeling, dishing it out as the only free item from her premises. She lived for her shop and her shop lived for the Third Reich [...] On the wall behind her usual sitting position was a framed photo of the Führer. (Zusak 48)

Through his words only, Hitler can saturate people's desires with national and ethnic ideas and influence on the psychological side.

It is possible to consider Liesel's dream about Hitler as one of the signs or evidence that confirms the writer's dual view of the character of Hitler through the eyes of the heroine. Therefore, he described his rhetorical ability and fascination with his style and words and the depth of his influence all this in a dream and shock the readers with reality where after awakening she meets Death while taking her soul her brother. This irony, telling us that death is a figure and extension of Hitler's presence as well as the evil side of Hitler as a master of the word.

## 1.2 Talking cure as Therapeutic to Liesel and Max's Traumas:

Markus Zusak's choice of setting the incidents of *The Book Thief* mainly in the Nazi Germany turmoil era contributes profoundly to the melancholic mood of the story. The novel, then unfurls the traumatic stories it encompasses while showcasing the journey of its traumatized characters toward salvation.

Approaching the novel we can notice that the war and death have emotionally pulverized the residents of Himmel Street. One common feature amid the tortured characters we are about to discuss is their experience of an unusual trauma which its essence is the loss of a beloved person. Trauma differs due to subjective experiences people react differently to similar traumatic events. Thus, it would be more evident through the analysis of our coming characters.

Before discussing Liesel and Max as essential samples to this part, we would like to set the ground for a complete understanding of trauma and mechanisms of coping through the exhibition of secondary traumatized characters way long-reaching Liesel and Max.

To start with, Ilsa Hermann the wife of Heins Hermann; the mayor of Mulching, comes to appear through the novel as a voiceless woman who lives in her gloomy nutshell. Ilsa is a delicate woman who seems to bury the corpse of her grief over her deceased son inside her heart. Along with the narration of death, we discover that Ilsa's son "Johann Hermann" died in a battlefield in Stalingrad. "He is nothing now in this world," she explained. "He was my ..." "Apart from everything else". She said, "he froze to death...He froze to death. I'm sure of it." (Zusak 141). Ilsa Hermann utters these lines addressing Liesel after she finds the name "Johann Hermann" in a book in Ilsa's library. The fact that she is unable to speak up his name, and that readers uncover this later and his relation to Ilsa only through the narration of "death", add to this the terrible way her son passes away, explains to a greater extent the gloomy cloud

of sorrow which prevails over Ilsa. Hence, Ilsa chooses silence as a way to mourn her son for she appears unable to cope with the fact of his loss.

Following the course of the novel, we encounter Frau Holtzapfel the neighbor of the Hubermans, and who eventually spits on their door. However, the stability she lives in soon deteriorates with the arrival of her son Michael Holtzapfel, a veteran who just returns from the war in Stalingrad. Death describes: "His eyes looked painful and loud." (Zusak 332). Michael returns devastated from the war as three of his fingers were blown off, and much to his dismay, he witnesses the death of his brother Robert. "Death" on this incident narrates: "His name was Robert ...his legs were blown off at the shins and he died with his brother watching in a cold, stench-filled hospital." (Zusak 334).

Frau Holtzapfel sinks in grief for her lost son that "All brutality and reprimand were wrested from her face (Zusak 344). Nonetheless, she seems as she gives up on life when she refuses to leave her house in an air raid incident. Michael who abandons his mother alone and chooses to rescue his self-felt shame, while in the shelter he addresses Rosa: "How she [his mother] can sit there ready to die while I still want to live...why do I want to live? I shouldn't want to, but I do." (Zusak 346). Michael scolds himself for his desire to live even though he witnesses the horrible death of his brother, yet he feels ashamed for leaving his mother behind his back, and instead preferring to gain his own life. This entire repressed burden finishes when Michael finally mutes his soul committing suicide: "He was hanging from one of the rafters in a laundry." (Zusak 354).

Similarly to his mother and Ilsa Hermann, Michael could not find the appropriate salvation to cope with his spiritual wounds. However, Michael develops an intensive depression and could not open to other people to share the horribleness he lived in war. Liesel writes "In the lead-up to his death, the girl had realized that he wasn't sleeping, that each night was like poison. I often imagine him lying awake, sweating in sheets of snow, or seeing visions of his

brother's severed legs." (Zusak355). These lines sum up the burden, which eventually suffocates Michael Holtzapfel to death.

In order to put the literary context in psychoanalytical perspectives, it is likely to elaborate that when traumatic events occur they are often repressed in the unconscious due to some protective defenses. However, the traumatic stimuli no longer remain submerged and assert itself through upsetting memories such as images, thoughts, or flashbacks that may haunt the person, and nightmares may be frequent (Freud6). Hence, it is the circumstance with both Liesel Meminger, and Max Vanderburgh.

Liesel experiences a heavy emotional weakness starting with the sudden disappearance of her father who is likely to be killed, and then the shock of her brother's death "Still in disbelief, she started to dig. He couldn't be dead. He couldn't be dead." (Zusak9). While still in denial, Liesel steals a book in the funeral of her dead brother, the irony is that she could not read. Death explains: "[...] it didn't really matter what the book was about. It was what it meant that was more important." (Zusak29). Liesel's act of stealing is meant to fill the metaphysical gap launched by the loss of her brother for the book was "Her last link to him." (Zusak28). Then a later stab is added to Liesel's traumas when her mother abandons her. Death again commenting on Liesel's pity situation asserts "No matter how many times she was told that she was loved, there was no recognition that the proof was in abandonment. Nothing changed the fact that she was a lost, skinny child in another foreign place, with more foreign people. Alone." (Zusak25).

In Hubermman's household, Liesel has a recurring nightmare which features the image of her deceased brother staring at her on the train. This justifies that "Past trauma is then repeatedly handled in the context of present time in the person's active memory." (Horowitz 8). As a result, Liesel wets the bed. It is here where the role of her foster father Hans intervenes to establish the link between trauma and narrative as a coping mechanism. Hans discovers the

illiteracy of Liesel after finding her stolen book that of "The Grave Diggers". He then offers to teach her reading and later writing. Subsequently, we are told that after each nightmare Hans reads an extract from the book to Liesel, which eventually soothes her, thus after being capable of lonely finish reading the Grave Diggers handbook death states that "On one of the roof tops. She could see a small boy, sitting, looking at the sky, "His name was Werner," she mentioned. The words trotted out, involuntarily." (Zusak62)

The lines suggest that Liesel finds in reading a way to reconcile with her past. Later when Liesel reads to her neighbors in the shelter it happens that "By page three, everyone was silent but Liesel. She didn't dare to look up, but she could feel their frightened eyes hanging on to her as she hauled the words in and breathed them out." (Zusak269). Himmel Street people in the shelter forgets about the air raid with Liesel's roaring words coming out of the book. Seemingly, reading proves to be therapeutic. Through the course of the novel Liesel reaches, the point where she told her father that, she should be old enough now to cope on her own with the dreams (Zusak153). However, this occurs only when Max Vandenburg comes across her emotional journey seeking a remedy.

Max Vandenburg is a young Jewish whom Huberman's conceal in their basement to escape the Nazis which eventually means his deadly fate. Max appears to be suffering his traumas just like the bulk of the novel characters do. First to mention his father died in the war. Then he has to forcibly abandon his family due to Nazi raids, which causes him to feel guilty for he chooses his own life over theirs, indeed" It tortured him" (Zusak133). When in the basement, Max starts as "A voiceless human." (Zusak134) the only thing that shouts is his nightmares. The walls of the basement bring Liesel and Max together thus "Liesel in the act of watching .was already noticing the similarities between this stranger and herself. They both arrived in a state of agitation on Himmel Street. They both nightmare." (Zusak142)

Liesel and Max have much in common in which loss, abandonment, and consequently haunting nightmares are all shared keys for their vivid traumas. Furthermore, their link proves to be strengthened due to their shared affinity to language, writing, and reading in which they find the emancipation for their emotional traumas. Max begins as a puzzle, but later Liesel manages to distract it piece by piece only through narratives. In the basement Max dislocates, his layers in front of Liesel and Hans sharing them his story of survival and as ‘‘So began a kind of storytelling phase in the living room each night. It was spoken just loud enough to hear. The pieces of a Jewish fist-fighting puzzle were assembled before them all.’’(Zusak151). Throughout the novel, we find that the emotional walls that form before beginning to fade away and dissolve when the decisive moment comes, as the narrator described it while sitting Liesel and Max and revealing all their cards.

