

## **Stylistics Serves as a Means to Develop a Critical Understanding of Language**

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### **Abstract**

This research aims to investigate the significance of stylistic analysis in the development of critical language awareness (CLA), which is extremely important for assessing ideologies communicated through discourse. The Critical Stylistic approach examines and compares the narrative methods utilized in fiction and non-fiction works. Using analytical tools such as transitivity, participants, actions, and processes, vocabulary, syntax, modality, generics, personal pronouns, and speech acts, this approach is applied to Ishiguro's novel *The Buried Giant* (2015) and Wolff's book *Fire and Fury: Inside the Trump White House* (2018). Both of these works were published in 2015. According to the findings of this study, utilizing a linguistic approach to narratives has the potential to improve critical thinking by allowing readers to comprehend the interpretative components of textual meaning. Especially in the context of the mass media, where many fact-checking websites aid individuals in distinguishing between "true meaning" and "fake meaning," this is highly pertinent. Literature is validated as a way of 'truth' to develop the reader's self-awareness and comprehension by reading the book and investigating its different interpretations. This is accomplished by taking into consideration modern literary techniques when analyzing literature. Instead of encouraging authoritarian and dogmatic interpretations,

the stylistic approach to narrative strategies seeks to promote critical literacy to encourage critical thinking.

**Keywords:** critical language awareness; Ishiguro; Wolff; deictic shifting; unreliable narrator; speech act.

### **Introduction**

A leading proponent of Critical Discourse Analysis (CDA), Norman Fairclough, popularised "critical language study" to describe a crucial method for teaching language arts. Various books from 2001, 2003, and 2010 showcase Fairclough's work on this subject. Make people more conscious of strategies for effective language use. Develop your critical language awareness (CLA) by studying and comprehending the practices, meanings, values, identities, and ideologies communicated through discourse (Fairclough, 2010). Fairclough argues that the more significant social problem of language and power in contemporary culture lies at the heart of Critical Language Analysis (CLA). According to Fairclough, there are additional crucial areas that students' education affects because of the language power wielded in the classroom—source: Fairclough (2010), p. 529. Writing is inherently interpretive for the author and the audience, and he draws a line between the two skills. He claims that the author interpreted the world and built the poem accordingly. The text's formal features serve as proof of such reading. The text interpreter can use the traces as clues. This text is what is given. The term "interpretation" is derived from the Greek word "idea," which echoes Plato's idea that art cannot faithfully depict reality (Fairclough, 2001, p. 67).

The significance of developing critical thinking skills highlights the need for a stylistic approach to texts. The

development of better interpretation skills is critically important. In literature classes, stylistics is a great resource. Literary criticism is all about focusing on the academic quality of a text through its elements, including vocabulary and sentence structure, rather than just understanding its messages. This method emphasizes how these elements contribute to the text's aesthetic qualities (Simpson, 2004). Furthermore, Simpson argues that stylistics has teaching value because of its rigor, retrievability, and replicability principles. Students can use the text as evidence to back up their readings of literary texts rather than depending on subjective impressions if they follow these guidelines.

The development of literary criticism over the last several decades is consistent with this linguistic and stylistic approach to literature instruction. Academics in literature, primarily impacted by linguistic studies, today see literariness as a potential feature of all languages and speech patterns rather than something exclusive to literature. The field of cognitive linguistics has also established a connection between the underlying brain operations that enable language to be creative. Because of this, cognitive linguistic analysis (CLA) is more critical in the classroom. Understanding the ideology contained in discourse is essential to Critical Literary Analysis (CLA). It goes hand in hand with literary criticism's tendency to challenge the concept that a work can only have one definitive meaning. Reducing the dominance of the educated teacher as the principal supply of authoritative knowledge is vital, according to academic Ann Kempe (2001). Involving and encouraging readers to analyze literary texts critically, this teaching approach actively involves readers in building expertise. Instead of letting readers passively accept interpretations imposed by the mainstream culture, it encourages them to develop their arrangements actively. This approach to education aligns with developments in reader-response critique demonstrated by researchers like David Bleich, Louise

Rosenblatt, Wolfgang Iser, and Stanley Fish. Instead of focusing on the author's intentions or analyzing texts, this literary approach positions the reader in the role of creator.

