STYLISTICS AS A LITERARY APPROACH: A HISTORICAL & CRITICAL ANALYSIS

Riyad Abdurahman Manqoush [1], Yahya Hassan Al-Wadhaf [2]

[1] *Associate Professor of English Literature, Seiyun University, Hadhramout, Yemen.*
[2] *Associate Professor of English Literature, Amran University, Amran, Yemen.*

ABSTRACT

This paper investigates the discipline of Stylistics with the aim of appropriating a literary approach that can be used in literary studies. This critical appropriation is of quite significance because it is supposed to contribute in the theoretical contemporary studies that are concerned with the development of Stylistics. In this paper, we assume that General Stylistics is inadequate to analyze the various styles of literature. This is because it is mostly general and cannot stand on its own. Therefore, using a specific approach, such as Literary Stylistics, is of quite importance for analyzing literary texts. Based on the discussions and analysis, Literary Stylistics is an approach that is concerned with analyzing the styles in literary texts. It studies literature with a special focus on its artistic and aesthetic characteristics. The research ends up with the conclusion that scholars of literature need to use Literary Stylistics when analyzing literature for General Stylistics fails to investigate the its aesthetic and artistic devices. In other words, General Stylistics drives the analysis toward the overt language only and neglects the covert one and what is beyond the text, and this undervalues the literariness of the text. Therefore, Literary Stylistics, as appropriated in this research, is very important for literary scholarly studies, and it can be used as a theoretical background, framework and methodology for these studies.

KEYWORDS: *Literary Stylistics; style; its trends; levels; elements.*

1. INTRODUCTION

This paper investigates the discipline of Stylistics with the aim of appropriating a literary approach that can be used in literary studies. This critical appropriation is of quite significance because it is supposed to contribute in the theoretical contemporary studies that are concerned with the development of Stylistics. The research is evoked by the scholarly contributions of Charles Bally, Roman Jacobson, Roger Fowler, Raymond Chapman, Henry George Widdowson, Michael Toolan, and Michael Rifatterre. In this paper, we assume that Stylistics is a general discipline and it is insufficient to conform to analyze the style in literature. This is because Stylistics is mostly general and cannot stand by its own. Therefore, using a specific approach, which was derived from it, such as Literary Stylistics is of quite importance for analyzing literary texts. To make the discussions and analysis palpable, we have divided this research paper into four sections: Introduction, historical background of Literary Stylistics, Stylistics as a literary critical approach, and finally, the conclusion. The section of the analysis, which is subtitled as Stylistics as a literary critical approach, will highlight an elaborated explanation about the different trends, levels, and elements of Stylistics in general. This elaboration is an attempt to form a theoretical and conceptual framework for Literary Stylistics in particular for, as illustrated earlier, this study is intended to appropriate a specific stylistic approach for literary studies.

2. HISTORICAL BACKGROUND OF LITERARY STYLISTICS

An adequate explanation of Literary Stylistics cannot be achieved without referring to literary criticism and linguistics. This is because Literary Stylistics is interrelated with both disciplines. Consequently, this research triggers some information about literary criticism and linguistics for both have an apparent role in forming the theory of Stylistics in general in Literary Stylistics in particular. Through history, literary criticism went through many movements: realism, structuralism, formalism, semiotics, deconstruction, hermeneutics and phenomenology, and finally Stylistics. Stylistics appeared in the end of the nineteenth century and the beginning of the twentieth century to describe the style used by authors in their written productions. The beginning of Stylistics was historically linked to the emergence of modern linguistics and Stylistics refers to the ideas of the Swiss Ferdinand de Saussure (1857-1913) who established modern linguistics. Saussure's ideas paved the way for one of his