#### THE SWAPPING OF NIGHTMARES

The girl: ‘‘Tell me. What do you see

When you dream like that?’’

The Few: ‘‘. . . I see myself turning

Around, and waving goodbye.’’

The girl: ‘‘I also have nightmares.’’

The Few: ‘‘What do you see?’’

The girl: ‘‘A train, and my dead brother.’’

The Few: ‘‘Your brother?’’

The girl: ‘‘He died when I moved

Here, on the way.’’

The girl and the Few, together: “Fa —yes.”(Zusak152).

Even though Max and Liesel do not fully overcome their traumas in which they keep a nightmare, however, the burden of their souls diminishes way much than before. They become able to release and uncover the source of their bleeding wound, and even have the brave to externalize it through shared narratives, or in the form of writing as both Liesel and Max write their own stories: Max as ‘‘The Stand Over Man’’, and Liesel as ‘‘The Book Thief’’.

Nonetheless, Markus Zusak manages to incarnate a sophisticated analogy, in which psychologically the basement embodies the unconscious. In other words, the basement becomes both Liesel and Max’s unconscious or the storehouse where their repressed fears, traumas, and fantasies play out. When they arrive, the basement meant shelter, the place in which they struggle against their nightmares. However, along their Metanoia the basement morphs from its physical meaning to gain another dimension. For Liesel, it becomes the place of her midnight classes with Hans in which the walls turn into Cement pages. It is in the basement that Liesel learns how to read, and through reading, she gains maturity in her character and power to reconcile with her past. Ironically, when Liesel becomes able to put her trauma into words through writing her own story the basement saves her life when bombs fall on Himmel Street thus the basement, the unconscious remains the only standing.

Just like Liesel, Max finds his salvation in the basement through reading, and also via his ability to exhibit his trauma in words whether written or spoken. On his arriving ‘‘The basement was the only place for him.’’ (Zusak 209) Then it becomes the clinic in which he finds a remedy. Max’s act of leaving the basement suggests that he becomes psychologically strong as he breaks the chains of his traumas by putting it into words.

Markus Zusak then through the depiction of war cruelty and death prevalence manages to incarnate the internalized psyche of traumatized characters, thereby he establishes from the

beginning to a quite link between wounds and words the thing we can touch in the scene where Liesel reads aloud to her neighbors in the basement to calm their fears from the air raids outside, then we can feel the healing power which words poses embodied in the person of Hans who forges the way for Liesel to overcome her emotional complexities through equipping her with language as an effective coping mechanism. The ultimate glory of words appears when both Liesel and Max gather under the ceiling of the basement dropping down the walls of their traumatized souls via the act of sharing narratives. This, of course, was the goal of Freud and Breuer's "talking cure", in which patient narratives help victims heal (Pederson 362). The whole story incarnates the effective power of linguistic activity and the extent it can morph the human experience.

### **1.3 The Chrysalis Metamorphosis Liesel in Context:**

*The Book Thief* seems to be a mosaic that does not only celebrates the theme of words but which also establishes a quite bondage between literacy and its effect on emotional maturity, the capacity of language to sculpt the human mind shaping its thoughts, and the way it features the world with all its components. William Chomsky highlights the inter-sectionalism between languages and thought in which both variables reinforce each other mutually. He writes, "Language is not merely a means of expression and communication; it is an instrument of experiencing, thinking, and feeling [...] our ideas and experiences are not independent of language; they are all integral parts of the same pattern, the warp, and woof of the same texture." (Chomsky3). Language and thought are then intertwined in which the former is the exhibition of thoughts, yet it also scaffolds the process of forming the human thinking and his experiences in the ground.

For instance, Markus Zusak triggers this theme from the beginning through the person of Liesel Meminger “She was a girl, in Nazi Germany. How fitting that she was discovering the power of words.” (Zusak54). At the beginning Liesel appears to be fond of Adolf Hitler, thus, she has a dream where she was excited to meet the Führer and eventually she salutes him. This indicates that Liesel considered Hitler as a hero or an idol. However, this was before the events flip upside down and before Liesel acquaints books, Hans, and Max.

Liesel's journey can be analogical to butterfly metamorphosis, thus she starts as a weak caterpillar who has to go into the chrysalis and adapt with the darkness that imbued her living environment, however it is this darkness, and the symbolic death of a passing phase, which introduces a new reborn existent. Nonetheless, a caterpillar goes through a consumption stage during its transformational lockdown, for Liesel she consumes books.

Books are exceptionally typical in Liesel's change, in which "Death" unfurls her story over ten parts, each one is entitled after a story or is given the title of a book. Subsequently, the titles of books that Liesel takes or has been given to her are expressive as they symbolize each stage of her travel, as well as, shed the light on her development and opens a space to understand Liesel's character.

The first book, which Liesel steals, is *The Gravedigger's Handbook*. This later bears a bitters witness depiction. On one hand, it represents Liesel's loss abandonment, also her emotional instability in which she takes out her wrath over Ludwig Shmeickel her classmate, after a failure reading assignment. This renders her the victim of her comrades bullying. Consequently, Liesel did not kill him. However, she came close (Zusak 56). On the other hand, this book remarks the beginning of her transformation from an illiterate to literate person, as Hans discovers the hidden book and which also strengthens her relationship with him. The *Gravediggers* book represents the end of the phase and the beginning of another, in this stage "She was the book thief without words."(Zusak55)

The *Shoulder Shrug* is the second book Liesel steals. The difference is that the previous is taken from the snow, while this one from a bonfire. All it is known about the book is that it includes a Jewish protagonist, which renders it among the burning camouflage of abandoned books in Hitler's ceremonial birthday; this also captures the moment where Liesel declares " "I hate the Führer," she said. "I hate him." (Zusak80). The Führer is no longer an idol for Liesel, he becomes her sworn enemy, for she discovers that" the word communist + a large bonfire + a collection of dead letters + the suffering of her mother + the death of her Brother = the Führer." (Zusak 80). Indeed, *The Shoulder Shrug* is the grace that gives Liesel access to Ilsa Hermmann's library where she embraces the banned books: "It was the first time Liesel had been branded with her title... That night, Liesel Meminger truly became the book thief." (Zusak208). The *Whistler* is the first book Liesel steals from Ilsa and which eventually renders Rudy to label her "The Book Thief". What is known about the book is that it traces the story of a runner murderer from the police. The book has to do with Liesel in that she steals it as a reaction after Hermmann's dispense with the services of her mother Rosa. It is with this book that Liesel recognizes." the injury of words. Yes, the brutality of words." (Zusak186) as she spits them over Ilsa out of wrath. The *Whistler* also shows Liesel how her passion for words can be a solace for those around her as she reads an extract from the book for Himmel Street residents in the bomb shelter.

The *Dream Carrier*, "a book about an abandoned child who wanted to be a priest." (Zusak233). This statement has Liesel in its heart, for she is an abandoned child herself and just as priests preach in the name of words, she is too making her way to be the priest of words. The *Dream Carrier* is also a commemoration of her strong relationship with Max. Thus when in a coma she gave the *Dream Carrier* to Max "as if the words alone could nourish him." (Zusak232). Both Liesel and Max are dream carriers as they hold their aching past at night. Liesel is now carrying her recurring dream of her dead brother for two years. A year later when she halts

carrying him in her dreams and instead of having him in her heart, is a clear implication about how Liesel matures psychologically despite her trauma.

The Complete Duden Dictionary and Thesaurus is not a stolen book, rather it is offered by Ilsa to Liesel as a gesture of friendship and a new phase in their relationship. Liesel uses the Duden dictionary as she writes her story in the part that narrates Hans's memorial incident helping a Jew marching to the concentration camp. This event leads to both Hans being recruited in the military as punishment, and Max fleeing the House while Liesel is having no idea if he is still alive. The fact she uses the dictionary in this phase of the story has alluded to the emptiness she lives in with the absence of the most effective persons in her life. As it also implies that, her concern for picking the right words demonstrates the occurring deepness in her character.

“THE LAST HUMAN STRANGER, PAGE 38

There were people everywhere on the city

Street, but the stranger could not have

been more alone if it were empty.” (Zusak338)

The Last Human Stranger is the last book Liesel steals from Ilsa. Its title is identical to the story as the stranger represents those Jews walking to Dachau feeling alienated even though being surrounded by crowds. It also alludes to the little acts of kindness committed by rebellious Germans who find themselves, strangers, amid their people. The Last Human Stranger marks the end of Liesel's nightmare thus, " her brother never climbed into her sleep again." (Zusak337).