However, according to McIntyre (2011), the stylistic approach to literature should be part of the course of study since it occupies a space between literary criticism and linguistics. Linguists see it as subjective, but literary critics see it as formalist, leading to friction. As a result, literature courses must better include linguistic critique and stylistics, emphasizing modern literary language and its similarities and linkages to other discourses rather than seeing them as separate entities. Weber (1996) argues that this method improves our comprehension of literature as a language by integrating linguistic and literary study. There are benefits to using this for literature and language classes.

### **Literature Review**

In her article from 2010, Leslie Jeffries brought attention to a problem comparable to Fairclough's concept of CLA. This problem concerns the influence that language has on the adoption of ideologies and worldviews by readers. Tools for Critical Stylistics (CS) were developed by applying sophisticated methods from Critical Discourse Analysis (CDA). These tools make it possible to recognize ideological components contained within texts. In the book she wrote about discourse opposition, Jeffries investigates the influence that "constructed opposition" or "unconventional opposites" have on the views of individual readers. She observes that although severe kinds of brainwashing, such as those represented in Orwell's 1984, have lost their credibility in the era that followed 1984, there is today a growing concern about the ways that are used to convince young people all over the world that executing suicide bombs is morally just and virtuous. All that is contained in the user's text is the number 126. According to Jeffries, the ability of these individuals to exert influence over other people is

a direct result of the verbal communication they offer. In addition, he asserts that speaking this language is essential to change one's view of the world, which, in his opinion, is of utmost importance. The comprehension of this process is strongly dependent on the textual world communicated through language and the deictic center that the listener or reader is encouraged to embrace. "(127)" is the text that the user used. She distinguishes between the impact of reading fiction, which does not have a long-lasting effect on our vision of the world as readers, and the impact of reading more severe works of literature.

We tend to revert to our perspective not long after the experience, even though we engage with the social norms and practices of the late 18th century when we read a novel by Jane Austen and with the concepts of extraterrestrial and intergalactic travel when we watch Star Wars films. When we read or watch a book or movie that is particularly engrossing, however, we may occasionally be left with the residual consequences of temporarily inhabiting another universe. There is a total of 128. Her opinion is that the shift in perspective from the fictitious world to our own is less substantial and influential in fiction than in the realm of non-fiction. The fundamental thrust of the author's argument is that the media frequently perpetuates notions that are opposed to one another, such as depicting Russia or Islam as the antithesis of what is regarded as positive. The author says that if we put ourselves in situations where we are constantly exposed to this kind of talk, it is likely that we will internalize this worldview eventually. On the other hand, the author admits that this assertion is just a hypothesis and expresses the hope that it will be possible to prove it in the future. (119) The proximity of the domain of the media to the concrete reality in which we live is another point of disagreement, yet both of these points of contention might equally be applied to the language used in works of fiction. Take, for example, the situation

of well-known songs, which the audience hears regularly and are intimately associated with lives that are lived in the present. Another illustration of this is popular literature and culture in general, both of which envelop the audience and can develop a long-term relationship with the text through what Jeffries refers to as the assimilation of the text world as our own.