students called Charles Bally (1865-1947), a Swiss linguist, to establish this theory. According to Ulrich Ammon (1989: 518), Bally in 1909 confirmed that Stylistics is a distinct discipline from Saussurean linguistics. In other words, Stylistics was born in linguistics but it has expanded from linguistics to include literature and other disciplines. Peter Barry (2002: 203) adds that "Stylistics developed in the twentieth century and its aim is to show how the technical linguistic features of a literary work, such as the grammatical structure of its sentences, contribute to its overall meanings and effects." In other words, it examines the style used by authors in their texts. According to Barry (2002: 203), "Stylistics is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts." In brief, Stylistics is the study of style in all of its various manifestations including linguistics, structuralism, semiotics, hermeneutics. Even though the emphasis of Stylistics is on the style in general, it is also concerned with other concepts such as writing and pronunciation, denotation, connotation, uniformity, harmony, deviation, literariness of the text, rhetorical devices, poetic function, imagery, trope, signifier and signified … etc. Literary Stylistics and its trends, levels and elements, including its major and minor devices, will be discussed in detail in the forthcoming pages.

The theoretical studies of Stylistics have been derived from linguistics and formalism. These studies started in 1920 mainly by the Russian-American linguist, Roman Jacobson (1896-1982), in the *Conference of Style* which was held in 1958. These ideas have also been foregrounded by Jacobson himself in a paper entitled *Linguistics and Poetics* that was published as a chapter in Thomas Sebeok's edited book, *Style in Language* (1960). In fact, Jacobson's arguments in the conference and in the chapter of the book were the early beginning of stylistic studies. Hence, the previous scholarly research on stylistics have been enhanced and developed by other scholars. One of these scholars is the British linguist, Roger Fowler (1838-1999), who edited a book entitled *Essays on Style and Language: Linguistics and Critical Approaches to Literary Styles* (1970). By the same token, Raymond Chapman (1924-2013), a British scholar, analyzed Stylistics in his work, *Linguistics and Literature: An Introduction to Literary Stylistics* (1973). In the same way, the British linguist, Henry George Widdowson (b.1935), wrote *Stylistics and the Teaching of Literature* (1975). Henceforth, The British linguist, Ronald Carter (1947-2018), published *Language and Literature: An Introductory Reader in Stylistics* (1982). Then, Michael Toolan, a British critic, published two books on stylistics: *Language, Text and Context: Essays in Stylistics* (1989)*, The Stylistics of Fiction* (1990), and *Language in Literature* (1998).

3. DISCUSSIONS AND ANALYSIS: STYLISTICS AS A LITERARY CRITICAL APPROACH

A good discussions of stylistics as a literary critical approach requires a detailed explanation of its trends, levels, and elements. These three major concepts and the terms they comprise have been illustrated in FIGURE 3.1 below:
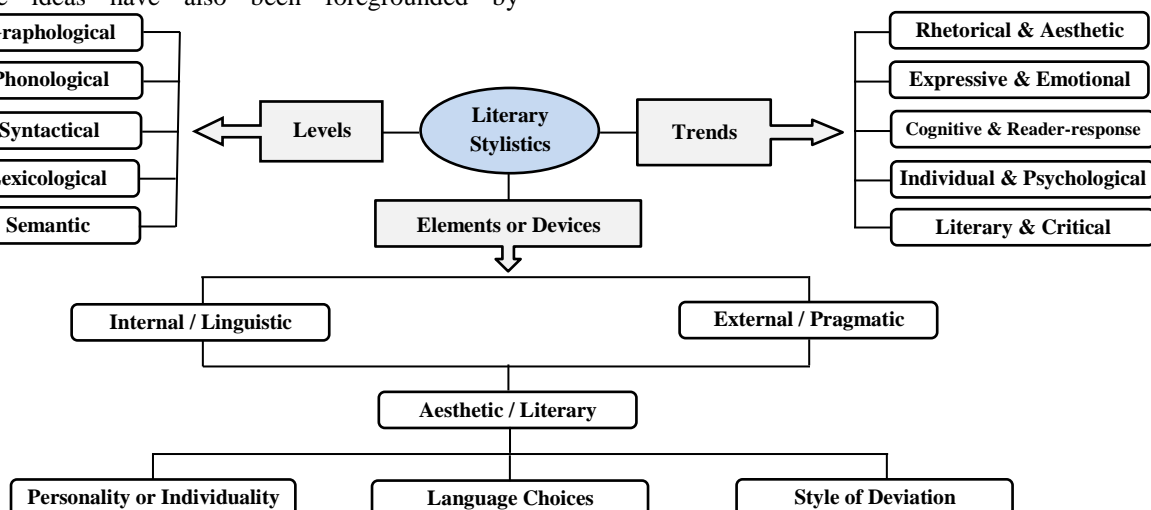