Away from Liesel tiny stolen, there are two books, which are identical to Liesel through being written by Max Vandenburg: The Stand-over Man and The Word Shaker. Max is a crucial character in Liesel's life who has a tangible effect on her personality and changes

her regard to things around her. The Standover Man is the first book Max writes to Liesel; it bears a high symbolism as Max writes his autobiography over the white painted pages of Hitler's *Mein Kampf*. This act is allegorical for it incarnates Max as a book thief who erased the content of a book and replaces it with his own words. Also, the white paint symbolizes a sense of rebirth, as we flashback white is the color which "Death" sees while taking the soul of Liesel's brother, at the same time it was the beginning of a new phase for Liesel. Further, the title of the book is identical to itself as it depicts the fear of Max from men standing over him, which holds a negative sense about these men who are superior to him.

Death has an allegorical sense of a standover man as it observes Liesel in the cemetery and eventually all the characters in the novel. Theoretically, Death has superiority over everyone, yet Max's fear of the stand over a man he might find when he wakes up implies his fear of Hitler himself as he was running away from his Nazis eyes, and which eventually means his death. Therefore Max by writing over Hitler's words is standing up for himself and against Hitler.

The Word Shaker is the second book Max writes to Liesel. It includes thoughts and storylines about Liesel, Rudy, and Max. However, it is the main story in the booklet, which establishes Hitler as a true master of words " He was not a stupid man at all. His first plan of attack was to plant the words in as many areas of his homeland as possible."(Zusak315) .The story explains how Hitler truly values words as he sees in them guns but with a different kind of bullets." the Führer decided that he would rule the world with words. "I will never fire a gun," he devised. "I will not have to."(Zusak316). Hitler plants the seeds of his thoughts in his people's minds, thus consequently "great forests of words had risen throughout Germany; It was a nation of farmed thoughts. It was a nation of constructed minds. Max through this story embodies Liesel as a counterpart word shaker who knew how powerless a person could be without words. Liesel has the same valuation for words as Hitler does, but both with different

visions on the use of words. Following the stream of these thoughts, we notice that this story within the story suggests that Max has something of Markus Zusak himself, thus both of them are writers from a Jewish background who are in a position to commemorate a history of their own.

To conclude, the metamorphosis that Liesel goes through and incarnate a chrysalis effect where books, words, and eventually Max play a major role in her transformational process and the way she features the world.

## **Section Two: A Social Analysis of the German Community**

What will be covered in this part of our research is the embodiment of the writer through the novel events to the effect of Hitler's theory of the classification of peoples and the preference of the Aryan race through in which it able him to establish his strength and dictatorship in the leadership of the German people. This result is deduced through Gustavo's ideas about the psychoanalysis of the crowds as Hitler was a fan of his ideas; this helps him lead the German crowd. Also, the dissertation tackles the concept of Hitler's power through the theory of the New Historical Criticism, mainly on Foucault's hypothesis.

### **2.1 The Deliquescence of the German Minds by Hitler through Le Bon's Theory**

*The Book Thief* deals with many of the social and psychological issues and issues in its events. Hitler, as a shadowy character, had a role in the novel. In-depth of events and non-external matters, we find that the writer has made him a turning point not only for the novel characters but for the German crowd, as is the case for Germany's history-changing.

Gustav's theories were conclusively proven during the Second World War and the militarization of fascism and Nazism in the most civilized countries of Europe, and because the most important leaders throughout history have known how to exploit the psyche of the masses to attract them to their ideas and orders. Hitler was one of the readers of Gustavo's ideas about leading the people, influencing and manipulating them, as the Nazis announced their adoption of the ideas. Zusak personified in events, titles of sections, and characters in his novel the Gustavian ideas that Hitler adopted and applied to his people to be attuned to him. The novel takes place during the Second World War, which is the period in which political rivalry was strong and the axis of life for the peoples of the entire world and the most frequently discussed topics between them. Gustavo Le Bon explains that the term "masses" acquires a new meaning for it from its traditional meaning when a great national event occurs when the conscious personality of the individual is obscured; to form a brief and transient collective spirit without a doubt, but it has specific and fully crystallized characteristics, and then it becomes a psychological audience with one entity and subject for one mental unit. He explains: "The crowds rather than isolated individuals are the ones who can be motivated to risk death to secure the victory of a belief or idea, which may be fired with enthusiasm for glory and honor [...] such a tournament, is somewhat unconscious, but it is such a tournament that it made History." (Gustave 9). What Le Bon means through this saying is the caused by the influence of some violent emotions or influenced by a great national event such as revolutions, so that an entire people can become an audience by the influence of this or that factor without there being a visual gathering. Between pages 300 and 301, the writer Zusak presents one of Liesel's drawings, which represents Hitler and the people's formulation, to clarify the most obedience to the crowd that is addressed by Not the Führer - The Conductor. The word Führer that is a German word means the pioneer, on the other hand, the word conductor means the maestro and the leader of the orchestra. Despite the reality, the image simplicity, and the difference between

the two occupations, it provides us a lot about the nature of the crowd, and what is known is that the musicians are completely obedient to their conductor. As it is shown in the drawing Hitler is playing the symphony of his ideas and principles on the crowd while their conscious mind was absent, and this latter is among the characteristics of the crowd that is distinguished and presented by Gustave:

We see, then, that the disappearance of the conscious personality, the predominance of the unconscious personality, the turning of feelings and ideas in an identical direction by means of suggestion and contagion, the tendency to immediately transform the suggested ideas into acts; these, we see, are the principal characteristics of the individual forming part of a crowd. He is no longer himself, but has become an automaton who has ceased to be guided by his will. (Gustavo 8).

The rest of the general characteristics and psychological law of mental unity of the crowd that Gustavo reviews in his book are the constant of the thoughts and emotions of the individuals who make up them and the melting of their personality in it, the low level of intelligence and a complete transformation in emotions, which are characteristics that we touch it in the rest of Liesel's sketches and writings. Page 472 is the beginning of a new section, the author titled *The Hidden Sketch Book*. Through this title, we discover Liesel's point of view to the Hitlerian crowd, as she stands far from the popular stream, which enables her to use her conscious mind and keep her intelligence level. As a result of not following the crowd current, Liesel ruled her mind despite her age, as well as proven personality and not dissolution in the crowd. "The Word Shaker A small Collection of thoughts for Liesel Meminger." (Zusak 473) Coming to the next page, we find how Max embodied the crowd leash walking in one path one heading, and regularly without any process of thinking, their heads are filled with the ideas of the Nazi Party:

Moreover, by the mere fact that he forms part of an organized crowd, a man descends several rungs in the ladder of civilization. Isolated, he may be a cultivated individual;

in a crowd, he is a barbarian; that is, a creature acting by instinct. He possesses the spontaneity, the violence, the ferocity, and also the enthusiasm and heroism of primitive beings, whom he further tends to resemble by the facility with which he allows himself to be impressed by words and images which would be entire without action on each of the isolated individuals composing the crowd and to be induced to commit acts contrary to his most obvious interests and his best-known habits. An individual in a crowd is a grain of sand amid other grains of sand, which the wind stirs up at will. (Gustavo 8).

Max writes and says there was once a strange, small man. He decided three important details about his life. He would part his hair from the opposite side to everyone else. He would find himself a small, strange mustache. He would one day rule the world “and besides this, we find a picture titled: the Führer Shop. Usually, the store is the place where all people go to acquire their needs and it is the place where they are satisfied regardless of their socio-cultural and intellectual background, and this is what we will see in our explanation of the following points. On the same page, and at the end of it, Max continues to say, “He planted them day and night and cultivated them. He watched them grow until eventually, great forests of words had risen thought Germany... it was a nation of farmed thought” (Zusak475). These phrases are a statement of the German crowd unit of Hitler's ideas. The images raised in his mind are considered facts for him according to Le Bon, the feelings of the groups are burning and always impulsive, and in more than one location he describes the groups as barbaric. There is no difference between a famous mathematician and a shoemaker on the level of Intellectual when interacting with great events despite the abysmal individual chasm between them. He interprets this by saying that the emotional issues related to religion, politics, sympathy, loathing, and ethics in which individuals are equal, regardless of their authority. This is what the image of the store mentioned above represents, as well as, as we mentioned previously, the result of the

absence of the conscious mind. However, despite that gloomy view towards the masses, Le Bon sees something useful from this irrational impulsion, because, without him, sacrifices would not have taken place in the name of religion and the homeland. He notes:

While the words were growing, our young Führer also planted seeds to create symbols and these were also well on their way to full bloom. Now the time had come. The Führer was ready. He invited his people towards his own glorious heart, beckoning them with his finest, ugliest words, hand-picked from his forests. And the people come (Max 1). (Zusak 473).