According to Pam Green's argument (2001), critical literacy has a dual nature, in which literacy in the educational setting may confine students rather than empower them. In his argument, Green contends that traditional literacy methods frequently simplify literacy by offering only the dominant perspective of the world. Furthermore, Green thinks that this sort of literacy is exploitative. The promotion of critical literacy and the implementation of an educational system that encourages the acquisition of skills and competencies connected to critical thinking are two of the causes that he pushes for. The novel written by Ishiguro, which is being utilized for analysis, is regarded by literary experts as a great example of narratorial unreliability. There has been much discussion on the rhetorical device of unreliability, initially presented by Booth in 1961. According to Sternberg and Yacobi (2015), it has been afflicted by many circular definitions. The classification of unreliability in storytelling has been attempted in several different ways. This distinction between 'fallible' and 'untrustworthy' unreliable narration is made by Greta Olson (2003). According to William Riggan (1981), there are four distinct types: In addition to 'Pícaros,' 'Madmen,' 'Náfs,' and 'Clowns,' According to Rimmon-Kenan, there are three primary sources of unreliability: insufficient information, personal involvement, and value scheme. 'Factual' and 'ideological' unreliability' two types that Dorrit Cohn (2010) differentiates between. According to Phelan (2005), unreliability is a result of the function of the narrator, which might present itself in the form of faulty reporting, interpretation, or evaluation. On the

other hand, none of the definitions could handle the issue of authorial action or the complicated concept of the "implied author," which is the person responsible for the creation of the work as well as its genesis. Nunning contends that definitions of unreliability based on the presumed author are problematic because they attempt to define it by referring to a concept that is intrinsically vague and conflicting (1997, page 86).

Unreliable narration is a kind of expression that aligns with the post-modern worldview, and this study aims to investigate the concept of unreliable narration. The rising predominance of unreliable narrators since the late 18th century, according to Ansgar Nunning's argument (1997, page 95), implies a significant link between the development of this storytelling method and the development of an understanding of subjectivity. Fiction authors did not develop the device; instead, they only replicated the evolving cultural discussion in which moral and epistemological concerns were becoming ever more unclear during this period. What makes these new narrators "modern" is that they are strikingly similar to many of us. Todorov (1966) contends that the typical narrative structure, in which the narrator frequently assumes a position of omniscience and the characters do not conceal any information, is significantly deviated from the concept of narratorial unreliability. The degree to which this kind is present varies. The narrator is the one who dominates the story.

One example of how this might be demonstrated is the ability to know the thoughts of numerous individuals at the same time, which is something that none of them can accomplish individually. Another example is the ability to understand someone's secret wants, which they are unaware of. It can also be seen in the narration of events from an omniscient angle. Todorov contends that the character's viewpoint is typical in literary works, particularly those written in the modern era. It is the case that the narrator has

the same information as the characters in this situation. The narrator can only explain the events after the characters become aware. Todorov analyses the differences between first-person and third-person narration, highlighting that the perspective from which a character narrates the events significantly impacts the final result. Using Kafka's example, the author explains that he began writing *The Castle* in the first person but finally moved to writing it in the third person while keeping the perspective of a character identical to the narrator.

Many have drawn parallels between the invasive narrator's judgmental and moralizing tone and the surveillance apparatus in Foucault's vision of a disciplined society. Like the omniscient narrator in some novels, an invisible authoritative entity watches over the inhabitants of this civilization at all times. These books teach their readers certain things by spreading their solid and unwavering beliefs and ideals. On the other hand, liberals tend to associate works with several viewpoints with an openness to different interpretations.

However, Cohn (1999, p. 177) claims that she casts doubt on this correspondence. This is because the critical narrator is often perceived as an unreliable character whose opinions should be taken more seriously than the author's official spokesperson. Figural focalization can express central values, although there is no direct relationship between style and meaning. A skillful narrator can effectively explain ambiguity. The transition from a belief in ultimate, knowable truth to an awareness of truth as relative and provisional is a significant breakthrough in the modern novel, according to literary scholar Jesse Matz's 2004 book. As part of this change, we must also admit that the "reality" we see is an illusion. Modern writers emphasize the limited vision of the individual's unique perspective rather than attempting to portray a story thoroughly or impartially.



The primary power of the contemporary book, says one authority, is to make the reader question and analyze their identity. This means that modern literature has helped us comprehend what it is to be human. The talent Matz calls "the principal ability of the modern novel" is paramount for current readers. There is much uncertainty in this reader's world, where everything is open to reinterpretation—even to the point of being fake. A great deal of data that highlights the different possibilities for individual identification shapes the individual's viewpoint in the present theory of relativity. All of these choices are dynamic in the vast world of virtual technology.