FIGURE 3.1. Literary Stylistics

Based on the demonstrative design about Literary Stylistics shown in FIGURE 3.1 above, the discussions in this analytical section will be divided into three divisions: The trends of stylistics, levels of stylistics, and elements of stylistics. This is because Literary Stylistics has been born and developed based on these three major concepts and the minor terms that are included under their umbrella.

3.1. Trends of Stylistics

Through its development, Stylistics passed through four stages: The early Stylistics focused on the author. This coincides with the argument of the French naturalist, Georges Buffon (1707-1788), who asserted "that Style is the man himself" (Fellows & Milliken 1972: 149). Then, Stylistics concentrated on the text as embodied in the Structuralist Stylistics and Semiotic Stylistics. After that, Stylistics gave attention to the reader as emphasized on by the French structuralist, Michael Rifatterre (1941-2006). And finally, the emphasis has become on the context as indicated by the Speech Act theory. The development and stages of Stylistics discussed in this paragraph have formed different types or trends of Stylistics. In this section, we will attempt to highlight the most relevant trends. In other words, we will stress on the trends that are related to Literary Stylistics:

a. Rhetorical and Aesthetic Stylistics

The first attempts to study the style has been traced back to the classical rhetoric. This rhetoric deals with the style as tool of persuasion and it analyzes it as a part of oratory. This approach utilizes techniques that assist the orators to use the best figurative language that is fully decorated with imagery and tropes as a means to attract the attention of the audience and to affect their feelings and opinions as well. According to Taiwo Abioye (2009: 2), Stylistics was "developed as a discipline from the times of Aristotle. Then, it was called rhetoric - the art of effective argumentation with the view to influencing opinion." Aristotle, Quintillian, and Cicero were the first famous users of rhetoric at that time. Old rhetoric focused merely on semantics, fluency, and figures of speech. In other word, it focused on the sentence but it mostly neglected the text. However, Literary Stylistics, as new form of rhetoric, transcended from the old rhetoric and became a separate discipline called Rhetorical Stylistics, and this discipline has been afterwards transformed into Literary Stylistics as will be shown and explained in the forthcoming sections.

At the Renaissance era, the style was artificially and ornamentally studied leading to expanding it from rhetoric discourse to combine it with other linguistic discourses leading to creating Aesthetic Stylistics. Samir Al-Sheikh (2016: 99) defines Aesthetic Stylistics as "a trend aiming at exploring the complex networking of language variations in a text in terms of aesthesis, i.e., philosophy of beauty." He adds that this "approach consists of two main circles: the linguistic description and the aesthetic interpretation. The linguistic description is an account of the language variations encoded in the text. These aspects of style might form a salient phenomenon; they might form a phenomenon of deviation, choice or frequency in the text." (Al-Sheikh 2016: 99). As a result, their focus was on literary components such as similes, metaphors, symbols, images, dictions … etc. In other words, the artistic arrangement of phrases and choice of words were exceedingly appreciated. This decorative and ornamental use of language led to identifying this approach as Aesthetic Stylistics, and this approach contributed in establish Literary Stylistics as will be elaborated later on.

b. Expressive and Emotional Stylistics

At the beginning of the twentieth century, a new discipline has been created that stands against to the approaches which consider literature as a result of external elements such as biographical information, cultural background and historical details to the extent that they have excluded the linguistic form. Using Saussurean thoughts, the linguist Charles Bally developed Stylistics stressing on systematic studies. Bally believes that expressiveness in language is in connection with and the function of language. Both interact together to support the communicating thought. According to Bally, the choices of emotive and expressive elements of language must be emphasized. As a result, this trend of Stylistics is called Expressive Stylistics or Emotional Stylistics. Oswald Ducrot & Tzvetan Todorov (1979: 76) assert that the expressive language is accomplished by "a judicious choice in the lexicon and, to a lesser degree, in the syntax; the two types of effects possess forms that are identical with respect to the expression of thought but have different affective expressivity." The relationship between Stylistics and the use of choice and syntax will meticulously be illustrated when analyzing the levels and elements of Stylistics in the forthcoming pages.