The masses are somewhat similar to a sleeper whose mind is temporarily out of order and leaves himself vulnerable to the emergence of a strong and intense image; the rule of popular imagination established the power of states. Knowing the art of influencing the imagination of the masses means knowing the art of its judgment.

Whatever ideas are inspired or instigated by the masses, they cannot become dominant unless they take a very simple body. Once an idea is implanted in the spirit of the masses, it acquires irresistible power. From this pulpit, we find that Hitler presented to the German people the first two ideas, namely, the danger of Jews being in Germany, and the second idea is Communism. Hitler managed to grow the two seeds in the minds of the German people by simplifying and developing them. On page 31 “A Strange Word Kommunist (German word)” (Zusak 31) the author tells about the link between the word Communism and Liesel. The word “Communist” is something she hears but does not understand, but it carries enough power that leads to the disappearance of her father:

She'd heard it several times in the past few years. There were boarding houses crammed with people, rooms filled with questions. And that word. That strange word was always there somewhere, standing in the corner, watching from the dark. It wore

suits, uniforms. No matter where they went, there it was, each time her father was mentioned. (Zusak 31)

We can deduce from this passage that Communism among members of societies, as well as the violence and ugliness of this word. Furthermore, passing by page 119 we found another passage that provides us more details about how Hitler could convince them to hate the Jews and through tongue of his followers who repeat his words and seek to glorify his ideas and his being by celebrating the birthday of their great leader. Hitler's military commanders strongly believe that the Communist is a disease that has spread in Germany and that the spread must end and a German cure must be sought.

Jews were depicted as a disease in which the crowd should be more careful from it and protect their country. This simple idea was more than enough to touch the masses' feeling and easy to believe. Not as it were does the man behind the platform stimulate the swarm with his anti-Semitic and anti-communist discourse, but he moreover speaks to the whole Nazi Party and its endeavor to keep individuals from words and concepts that negate those of Hitler's administration and the German crowd responds. In addition to Hitler's book *Mein Kampf*, Hitler solidifies his thoughts in participation with the propaganda.

According to Le Bon, the factors that determine the opinions and beliefs of the masses are divided into two types: distant factors, and factors that are close or direct. The direct factors that contribute to shaping the opinions of the masses: images, words, phrases (slogans), experience, and reason, while the distant factors lie in race, customs, time traditions, and political and social institutions.

Pictures, words, race, and expressions the creative ability of the masses are influenced by the pictures. On the off chance that we do not have the pictures, able to motivate them within the creative ability by cleverly utilizing the suitable words and expressions. The words whose

meaning is troublesome to decide absolutely have a more noteworthy capacity to impact like freedom democracy, equality, and superiority. Hitler has overseen to effectively combine the picture, logos, and words that made a difference shape the German crowd's convictions. In the first part of *the Book Thief* novel, a section of it was titled by "the Flag", death associates the book thief (Liesel) with a full range of colors, but generally, with the colors of the three times, he saw her: white, black, and red. By combining these colors, the Nazi flag is formed.

Hitler adopted the "swastika" symbol to the official emblem of Nazi Germany, and he called it the "Soestika Cross" which symbolizes prosperity, abundance, and eternity. He wanted to choose an influential symbol to distinguish his party from the rest of the competing parties and at the same time, that symbol contributes to attracting crowds and supporters. As a symbol of "ethnic purity", for the "Aryan race" that inhabited India in the second millennium BC. They were using that symbol. The Nazis believed that the Germans originally descended from the "Aryan race", and they believed to have an advantage over the other Races. Hitler concluded that the "swastika" was an anti-Jewish symbol; and red was used in the Nazi flag to win the support of the workers "[...] they had been told that Germany was the superior race, but no-one else, in particular, had been mentioned. Of course, everyone knew about the Jews, as they were the main offender regarding violating the German ideal" (Zusak 120). Slogans, the imagination of the masses are affected by the images in particular, as well as the power of words related to the images they provoke, and therefore the Nazi word has a strong impact on the German crowd as it addresses the passion that is the main driver of the crowd in the absence of reason. The term Nazi, in its jargon, means intensity, activity, and initiative, regardless of its nationalistic ideology, which is based on the claim of superiority of the German race according to the Cambridge international dictionary. (944)

Le Bon illustrates as soon as several living beings meet, so they instinctively put themselves under the authority of a leader; he plays a huge role for the human masses; the masses are a

herd that cannot dispense with a master, and the masses obtain obedience and defeat (Gostave72) “The crowd did what crowds do” (Zusak11). Le Bon explains:

In the case of human crowds, the chief is often nothing more than a ringleader or agitator, but as such he plays a considerable part. His will is the nucleus around which the opinions of the crowd are grouped and attain to identity. He constitutes the first element towards the organization of heterogeneous crowds, and paves the way for their organization insects; in the meantime he directs them. A crowd is a servile flock that is incapable of ever doing without a master.” (Gostave72)

Through Zusak’s novel and at different parts of it we were able to understand how Hitler control and made numerous individuals accept that Jewish are terrible, how they attempt to make Germany more regrettable, and they are the most exceedingly bad individuals on the soil.

Hitler denied being pleasant to Jewish individuals and he made the Germans accept they should not be pleasant either. This caused strife between the Jewish and Germany individuals for a very long time that still exists nowadays. The thing that overwhelms the soul of the masses does not require flexibility but for slavery. Its thirst for submission makes it impulses subject to who is pronounced to be its pioneer. Hitler succeeded in applying Gustavo Le Bon’s hypothesis to lead the swarm and overseen to lead the world as it were only with words.

## **2.2 The Germans’ Stand from Hitler Thried Race Theory.**

*The Book Thief* takes place in Nazi Germany between the years 1939-1943, which marked the climax of National Socialism, and its operational regimes. With Hitler's absolute domination the contents of his bible "*Mein Kampf*" come to set on the ground especially the one concerned with race. Indeed, Hitler shows an obsession with the idea of ethnic purity and

race, for he believes that a person's characteristics, attitudes, abilities, and behavior are determined by his or her so-called racial make-up. In Hitler's view, all ...races... carries within them traits that are passed from one generation to the next. No individual could overcome the qualities of the race. In line with this thought, Hitler introduces his Third Reich notion which set a hierarchical classification of races with the Aryan race 'Nordics' at its height. The classification diminishes the blacks, Jewish, slaves, and others.

However, Germans themselves endure a certain feature of classification, which is based on their sense of patriotism and how much they are committed to the ideology dictated by Hitler.

Zusak manages to highlight this idea through the characters of Hans Hubermman and Alex Steiner. For instance, Hans did not join the Nazi Party add to it his compassion toward the Jews which make him look like a suspect. Unlike Alex who " His Family. Surely, he had to do whatever he could to support them. If that meant being in the party, it meant being in the party."(Zusak42). Those with membership in the party enjoy certain privileges, which is obvious on the level of living conditions for both families which Hans himself acknowledges when he has been asked by a certain friend" Getting much work?" "No, it's all tighter now. You know how it is, especially when you're not a member'' (Zusak83).

Hitler subsidizes his convention with Darwinism and religious discourse to imbue the minds of Germans with the notion which causes many to suffer the burden of racism and eventually carnage. After the end of the Second World War, many debates revolved around whether Germans share the same responsibility in supporting these ensuing crimes held by the Nazis at that time, or to consider Germans as victims of the regime as well, thus a debate swings between the exoneration and accusation of Germans regarding the aftermath of Second World War.

Following the course of *The Book Thief*, the story depicts the life of ordinary citizens in Himmel Street which ironically means heaven, while in fact, its residents suffer the burden of war. Zusak also triggers the theme of race through the everyday life of Himmel street residents and their reactions to the Nazi regime with this idea in particular. Further, through the flow of events, we meet all shades of Germans from highly committed Nazis such as Frau Diller an owner of a candy shop in Himmel street; the lady embodies the Hitler ideal of an obedient and supported German citizen and one must say "Heil Hitler" to be served in her store (Zusak36). Rudy is the perfect example of the Aryan race due to his physical qualities in addition to its athletic abilities. However, his positions in the events of the novel made him the pure part of German society and the story. He believes in justice and by his instinctively abhors injustice.