### **Research Questions**

As a subset of generic skills, critical thinking is commonly acknowledged as an essential talent, and this research will analyze its effects. Regarding the effect of stylistic analysis on developing this competency, critical thinking is seen as a malleable and adaptable skill that may be learned and honed via various approaches and educational contexts. Also, considering Jeffries's claim that fiction reading, in contrast to non-fiction reading, does not permanently alter readers' worldviews, this study seeks to employ a comparable examination of both types of texts. The objective is to address the following research inquiries:

1. What is the significance of stylistic analysis in fostering critical language awareness in education?
2. What are the distinctions between the impact of deictic shifting and the alteration of world-view in fiction and nonfiction?

### **Method**

By applying critical stylistic methods and Jeffries' (2010) concept of worldview shifting, the study will analyze fragments from both texts to answer the research questions. According to Jeffries, it is essential to understand this idea in order to comprehend brainwashing and the influence of manipulative public discourse. However, the material provided needs to be completed and sufficient information to rewrite

it efficiently, quickly, and precisely. A piece of literature that was written by Kazuo Ishiguro, who was awarded the Nobel Prize in Literature. In conjunction with the publication of the book *Fire and Fury: Inside the Trump White House* (Wolff, 2018), a study will be conducted on the film *The Buried Giant* (2015). A deliberate decision was taken to compare a well-known non-fictional work with Ishiguro's novel. This decision was made after considering the concept of literariness, defined as the potential of language found in numerous forms of communication, and considering the extensive influence of messages produced by mass media publications.

The analysis will make use of computational methods that are typically employed in Critical Discourse Analysis (CDA) and that are suggested by Fowler (2003, page 40) as analytical tools for literature that he considers to be "ideologically interesting." Transitivity, participants, activities and processes, vocabulary, grammar, modality, generics, personal pronouns, and speech acts are some of the words that fall under this category of languages. These linguistic indicators have been expanded upon by computer science, which now includes equating and comparing, exemplifying and enumerating, as well as assuming and implying. To analyze Jeffries of worldview worldview worldview worldview shifting, this study will use computer science tools in addition to van Dijk's (2010) concept of 'context' as a subjective participant construct. Van Dijk contends that contexts are subjective interpretations generated by humans, in contrast to the widespread notion that contexts are objective elements of social, political, or cultural conditions. According to his definition, contexts are mental representations that individuals continually develop to make sense of the interactions and situations they encounter daily. According to Van Dijk, culture is a communal entity that possesses and exerts influence over these mental models, which enables rapid interpretations of communicative occurrences (17). Using common markers from

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Critical Discourse Analysis (CDA) and Cognitive Science (CS), such as "participants," "setting," "events," "activities," and "goals," he classifies these models into several categories. Because of this, he can investigate how various models impact the production and comprehension of speech. According to van Dijk, contexts are the center point of one's universe and are of the utmost importance to the individual. The notion of contexts helps us understand the interrelated nature of socially shared attitudes, knowledge, and ideologies with the subjective experience of contexts. For this reason, the concept of contexts is valuable.

Taking into consideration the idea of "speech act" is necessary because the focus of this study is on the effect that the text has on the reader. There is a connection between the concept of language as a performative and J.L. Austin's theory of speech acts (1962). This theory distinguishes between the act of uttering (illocutionary act), the act performed in saying something (illocutionary act), and the act performed as a result of speaking something (perlocutionary act).