c. Individual and Psychological Stylistics

Style was viewed as an expression of personality, to the extent that it focuses on the personal literary language and individual style of the author. This led to the appearance of a new discipline called Individual Stylistics or Psychological Stylistics. This approach differentiates the authors from each other based on their different uses of literary language and discourse. This is because each author expresses him/herself in a different way. Such study of the language variety was highlighted in the late nineteenth century and the beginning of the twentieth century by modern linguistics. In fact, the thoughts of Charles Bally inspired the Austrian Leo Spitzer (1887-1960), who is an expert of modern stylistics. He developed this stylistic approach which comprises the personal choices of the language used by the author. In other words, this approach combined between the style of the text and the psyche of its author. Analyzing the stylistic

properties of the text can assist in identifying the author and his/her personality. Based on Spitzer (2016: 27), the only way, to discover the inner traits is to read and reread, patiently and confidently, in an endeavor to become, as it were, soaked through and through with the atmosphere of the work. Then, suddenly, one word, one line stands out, making the characteristic click which is the indication that detail and whole have found a common denominator.

d. Cognitive and Reader-response Stylistics:

Cognitive Stylistics appeared at the last decade of the twentieth century and the early decades of the twenty-first century. This type of Stylistics, which is referred to in some studies under the name cognitive poetics, has been inspired by Cognitive Science and Cognitive Linguistics. According to Al-Sheikh, (2016: 98), "while traditional stylistics has focus upon the formal levels or strata of language, this approach has insight into the factors of cognition in the literary-meaning perception and production." In brief, Cognitive Stylistics studies what happens in the mind of the reader when it encounters the language of the text. In literary studies, Reader-response Stylistics is used as an alternative to Cognitive Stylistics. The French Michael Riffaterre (1924-2006) attacks that the previous theories that concentrated on the author and the text for they neglected the impression of the reader. Consequently, he considers the style as a subjective impression created in the reader's mind, and in contrast, he claims that the study of the linguistic structures is not enough. This is because, as he argues, "the literary phenomenon, however, is a dialectic between text and reader" (Riffaterre 1978: 1). Riffaterre highlights that the analysis of literary texts and their stylistic devices must not be separated from analyzing the response of the reader. In other words, the analysis of the style in literature cannot be dissociated from the reader's response.

e. Literary and Critical Stylistics:

Literary Stylistics or Critical Stylistics is a combination of all the trends of Stylistics discussed earlier. Literary Stylistics deals with linguistic, pragmatic, and aesthetic elements of the text. In other words, it includes all the internal and external elements. Literary Stylistics believes in Talbot Taylor's assumption that the text is "an independent and self-sufficient verbal object" (1981: 11). This leads to considering the style as choice, as deviation, and as cohesion. Based on that, the analysis must highlight the literariness of the text. According to Charles Bressler (2007: 348), the term "literariness" refers to the "language used in a work of art. Such language calls attention to itself as language, thus foregrounding itself." This can obviously be shown through analyzing the foregrounding,

defamiliarization, and the function of the language used in the text. This approach of Stylistics depends on the ideas of Russian Formalism that appeared at the second decade of the twentieth and opposed to the traditional and romantic trends in the study of literature. The Formalists emphasized on the internal linguistic features of a literary text rather than other external elements. In other words, they stresses on the poetic language i.e. the focus should only be on the text itself, neglecting the significance of historical, ideological, social and biographical elements.

In a summery, the critical studies that analyze the style in literary texts must utilize Literary Stylistics as a theoretical background, framework and methodology for their studies. This is because general Stylistics will drive their analysis toward the internal language only and it may undervalue the literariness of the text. Therefore. Literary Stylistics, as appropriated in this research, is very important for literary scholarly studies.