Alex Steiner, Rudy's father scolds him in fear of Nazis making it clear that he "Shouldn't want to be like black people or Jewish people or anyone who is ...not us" (Zusak42). He continues "You've got beautiful blond hair and big, safe blue eyes. You should be happy with that. " (Zusak43). Alex tries to makes Rudy understand that his features are just like a lottery ticket in a Nazi Germany, and that being a Jew or black at that time is not something cheerful. Through the incidents of the novel, Rudy's character through the episodes of the novel, Rudy's character demonstrates to be reasonable and sympathized with the Jews, hence knows no separation between races. Alex Steiner also shows to have Contradictory politics because as death narrates "...He was a member of the Nazi party, but he did not hate the Jews. Or anyone else for that matter'' (Zusak42) the Steiners are definitely a peaceful family.

Rudy together with two of his classmates undergoes an examination to check their physiological health conditions. The nurse conducting the process comments " We are succeeding ... in creating a new future. It will be a new class of physically and mentally advanced Germans" (Zusak 293). Her saying embodies Hitler's eugenics system in real which aims to prepare a

healthy, intelligent, yet pure German nation Rudy and Alex Steiner seem not to be the only rebellions in the story for Hans Hubermman and Liesel exhibit a rejection to Hitler's race ideology as well.

Starting with Hans, he demonstrates from the beginning of his kind nature to those around him regardless of their differences. For instance, he becomes friends with the Jewish Erik Vanderburgh during his fight as a soldier in the First World War. Later together with his wife Rosa, he hides Erik's escaping son Max Vanderburgh in their basement, which is an insane step to be committed at that time to offer a Jew shelter is totally a risk of life. "There is a Jew and a German standing in a basement, right? ... This, however, was no joke". (Zusak182). Hans goes further when he dares to offer a piece of bread to one of the Jews marching past to Dachau straight to concentration camps "He held his hand out and presented a piece of bread "(Zusak278) as a result to his intervention a soldier beats him down. Also not to forget Hans is also known as the Jews painter. Indeed his character proves to be an absolute separate case amid all of these characters.

Liesel is the other shows great empathy to the situation of Jews, especially her seeing them walking in parades to concentration camps where she declares her hatred to the Führer. Also her friendship with Max which affects the way she receives Jewish people not to mention the nature of her foster parents all of this intervene to shape her character and views toward the concept of race.

Throughout the novel, Zusak offers an insight into the Germans' stand from Hitler's racial theory through the depiction of the daily life of ordinary people, thus going further to individuals. There are supporters and opponents. Liesel's family represents this ranging opinions as if it encompasses the whole community within it and its stand from Hitler's notion of race. Hans Junior is a member of the Nazi party, and a highly committed to Hitler's conventions, which causes him to be struck with his family and mainly his father. Hans appears

to oppose discriminating others based on their race which makes him suffer discrimination amid his society. Rosa his wife seems to have a Hitlerian personality for she denounces cruelty in her manners and words; however, she has a hidden side, which shows in her sympathy and interest in Max during his illness. Thus she alleges support to Hitler's ideology due to fear of Nazis, which obliges her to hide her true stand to Hitler's racial ideology. Accordingly, the writer shows us that not all the Germans were supporters of Hitler's theory, for some could not declare their stand due to fear of Nazis, while others declare their frank opposition that is embodied in the person of the novel's heroine. Nonetheless, we come to discover that even pure Aryans oppose the extremism of race held by Hitler. Eventually, our focus in the study revolves around the supporters because they represent the influence of Hitler's word and exemplify the Nazi ideas of the Aryan race; those are the part that serves our research, which tracks the influence of words on reasons.

### **2.3 Zusak's Dual Perception on Hitler**

Within the ranks of the New Historicism, literature is considered one of the social strengths that contribute to the making of people; it acts as a frame of social control (myers29). The relationship between history and the work is seen as an argument: the scholarly content is interpreted as both item and maker, conclusion and source, of history. In other words, New Historicism is a scholarly hypothesis based on the thought that writing ought to be considered and interpreted inside the setting of both the history of the creator and the history of the critic. Based on the scholarly feedback of Stephen Greenblatt and affected by the logic of Michel Foucault, New Historicism recognizes as it were that a work of writing is affected by its author's times and circumstances, his environment, convictions, and prejudices as it is to the critic.

In research we conducted on the life of the writer and all his press and television interviews, he talked about his novel, the book thief, and the things that inspired him to write the novel. It is worth noting that Marx stated that the inspiration in writing the novel came from the stories that his mother told him when he was young. However, he denied that the story is about the life of his parents, yet we find many events and things in common between the details of the novel and its heroes, as well as the writer and his family. Starting from the near similarity in the names of the parents of the writer, Hans, and Lisle, we find that Helmut, the writer's father, painted, which is the same Hans' work in the novel, and that Lisa and his mother, who is an adopted child, were separated from her brother in addition to the difficulty of the language that Lisle faced in the story we witness in the lives of his parents who moved to Australia and had difficulty with the language. Historicism seeks to relate the work to the period in which it was created and to identify it with the social and political developments of that time (Michel Foucault's concept of episteme) and assumes that each work is a product of the historical moment that created it. Accordingly, the events of the novel were during the Second World War and the tyranny of the Nazis and the writer did not coexist with these events except that his parents, who lived through the war period, were able to pictorial the events for him.

In addition to the writer's influence on the environment in which he lives, we find that Markus was influenced by the social, cultural, and religious contexts, so he redrafted the protective events for him, his family, and his body in a novel in a different way that includes similarities to events. Therefore, we conclude that the human being is the creation of his environment, and the novel as well as the New historical Criticism prove this.

Historicism raises two important questions in the study of literary work, as follows: Does the work's presentation support or condemn the event? Can it be seen to do both? From this standpoint, we find that Marcus, through his narration, condemned the actions and crimes of the Nazi Party and its images in his narration, and at the same time we find that he has a dual

view of Hitler and works, despite the crimes that Hitler did, but he sees them as an influencer due to his high ability to use language and impact by it, he is the language master. In which we can touch that in the part of the word shaker by Max. Moreover, what we define as abnormal, normal, and criminal are also social constructs (tyson271). That what has been touched in the novel and its events.

On the light of these thoughts, the maddening crowds that once follow and emblazon Hitler are never stirred by the use of guns it is the word which shoots its bullets right away from their minds. Thus this way of inflicting dominance over minds evokes a new mode of social control. For instance, French philosopher Michael Foucault in his book *Discipline and Punish* asserts that "Official power has focused less on the bodies of its subjects and more on their minds; it focused more on manipulating and administering these subjects than on taking away their live."(Foucault9).

Foucault drawing on the English philosopher Jeremy Bentham's notion of Panopticon which suggests a design with a watchtower in the center that is occupied by an inspector. The watchtower casts a beaming light toward the surrounding prisoners' cells who are continuously watched by the guards in the tower. Foucault uses the design further from its physical status rendering it as a symbol for a mode of social control not only for prisoners but also for one, which could apply to everyday life.

*The Book thief* encompasses a sense of Foucauldian Panopticon power. Eventually, the watchtower is personified in the person of Hitler who is a shadowy character in the story, however, he has an omnipresence all over the characters' lives which renders him the inspector in the watchtower, not seen, but present. Furthermore, the beaming lights cast toward the prisoners; who embody the German citizen including our characters of the novel, are to be considered the propaganda, which Hitler exerts over individuals to gain the power of minds over minds.

*The Book thief* through the depiction of ordinary Germans daily life reveals how the residents of Himmel Street are imprisoned without being in jail. Even though Hitler is not present at least physically everywhere, but the characters are aware or imbued with the idea of an existing authority or thus being watched at all times by the Nazis. When Liesel declares, "I hate the Führer." (Zusak 81), Hans slaps her while saying "Don't ever say that!....You can say that in our house....But you never say it on the street, at school, at the BDM, never!" (Zusak 81).

The reaction of Hans is, in fact, an expression of fear on Liesel, because Hans himself is afraid of the possibility of existing eyes watching what is happening. The Hubermmans together with Liesel in a certain phase in the novel live a constant anxious because they were hiding a Jew, the fact that they might be uncovered would cost them their lives since they breach Nazi high instructions. This turbulence comes from the idea of them being watched at any unknown moment, which obliges them to come along with Nazi expectations outside their abode, trying to hide their true stances while evoking an image of obedient citizens in front of society. Add to it the existence of "The Gestapo" (Zusak 127); which refers to secret police whose mission is to spy the ordinary Germans ensuring they are under control, not only in the novel but also in real Nazi German exemplifies the panopticon as a mode of social control followed by Hitler.

Our interpretation ends by that the writer has a double view to Hitler and he influenced by him due to his power of language that allows him to direct a whole nation to his orders using only words. In which he finds him as a great inspiration to show his goal from writing the novel that is the importance of language in life.