### **Results**

"I felt compelled to examine the current events of our time, such as the dissolution of Yugoslavia, the genocide in Rwanda, and the post-World War II era in France..." Ishiguro said when asked about the inspiration for this book. In the end, I did not feel like recording it that way—personalization settings. I never intended to write a book that read like a journalistic piece...My goal as a writer was to explore a more symbolic subject. The author's words have the tone and significance of his voice since he communicates directly to the reader. By addressing himself in the first person, the author reveals his unique qualities as a writer and his present emotional condition as he succumbs to temptation. While making overtly critical claims, this voice subtly suggests that it does not want to provide any particular details about the setting or pretend it is writing a news

article. In addition, the voice intends to achieve the intellectual and ethical goals of investigating certain cases.

Instead of concentrating on factual reporting, we should use artistic means, like metaphors, to achieve state disintegration, genocide, and conflict resolution in other countries. His public persona allows him to share his worldview and invites the audience to see parallels between the made-up world and reality. "The motivation behind writing this book is exceedingly clear," Wolff says directly in the "Author's note." The United States was engulfed in unparalleled political turmoil with the inauguration of Donald Trump. My goal in telling this tale was to put myself in the shoes of people working closely with the Trump administration so that I could better understand their experiences. There are conflicting accounts of what happened, some outright false—just like Trump. The underlying topic of the book (Fire and Fury, 2018, p.8-9) is disputes and a propensity to ignore reality and the truth.

The detached tone that Wolff uses in his speaking act is characteristic; he calls writing "the reason to write" and describes it as "accounts of what has happened." He uses modal negativity to further emphasize his point of view, which "could not be more obvious." This voice, however impersonal, makes generalizations and judgments, like a political storm or modern fashion. Nevertheless, it upholds objectivity in the speaking act by offering competing realities, which reflects moral and cognitive issues like a propensity to be careless with the truth. These components enhance the book's basic idea, which together form the overall message.

### **The perlocutionary effect: what is the text doing?**

Mediaeval England is the backdrop of *The Buried Giant*. He delves into the eternal struggles of humanity, making one wonder if we can find peace by letting go of the cruelty and transgressions of our past. What follows are passages from the novel's sixth chapter that elicit

The narrative delves into the presence of diverse viewpoints and beliefs by employing opposing terminology like "savages," "good people," "civilized people," "merciful god," "useful god," and "bribed god."

"They know that the babies in their arms will soon be nothing more than tattered toys thrown about on these cobblestones. Since they were there before, they know where they managed to flee. They have witnessed the attacker cause harm to young girls by slashing them, burning them, and sexually assaulting them in turns as they are dying. Paragraph 79 of that chapter

"I am skeptical, sir." I do not understand how someone can feel such intense animosity against things that have not yet happened. The good people who took shelter here would have hoped for the best and watched the suffering of friends and foes with mixed feelings of compassion and fear. In paragraph 80 of Chapter 6, Would your Christian god be easily swayed by the prospect of self-inflicted pain and a small number of prayers? Does he care so little about the justice that has been begun but not yet achieved? (Paragraph 136 in Chapter 6). If you do not believe, it could be hard for you to understand our god because he is kind and a shepherd. It is never foolish to ask a god for forgiveness, no matter how big the wrongdoing. Paragraph 137 of Chapter 6: "What purpose does a deity possessing limitless compassion serve, sir?" You call me a pagan, but the gods my ancestors worshipped gave us their laws and sent us severe punishments for breaking them—the 138th paragraph of Chapter 6.

The reader is confronted with competing understandings of basic ideas like "war" and "enemy," "God" and "mercy," "hatred," and "forgiveness." The enemy is presumed to be hostile because of their "anticipated actions" rather than their actual behavior. This piece depicts the heavenly justification for vengeance or compensation as part of a never-ending cycle of hatred. The people engage in

discourse while strolling, which symbolizes reflection and is used in everyday idioms such as "conclude," "pursue a narrative," and "tangle of ideas." This walk serves as a conceptual metaphor for diversification. Throughout the plot, the protagonist sets out on a journey. Interred with a gigantic beast are a couple's long-lost recollections.