3.2. Levels of Stylistics

As explained earlier, Literary Stylistics is a combination of all the trends of Stylistics, and it deals with the linguistic, pragmatic, and aesthetic elements of the text. In other words, it covers all the internal and external elements of the literary work. Since language is literature is expressed through the use of language, Literary Stylistics cannot avoid the levels of Stylistics that are mostly derived from linguistics. These levels, which include graphology, phonology, lexicology, syntax, and semantics, will be highlighted in this section.

a. Graphological Level:

The Graphological level of Stylistics has been originated from Graphology which refers to the writing system. It deals with the punctuation that include capitalization, italicization, bolding, hyphenation, semicolon, apostrophe, comma, full stop, dotting, omission marks, quotation marks, question marks, exclamation marks, dash, brackets, paragraphing, spacing … etc. However, analyzing graphology in the text must be connected with other levels of the language. This is because, as Ayu Ogunsiji (2007: 273) confirms, the "utilization of these features in the texts under consideration has some semantic and stylistic implications."

b. Phonological Level:

Phonology is a branch of linguistics that is concerned with the structure of sounds or sound systems in any human language and how these sounds are produced. There is a difference between phonology and phonetics. According to Roger Lass (1998: 1), phonology deals with "sounds of language" i.e. it focuses on "the function, behavior,

and organization of sounds as linguistics items," phonetics in contrast is concerned with the physical production, acoustic transmission and perception of the sounds of speech. By the same token, according to Philip Carr (2003), phonology describes the way sounds function within a given language or across languages to encode meaning. Since the current research focuses on Literary Stylistics i.e. the analysis of style in literature, the phonological level discussed in this paragraph covers the sounds in literary texts. This can include the rhyme, rhythm, meter, alliteration, assonance, consonance, anaphora, caesura, onomatopoeia … etc. These sound elements flourish literature, especially poetry, and they distinguish it from other texts.

c. Lexicological Level

Lexicology is a branch of linguistics that is concerned with the lexicon of the language including the words and their meanings. In linguistics, the word is the smallest meaningful unit of the language that can stand on its own. The word consists of small components called morphemes and phonemes. Lexicology studies the relationship between words. A lexeme is a unit of lexicology that refers to the other meanings of a word. In stylistic studies the lexicological level examines the words' formation, diction, spelling, origin … etc. In brief, awareness of lexicology assists scholars of literature to analyze the authors' use of connotations, allusions, metaphors, personifications, symbols, paradoxes and ironies.

d. Syntactic Level

Syntax is a branch of linguistics that studies the combination of words and morphemes to form larger units such as phrases and sentences. In other words, it deals with the internal structure of sentences and the interrelationships among the internal parts. It is concerned with grammar and how words are arranged to form sentences. When analyzing the syntax, readers must focus on the devices below:

1. Position of the words in the sentence through the use of inversion and detachment.
2. Absence of some elements of the sentence through the use of elliptical construction (ellipsis), nominative sentences, apokoinu and Aposiopesis … etc.
3. Repetition by using anaphora, epiphora, framing, anadiplos, parallelism, chiasmus, synonymic repetition, tautology … etc.
4. Different types of connection between words, clauses or sentences as shown through Asyndeton, polysyndeton … etc.

e. Semantic level

Semantics is the study of the meaning of the language such as the sentence or phrase. Unlike the lexicological and syntactic levels that focus merely

on the diction and syntax of the comprised words, phrases and sentence, the semantic level examines the meaning of the text in general i.e. it goes beyond the words, phrases, sentences, or even paragraphs towards an entire ideas. Paul Kroeger (2019: 4) in the excerpt below states two major divisions of semantics:

> The study of meaning in human language is often partitioned into two major divisions, and in this context the term semantics is used to refer to one of these divisions. In this narrower sense, semantics is concerned with the inherent meaning of words and sentences as linguistic expressions, in and of themselves, while pragmatics is concerned with those aspects of meaning that depend on or derive from the way in which the words and sentences are used. (Kroeger 2019: 4)