### **Section Three: A Neoteric Understanding to the Book Thief**

Throughout human history, the word conquered countries and defeated armies, as men relied on the eloquence of the word to reach people's minds and hearts. The word is an important means of motivating the soldiers and spreading the spirit of enthusiasm in them in case of war, through the speeches the commander gives to the crowds of his soldiers, or through the enthusiastic songs and chants that the soldiers or the accompanying groups repeat.

A writer has the ability to link the past with the present, uncover it, and consolidate it with the values of goodness, and these are essential matters in literature and among its goals. The writer has an eye that reveals the cover of the nation's soul, and a hand that connects the parts of her personality and the stages of its development. Marx Zusak's *The Book Thief* is one of his most important novels, in which the content of its events tackled the power of the word and language.

In terms of language, "*The Book Thief*" is ultimately a story that explores the influence of words in Nazi Germany. Be it during World War II or nowadays, words have always existed as the basis of human civilization. They have the power because they tell the story of human history, for better or for worse. What distinguishes this novel is that the writer made death the narrator of the story. Despite the simplicity of the story, it collapsed with many themes. The reader also finds himself that the writer puts a story within another.

In the previous parts, we tackled different sides and various angles of the novel, namely the historical, psychological, social, and linguistic context. However, in order to study the language in this section, we will use the deconstructive analysis because it will serve us more to reach the goal of the study. Loise Tyson explains in her book *Critical Theory Today* that Deconstruction's theory of language "is based on the belief that language is much more slippery and ambiguous than we realize" (Tyson250). The deconstructive theory will open new horizons

to attempt a new analytical reading of the novel. To go through a deep understanding of the ideas, as well as to define the writer's intentions in making "Death" the narrator of the novel. Moreover, we will see how Zusak played with the signs to open the door to endless expressions that allowed him to hide the basic ideas encouraging the reader to discover them.

### **3.1 Read Differently: Death, the Present Attendance of Hitler's Absence.**

Some may misunderstand Derrida saying, "Nothing outside of the text" This phrase, so receivers would understand that Derrida means that the meaning is in the text and not outside the text. However, Derrida means that there is no fixed reference outside the text such as the reference of psychology, historical, and social science so that we can refer to it to reach the true meaning. Therefore, any reader of the text will understand its own meaning based on the information and experiences it contains. Lois Tyson asserts that according to Derrida language is not the reliable tool of communication we believe it to be, but rather a fluid, ambiguous domain of complex experience in which ideologies program us without our being aware of them (Tyson249).

*The Book Thief* has met with a demand for all age groups due to the simplicity of the story and the ease of its language, at the same time the diversity of themes and meanings it bears. The most thing that the novel characterized is that it is told by death

Death in the novel; as the writer has described it is a fantasy creature with a supernatural feature, at the same time it carries characteristics of human abilities: "considering the length of time I've been performing this job. The trouble is who could ever replace me? Who could step in while I take a break in your stock-standard resort-style vacation destination, whether it be tropical or of the ski trip variety?" (Zusak05). Death was interfering with the introduction, delay, and clarification of the course of events, at the same time casting existential

questions for his personal ability to claim thousands of lives. Death was grieving, tired, and apologized, but he was forced to carry on with his mission. The paradox on this point led to many questions and doubts about his identity and background. How a fictional character could have human capacities? And why did the writer choose to refer to it as the third personal pronoun, specifically he emphasized on the male gender? Moreover, what was the reason behind making him a narrator with rhetorical ability? Yet, more other questions directed the dilemma in which is known to deconstructionists by the Aporia, that requires extracting it within any literary text. “Deconstruction, however, asks us to look at the sentence’s ambiguities, even when the sentence seems, at first glance, as clear and specific as [...]” (Lois 251).

Death has been studied by many to know and interpret its meaning and function in the novel, and that ended with several interpretations. Sarah K. Johnson in her theses “*Pain, Death, and Nazis: The Surprisingly Beautiful Function Death Plays as Narrator in Markus Zusak's The Book Thief*” shed the light on the Death as a way to explore human pain “Death in *The Book Thief* proves that pain is an integral and constant element in humans”. In the other hand, Dewald M. Steyn argues in his essay “*Looking at the Dark Sun: Aspects of Death, War and the Power of Stories in Markus Zusak and Terry Pratchett's Novels*” that Zusak used Death as a meta-fictional strategy and its respective anthropomorphic figures to allow readers to confront difficult topics. Moreover, how Zusak considers Death, war, and evil nature through a fictional lens. That allows a certain extent of separation between the young reader and these painful realities without naively minimizing the certainty of death.

Furthermore, Erin McLeod Gipson in his analytical research “*A Close Encounter with Death: Narration in Markus Zusak's The Book Thief*” offers the first narratological reading of its unusual narrator Death. These readings emphasizes on the rhetorical strategies underlying Death’s differing narration, which is at once anthropomorphized and constitutively nonhuman. He argues that Zusak limits his unnatural narrator to per-formative omniscience to deconstruct

all performances of omniscience, particularly the "Hitler myth" advanced by the Nazi Party and present how *the Book Thief* critics are assuming the narrator's omniscience. Nonetheless, he declares that Death is urgently not omniscient; rather, it simply performs omniscience to cover its humanlike confinements.

The different views about *the Book Thief*'s critics vary about the nature of the Death. That what deconstructive theory calls for as we have mentioned earlier. Yet, despite Derrida's insistence that deconstruction is not a method; however, it is a way of reading (Balkin2). Our dissertation is additional reading to the previous one in which we term:

### **3.1.1 The Centricity of Death:**

The first pages of the novel review the presentation of Death to himself with semantic signals, in which he tries to present an approximate, pictorial idea of his own that distinguished by a rhetorical style:

A SMALL PIECE OF TRUTH I do not carry a sickle or scythe. I only wear a hooded black robe when it's cold. And I don't have those skull-like facial features you seem to enjoy pinning on me from a distance. You want to know what I truly look like? I'll help you out. Find yourself a mirror while I continue. (Zusak329).

In order to establish a power structure in the thought map based on giving the spoken word a high value due to the presence of the speaker, which is death and the listener, who is the reader at the time of the saying. The aim of it is to introduce the reader and make him/her part of the novel "HERE IS A SMALL FACT. You are going to die."(Zusak03), which helped to create an atmosphere that, allows the reader to be involved in the events of the story that require his presence. The irony that death displays a simple, known, and realistic truth "A SMALL FACT"

(Zusak03), however, the reader will not really die, and the aim of this step; that the writer took, is to address the reader, which helped him direct his attention on the narrator.

Death as an intangible silhouette that mediates the events of the novel is not implicated in it "I am a result" (Zusak07), in addition to being a basic source of information and narration. What attracted us is that death selected certain words and expression in order to present an approximation picture:

I am in all truthfulness attempting to be cheerful about this whole topic, though most people find themselves hindered in believing me, no matter my protestations. Please, trust me. I most definitely can be cheerful. I can be amiable. Agreeable. Affable. And that's only the A's. Just don't ask me to be nice. Nice has nothing to do with me. (Zusak03)

The present and apparent meaning of this passage is the expression of death as an enigma that must be resolved. Thus, the reader meets the first paradox. How a character like death could depict by such characteristics "cheerful, amiable, Agreeable and Affable" and object to another "Just don't ask me to be nice." The contradiction in this rhetoric passage has become dissonant forces that come to deconstruct and divide it. That concluded by Death's intention to direct the reader's focus to solve the mystery of his presence and its being, which consists in insisting on selecting adjectives whose first letter is (A) and retelling to repeat "And that's only the A's" (Zusak03). Here he puts in reader's hands the first traces to his enigma, as (A) is the first letter of the Nazi Führer's name, Adolf Hitler. The second reading; a close reading as involving a pause "over every keyword or phrase, looking circumspectly before and after" each word [...] pay close attention to linguistic devices (Miller 122), is an offense to the first present meaning and called for the resurgence of a new meaning that has not yet known stability and constancy. To remain deferred within the system of difference based on the conflict of connotations between presence and absence (Derrida23). Claims that death as a center is

also constructed that camouflaged as points of origin (Derrida4). Thus, command the undecidable of Death as the Center of the story.

In the next following passages the Death emphasis the importance of color in his job and how they are a way of seeing the world and humans: “DEATH AND CHOCOLATE First the colors. Then the humans. That’s usually how I see things. Or at least, how I try.”(Zusak03), “A color will be perched on my shoulder [...] The question is, what color will everything be at that moment when I come for you? [...] Personally, I like a chocolate-colored sky. Dark, dark chocolate. People say it suits me. I do, however, try to enjoy every color I see—the whole spectrum.”(Zusak04), “A single hour can consist of thousands of different colors. Waxy yellows, cloud-spat blues. Murky darknesses. In my line of work, I make it a point to notice them.”(Zusak05) “I’m telling you about tonight, or today, or whatever the hour and color” (Zusak06). For instance, that emphasis comes to be clear at the beginning of his narrating and continuous with the rest of the novel. The paradox on the Death character complete with its personality that has ambition with colors. However, colors are only another delusion the writer made it with plying on signs' meaning “So many humans. So many colours.” (Zusak331). In order to it tries the reader to explore the ramification of enter-textuality to the hidden meaning and understand what colors refer. Which means the Trace that the Death left to us to discover its reality. The word color plays an episteme role in the Nazi era where our story has a setting. The Führer used to be a painter and had a passion for colors. Moreover, he had a race theory based on color skin: “summer come. For the book thief, everything was going nicely. For me, the sky was the colour of Jews” (Zusak372).

In this passage “Personally, I like a chocolate-colored sky. Dark, dark chocolate” the author proposes a metaphor of Death’s love for the color, especially the black one “Dark, dark chocolate”, the color in which Hitler classified black people in the last ranks of his theory with Jews. This latter led to the postponement of the Death certainty.

One more point could be talked in this context which the Death gender. The writer points out to the Death gender in three locations on the novel; as it previously mentioned in the first section, the narrator who addresses the reader is male “A mountain range of rubble – in which our narrator introduces: himself – the colours – and the book thief” (Zusak0 2), “Still, it’s possible that you might be asking. Why does he even need a holiday?” (Zusak05), and “And then. There is death. Making his way through all of it” (Zusak309). Accordingly, the idea that was formed for us in this analytical context about the subjectivity of death makes it clear to us that the writer Zusak brands death a reverse image for Hitler.

Zusak Markus presents his novel in a regular structure that seems to the reader to be consistent and non-contradictory work. However, it is; in fact, the construction of strategies and rhetorical maneuvers that helped him to be free to play with indications and encode them that allowed him to delude the reader that death is the center of the novel. However, after deconstructing the novel, the dialectic between the positive Center of Hitler and Centricity of the Death is a dialectic between an act of power and domination that the center "The Führer " exercises its policy of activating the semantic movement and arranging patterns, and allows the creation of continuous alternatives in different systems. As for concentration or Centricity "Death", it exercises its authority and influence. In other words, the writer made death as a delusion for the real center.

### **3.1.2 The Myth of Hitler Absent**

In a continuation of the same context from the analytical reading of *The Book Thief*, our next focus is on the most important character in the story "Hitler" the absent present figure through the course of events. His character comes as an invisible secondary shadow entity. Hitler was never a touchable character in the novel however; he casts his shadows in all corners.

Thus, readers can feel his inevitable presence, as he is the launcher and unveiling of all accidents in the course of the story “A SMALL ADDITION The word communist + a large bonfire + a collection of dead letters + the suffering of her mother + the death of her brother = the Führer” (Zusak124). As mentioned previously, he was just removed from being a minor character to the center of the story.

The writer manipulates the structural framework of a novel in an attempt to create a coherence between his fictional story and the real events that it contains from the historical period of Nazi Germany "September to November, 1939 1. World War Two begins."(Zusak77). Consequently, the thought of Hitler as a hidden center that necessarily requires his presence. That attendance we touch in the many transcriptions and passages.in, which Death provides us. “A FEW SMALL PIECES OF RECOGNITION 1. The shadow’s identity and 2. The fact that it had seen everything. The shadow’s hands were in its coat pockets” (Zusak131).

By understanding the dialectical relationship that exists between the duality of presence and absence in the body of the discourse, considering the presence as a visible hostage and the absence with its dense, deep, and sunken shadows, which is the meaning that opens up to the characteristic of continuous reading in dialogue with the reader. On discovering points or better to say, shapes, figures and even facts that represent Hitler's presence as a central subject and refute the myth His absence “Not the Führer - the conductor”(Zusak301) (a picture of Hitler), This is what the writer was seeking through Hitler’s existential difference and plurality is a continuous postponement of the significance of his centrality.

This deconstruction of the Death center has inevitably led to another refutation, which is reflected in the centrality of Lise. The paradox that shows the dilemma that Liesel is the basis of the novel is to ask a question or draw attention to how a simple story of events far from nodules, a simplified biography of a young girl that takes so many pages and in-depth details marginalized in it. We mention the story of The Word Shaker, which is the second most

important figure showing the existence of Hitler after Death “THE WORD SHAKER A Small Collection of Thoughts for Liesel Meminger” (Zusak473). It is a marginalized secondary story that describes Hitler in terms of the content and form without the explicit form of his name in the form of a metaphor to show the other side of him obscured as the master of the word and is evident from the naming of the title of the story. Death was not the only representative that the writer invoked in the novel in order to be present and to establish his centrality as the main axis of the sides of the story. “A GIRL MADE OF DARKNESS SOME STATISTICAL INFORMATION First stolen book: January 13, 1939 Second stolen book: April 20, 1940 Duration between said stolen books: 463 days” (Zusak89). On the journey of reading the novel from its beginning to its end, we witness that Liesel has stolen many books. The unadulterated and apparent meaning of this saying leads the idea that Liesel is the only thief in the novel, however we find Death is also a thief who stole her story "*The Book Thief*." Books and reading represent a lifeline in that era for Liesel, and since death stole her story, this is a metaphor for how on the well-known face that appears as a source of pain and gloom for Hitler in stealing people's lives. Yet, Liesel is another delusion, a cover, and a method to impose Hitler's hidden features as master words who stole people's lives. At the beginning of the story, where Liesel dreamed of the Führer is anchoring that the person responsible for rhetoric is a skilled orator.

### **3.2 Hitler is a Double Coin**

Continuing with the story of *The Word Shaker* and by deconstructing the structure of its construction, which leads us to the duality that the novel carries in its being. “PAGE 116 Liesel—I almost scribbled this story out. I thought you might be too old for such a tale, but maybe no one is. I thought of you and your books and words, and this strange story came into my head. I hope you can find some good in it” (Zusak474). Regardless of the language fluidity, it proves that it carries much more depth than it explicitly provides. The story is, in essence, a

festival that celebrates the words, and for these words, masters carry them. By asking questions about the stars of the story in order to explore its dilemma as a meta-fictional story “The people could not believe what they were seeing, and the moment the word shaker and the young man set foot in the world, the tree finally began to show the ax marks. Bruises appeared. Slits were made in the trunk and the earth began to shiver” (Zusak480) (a passage from *The Word Shaker* page six)

We find through this passage that Hitler and Lisle are the masters of the word in the events, excluding that each of them carried the words in the opposite direction, one of them toward life and the other to death. Max as a writer puts them implicitly on the context of the binary opposition of good, young, and female represented by Liesel’s character evil, old and male represent by Hitler. Regardless of the polar oppositions that were used to define them as protagonists and antagonists of the story. the entanglement within a series of differences, another meaning was generated for the traditional view of Hitler, whether in the novel “*The Book Thief*”, the story itself “*The Word Shaker*” or the whole world, being a source of evil and misery, depression and removing dust from the second side of the coin as the master of the word. More than that the symbols “paradox, ambiguity, and enigmas that we discussed previously and the functions, the division of the meaning and the internal contents of the contexts as they are the templates that form the extensions of the texts and the meaning they carry; It aligns with our purpose to give a new reading. The manipulation of the aforementioned above is the authors' linguistic game that stimulates the postponement of meaning and the delay, leaving the decision between the reader's hands to establish its meaning. Moreover, the study has taken the *Word Shaker* to become one of our applicable lenses to see the occult within it.

Nevertheless, of our focus on the story in clarifying the meaning that we are gotten from the story is not the only lens that the writer passed to us to see the two faces of Hitler. We mention the dreams that both Lisle and Max had. The first, which belongs to Liesel she was

half asleep the book thief was imagining around the Führer, Adolf Hitler. Within the dream, she was going to a rally at which he talked, looking at the skull-colored portion in his hair and the culminate square of his mustache. She was tuning in cheerily to the deluge of words spilling from his mouth. His sentences shined within the light. In a calmer minute, he really squatted down and grinned at her. She returned the grin and said, “Guten Tag, Herr Führer. Wie geht’s dir heut?” She had not learned to talk as well well, or indeed to examined, as she had seldom frequented school. The reason for that she discovers out in due course. Fair as the Führer was almost to answer, she woke up. (Zusak20)

At the beginning of the story, where Liesel dreamed of the Führer is anchoring that the person responsible for rhetoric is a skilled orator. Note that the author uses the word "glow" among other equations to denote Hitler's high rhetorical ability. Besides, it is the affirmation of the coin blurred Hitler as a master of the word and an intelligent orator who knows how to stretch words between Hands to achieve his ultimate goal.