The meaning can be divided into the word meaning, phrase meaning, sentence meaning, and the utterance meaning. In fact, the first three terms are clear but the last one seems to be ambiguous. Allan Cruse (2000: 27) defines the utterance meaning as "the totality of what the speaker intends to convey by making an utterance." This leads Kroeger (2019: 5) to assume that the utterance meaning can also be "referred to as speaker meaning". Therefore, he provides a distinction between the sentence and utterance: "A sentence is a linguistic expression, a well-formed string of words, while an utterance is a speech event by a particular speaker in a specific context. when a speaker uses a sentence in a specific context, he produces an utterance" (Kroeger 2019: 5). In other words, "the term sentence meaning refers to the semantic content of the sentence: the meaning which derives from the words themselves, regardless of context. The term utterance meaning refers to the semantic content plus any pragmatic meaning created by the specific way in which the sentence gets used." (Kroeger 2019: 5). There are many paradigms of linguistic semantics. These paradigms are:

a. Formal semantics: This paradigm refers to the study of grammatical meaning using formal tools from logic. It is an interdisciplinary that deals with linguistics and philosophy.
b. Conceptual semantics: the American linguist, Ray Jackendoff (b.1945), developed this approach for semantic analysis. Just like lexical semantics, conceptual semantics became of great importance in linguistics and psycholinguistics.
c. Cognitive semantics: This kind of semantics refers to the meaning as conceived by the listener or reader. This is because people have different cultural, political, religious background. They even have different psychological status. This branch of semantics is similar to the reception theory and the reader-response

criticism in literature, as discussed earlier under the name of Cognitive Stylistics.

d. Lexical semantics: This kind of semantics is concerned with the meaning of words and their lexemes. In addition to words, lexical semantics also analyzes parts of the words such as affixes as well as it studies compound words and phrases.

In a sum, analyzing the semantics is of quite significance for Literary Stylistics. This is because it helps critics to understand and analyze the different semantic styles in literature.

3.3. Elements of Stylistics

When critics analyze the text using Literary Stylistics, they have to stress on some elements or devices that are usually work together to attract the attention of the audience and make them enjoy the text. These elements are either internal or external i.e. linguistic or pragmatic but in general both complete each other to make the text aesthetic and literary. In general, Literary Stylistics is concerned with the author, the text, the reader, and the context. Azuike Macpherson (1992: 109) highlights six devices of Stylistics that must be focused on when analyzing the text. He calls these devices "rubrics". These devices or rubrics are "style as deviation from a norm"; "a manifestation of the individual"; "content and/or form"; "choice between alternative ways of expressing the same idea"; "product of context"; and "good or beautiful writing" (Macpherson 1992: 109). By the same token, Mohammad Tariq (2018: 48) assumes that "the style is analyzed concisely in five different ways." In other words, he analyzes the style as "personality or individuality ", as "choice", as "deviation", as "situation", and as a "temporal phenomenon" (Tariq 2018: 48). By comparing the devices mentioned by the two scholars discussed above, one can effortlessly notice that both scholars share the concepts of personality/individuality, choice, and deviation, and at the same time they diverge in the other concepts. In this section, we will try to highlight the most important elements as illustrated below:

a. Personality or individuality

The analysis of the style used in the text is supposed to reveal the personality of the authors for it deals with their personal literary language and their individual style. This led to the appearance of a new discipline called Individual and Psychological Stylistics. This approach differentiates authors from each other according to their different use of language and discourse. This is because each author expresses him/herself in a different way. Such study of language variety was highlighted in the late nineteenth century and the beginning of the twentieth century by modern linguistics. The authors' style may also be outlined by their political, social, cultural, geographical, and educational background.

b. Language choices

The author's choices of language is one of the most important devices analyzed by Stylistics because their choice uncovers their style. Language choice refers to the process that authors perform when they use words among the many alternatives in their lexicon. In other words, authors can replace words with others because of its appropriateness to the idea, message, or situation. According to Tariq (2018: 48), "style as choice from variants" refers to their "selection from a total linguistic repertoire". In other words, writers "choose from the available possibilities which is appropriate and fits in to the concerning work" (Tariq 2018: 48). In general, the language choice is a very important element of Stylistics for it refers to the varieties and options that authors can use. When considering Stylistics, it is important to also analyze the concept of style. Language usually offers a writer more than one choice in a given situation. Thus, there are different options the writers can choose when expressing their thoughts or opinions. As Elizabeth Traugott and Marry Pratt (1980: 29-30) clarify, language is linked to choice, meaning that choice is seen in texts as characteristic.