On the other hand, we find the dream of Max, who has this vision, as he is on the battlefield against Hitler. Adolf Hitler was standing on the edge of a precipice and was addressing the square.

Adolf Hitler was standing on the ropes, and he was addressing the arena. “My fellow Germans,” he called, “you can see something here tonight, can’t you?” Barechested, victory-eyed, he pointed over at Max. “You can see that what we face is something far more sinister and powerful than we ever imagined. Can you see that?” They answered. “Yes, Führer.” “Can you see that this enemy has found its ways—its despicable ways—through our armor, and that clearly, I cannot stand up here alone and fight him?” The words were visible. They dropped from his mouth like jewels. (Zusak273)

In a dream, Max was about to win in the end, but Hitler turned the battle around to be on his side by simply using his words. Hitler's dream speech and audience reaction that jumped over Max, causing him to suffocate; Nothing but material refers to the words that Hitler equipped with, in other words, Hitler knows exactly how to play the game. Once again, this dream presents the two sides of the coin and even confirms that the apparent present entity of Hitler.

It is a repellant to misery and evil that gave us another meaning, which is the other side of being the master of the word and the source of inspiration for those who understand the power of language and words

The people who climbed the trees were called word shakers. THE BEST word shakers were the ones who understood the true power of words. They were the ones who could climb the highest. One such word shaker was a small, skinny girl. She was renowned as the best word shaker of her region because she knew how powerless a person could be WITHOUT words. (Zusak476) Max words from the Word Shaker page six.

"*The Book Thief*" is a mixture of pain and beauty, Hitler's existential philosophy covered in death. On the last page of the novel, the reader finds himself contemplating the question of the writer who says how can something be so beautiful and so ugly together "I wanted to ask her how the same thing could be so ugly and so glorious, and its words and stories so damning and brilliant". (Zusak584) the attribute of beauty and ugliness are mutually exclusive, except that the meaning is intended from them. The meaning is not apparent and known, but rather in the aesthetic context of power Hitler's words and the ugliness of the results that caused them.

In conclusion, *The Book Thief* reveals covered layers of unconventional meanings due to the escaped language of the text and a mobile army of metaphors, metaphors, and similes.

Illusion and coins obscuring their face and are no longer counted as coins but simply metal” (Derrida 22). Deconstruction proves that it is our filter for seeing the gaps in our case study, our means of linking the implicit to the explicit, and the center's means to the margin. Indeed to give our new reading.

# **General Conclusion**

Human being has several powers, including the physical, the healthy, and the psychological. Another force cannot be underestimated, which is the power of the words. The words are not just sound-waves that we fire, nor they are a group of letters we draw on paper, they are greater than that. The words could be poetry or prose, the shape of which do not matter, but the sincerity of the one who says them does and the greatness of their contents are sufficient to change convictions, overturn scales, and build a new reality. They establish feelings and images in the receiving mind and represent the morals, manners, and strength of those who speak them. They are the explanation of the speaker's personality. Words can turn enemies to friends, and they have the opposite ability as well.

It is marvelous how a mere word echoes loudly in the minds and hearts to the extent of having a deeper effect than bullets themselves. A bullet kills, but words kill and yet can revive life as well. The fact that we live in a world where masses are powerfully dominated by the media crystallizes how words, whether spoken or written, are responsible for shaping perception, beliefs, and leadership behavior. Whether spoken or written, it was and still is a medium of communication, expression, teaching ... etc. However, it is more than that; the use of words begin to touch the psychology and ideology of the recipient as it goes to the deepest point of the unconscious mind and the emotions of the character. By analyzing language from a psychoanalytic point of view, it is possible to identify capabilities within the psyche and the personality. Indeed, psychoanalysis creates a clinical field that identifies the unconscious subject matter of language-by-language, which means, that the interrelationship between emotional and subconscious forces can be affected by words. Consequently, the individual can be easily affected by the idea and bias of a nation to belief in an ethnic or religious orientation. Therefore, studying the effect of words on our minds and emotions is very important as we communicate with people continuously, read, write, and speak.

Leisel is an ideal specimen of what language could do to people and the effect it could have on them. The scale and concept of strength and weakness had changed after she acquired the language despite her young age. She created a moral order for herself rather than blindly following the dictates of society. The power of language is a major topic for Leisel, which pushed her to steal books in order to gain more power and create a shield to protect her from Nazi propaganda's ideas. This line conveyed Liesel's realization of the manipulative power of words and indicated her attempt to master the art of writing for compassionate use, to make words "right." Her personality evolved from a helpless to a strong one who sympathized with the voiceless.

Death, on the other hand, and as we discussed earlier, represents Hitler's physical appearance. The writer made him a focal point in the novel, addressing readers in narrating events, with the aim of proving the extent of the impact and power that words leave on the readers' hearts and establishing the idea of the word's authority and its influence.

What was discussed through this dissertation, the words' power, was the first and main focus of the novel, and the extent of the words' influence on the characters of the novel was the reason of the outbreak of the German nation in a war against the world. Through the lenses of the theories that were used in revealing the background of the novel, we found that the writer used Hitler as a double coin. The aim of this was to show the extent words power on the individual and society as it proved its endless power. Yet, Hitler was the best example of presenting and displaying this power.

Hitler was well aware that mastering the art of public speaking was crucial to his political life, and he realized that language was his only ideal and most effective weapon in directing a crowd. He was adept at incorporating metaphors and abstract ideas into his discourses on politics. He led them to believe in his ethnic belief for the preference for the Aryan race and to recommend himself as the Führer. He was influenced by Gustave Le Bon's

concepts in leading the masses. In These concepts, the language was a focal point in leading the crowd.

Hitler was able to penetrate the depth of German thought, as the writer proposed this idea by metaphysically employing the personality of Hitler. He concealed his physical presence and embodied his intellectual presence, as well as linked his name to the idea of war, power, and death. Therefore, this embodiment of Hitler in the novel was intended to show the misuse of language's power by Hitler through his book *Mien Kamph* and propaganda. This ended with bloody and catastrophic consequences that claimed many human lives.

The results of our dissertation did not only conclude with Hitler as the master of the words in the novel, but the analysis revealed the power of language to the writer himself. Indeed, he presented the harmony between reality and imaginary events in the narration of his novel through the tongue of death and the embodiment of Hitler as a coin with double sides, I.e. in his being the evil character in the novel, as well as the inspiration for the protagonist as master of words.

*The Book Thief* is a symbolic story with deep content rather than just a simple story of a girl who has learned to read and write. The novel like other good literature proved that the words are stronger than weapons and it has tangible effect on our lives.

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## المخلص

يشهد عالمنا مفهومًا جديدًا للسلطة بعيدًا عن شكلها الملموس والراسخ. قوة يتم تلقينها باسم الكلمات. الشخصية المثيرة للجدل لأدولف هتلر تبدو كموضوع مسترد، له علاقة بالشر، ويثبت أنه يكشف عن دلالات متجددة. حقيقة أن رجلًا واحدًا يمكنه تجميع عقول الأمة في بوتقة واحدة قابلة للذوبان باستخدام خطاباته لتخزين العدوى بين الجماهير، تقودنا إلى التساؤل عن العلاقة القائمة بين اللغة والفكر، وكيف يمكن أن تؤثر اللغة بالتالي على علم النفس. علاوة على ذلك، فإن النظر في طبيعة اللغة وكيف يمكن أن تكون وسيلة للتلاعب يثير علامة استفهام حول ثبات اللغة. في هذا السياق، وبما أن الأدب يصور إلى حد ما الواقع، فسيتم تحليل رواية ماركوس زوساك "سارقة الكتاب" لفحص الافتراضات المذكورة أعلاه بشأن هتلر كعملة مزدوجة في هذا العمل الخيالي الحزين. وعليه، من أجل تحليل الرواية التي بين أيدينا من زوايا مختلفة، سيتم استخدام عدد من النظريات الأدبية بدءًا من التحليل النفسي والتاريخية الجديدة مع نظرية ميشيل فوكو الرقابة الجماعية والتفكيك.

**الكلمات المفتاحية:** اللغة، القوة، هتلر، الحشد، السرد الخيالي، الموت، التفكيك، التحليل النفسي، التاريخية الجديدة، غوستاف لوبون.