The writers' choices of language reflect their personal, social, and cultural experience. In general, their linguistic choice can be divided into vertical axis called "paradigmatic" and horizontal axis called "syntagmatic". On the vertical axis or the paradigmatic one, writers have a variety of options in relation to one item, and they choose the most suitable words. This axis is able to handle given fillers that occupy certain boxes without depriving the structure of the sentence. For example, a writer or speaker can choose between "start", "commence", "go" and "proceed." In contrast, the horizontal axis or the syntagmatic one does not refer to the meaning but to the lexical company the word keeps and the grammatical patterns in which it occurs.

c. Style of deviation

Deviation deals with the use of different styles from the expected norm in the text. In other words, it refers to the authors' departure from what is taken as the common practice. Tariq provides more information about the use of deviation as shown in the excerpt below:

> Style as deviation from the norms as language in general is behaviorally governed by rules and norms, when something is set or done in an unconventional way or against the traditionally accepted rules, often found in creative writing. It is most common at both lexical and syntactical levels and is

mostly used for effective communication. (Tariq 2018: 48).

In addition to Tariq's argument illustrated above, which have highlighted the lexical and syntactical level, the deviation can also be at the graphological level, phonological level, and the semantic level. Geoffrey Leech (2008: 222) has highlighted three minor levels of deviation: "primary deviation", "secondary deviation", and "tertiary deviation". Primary deviation is "deviation against the background of general linguistic norms", secondary deviation is "deviation against the norms of conventional poetic regularity, as in metrical variation and run-on lines in verse"; and tertiary deviation is "deviation against norms established within a literary text" (Leech 2008: 222). In general, writers of literary and nonliterary texts flourish their creative productions by using the technique of deviation as a style and a means to make their writings distinguished.

4. CONCLUSION

Based on the discussions and analysis, Stylistics was born from old rhetoric and it has subsequently been formed by linguistics. After that, it has been improved with regard to structuralism, formalism, semiotics, deconstruction, hermeneutics, and phenomenology forming a new discipline called Literary Stylistics. Literary Stylistics is a discipline that is concerned with analyzing the authors' styles used in their literary productions. It studies the style with a special focus on its artistic and aesthetic characteristics. It is not only concerned with the form of the text but it also deals with its cognitive and hermeneutic elements. In other words, it combines between the form and meaning.

Stylistics includes many trends. Since this research deals with Literary Stylistics in particular, we highlighted the most relevant of these trends: Rhetorical and Aesthetic Stylistics, Expressive and Emotional Stylistics, Cognitive and Reader-response Stylistics, Individual and Psychological Stylistics, and finally Literary and Critical Stylistics which include all the previous types. When analyzing the style in literary texts, critics must examine it at the different levels of graphology, phonology, lexicology, syntax, and semantics. In addition to that, their analysis must emphasized on the personal or individual style of the author, their language choices, and their style of deviation.

However, General Stylistics cannot stand on its own, and it cannot be studied without referring to other disciplines such as rhetoric, linguistics, structuralism, formalism, semiotics, hermeneutics. As a result, this research ends up with the conclusion that scholars of literature must use Literary Stylistics when analyzing literary texts for General Stylistics fails to investigate the aesthetic and artistic beauty of literature. In other words, General Stylistics drives the analysis toward the internal language only and it conversely undervalues the literariness of the text. Therefore, Literary Stylistics, as appropriated in this research, is very important for literary scholarly studies, and it can be used as a theoretical background, framework and methodology for these types of research.

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