Resurrecting this beast brings back terrifying memories. The following passage, however, is taken from a non-fiction book, and the work's authorship is assigned to abstract and generalized subjects. The fundamental problem with Trump's administration was his unusual method of processing information, or more accurately, his requirement for additional processing in general. This attribute impacted every one of Trump's initiatives and leadership styles. President Trump needed to read Havenot and write. He ought to have read the whole thing. There would be no such thing as it in printed form. It was widely believed that he needed to gain real-world expertise beyond reading. (This was a point of contention because he could understand not only the topics covered in news stories about him but also the titles of those stories and the little snippets of gossip that appeared on Page Six of the New York Post.) Because of his poor comprehension, many thought he had dyslexia. Some even went so far as to say that he was trying to draw in an audience by not reading much. He had outgrown the necessity for reading and was instead engrossed in television. The user's text is "(123-4)".

"Some," "others," and "there was some argument" are examples of quantified and generalized subjects whose words and ideas are provided in the text as indirect and free indirect reporting. The mental-state verbs (such as "believed," "thought," and "concluded") that come with these topics suggest that Trump's cognitive processes (including processing information, reading, and understanding) are based on fact. With the intensifiers taken into account (absolutely,

without exception) and the social roles played by those concerned, the presumptive definitions of words like "dyslexic," "semiliterate," and "populist" are considered to be well-established. The journalist may claim to be quoting someone else, but it is essential to remember that reporting speech is never just paraphrasing. Utilizing direct or free indirect discourse does not change the fact that it is always a representation. This is because the writer has complete control over the reported speech, including choosing which parts to include, how to portray them, and where to place them in the overall context. The reference is found on page 157 of Hall's publication (Hall, 2005, p.157).

### **Discussion**

In both fiction and nonfiction, the perlocutionary power is achieved through the direct assertions that are made by the authors. The occurrence of societal situations that provide particular significance to these behaviors makes it easier to achieve this objective. In presenting Ishiguro with the Nobel Prize in Literature, the Swedish Art Academy acknowledged the profound impact of his novels on the world. They said, "Through emotionally powerful narratives, he has revealed the profound void beneath our deceptive perception of being connected to the world" (The Nobel Prize, 2017). Ishiguro's novels have earned him the Nobel Prize in Literature. As for Wolff, Trump's legal team made an effort to prevent the publication of his book by submitting a legal notice to the author and publisher, accusing them of libel. This was done to stop the book from being released. Because of this move, the substantial impact of political discourse is brought to light. By establishing a connection between the intended effect on the reader and the moral and aesthetic influence of the text, the fiction author draws attention to the desired result. The author clarifies that the text is not based on empirical evidence.

On the other hand, the author of the nonfiction piece establishes an impression of objectivity for the reader by attributing it to the numerous sources of information. This is a crucial criterion in professional journalism. Associating 'truth' with metaphorical language is one way that fiction, according to Van Dijk's idea of contexts, removes the mental models of readers from the context in which they were initially operating. Nonfiction, on the other hand, invites readers to adopt the culturally accepted concept of 'truth' as objectivity, which is supported by sources that have been documented. Because of this, it is possible to quickly interpret the communicative events that occurred during Trump's biography.

At the beginning of the book, the narrator engages in self-reflection over the power that they have over the situation. This leads to the realization that reading is a process of creating, leading to the conviction that they are untrustworthy. On the other hand, non-fictional writings take a different method based on the assumption that readers have the same implicit value system as the narrator. This action is performed to accomplish the satirical goal of the text. A direct reference is made in the text to using suspended metaphorical language. The media narrator makes judgments as objective states, assuming a neutral attitude and depending on the generic aspects of the text's genre. This is an example of how the literal and figural contrast is made clear. Throughout the book, the reader is prompted to evaluate the novel's credibility and be aware of the storytelling process. On the other hand, the media discourse presents subjective opinions as objective accounts, expecting the reader to accept them without question.

A "dialogic" and "hybrid" structure is the consequence of the work written by Ishiguro, which gives viewpoints that are both difficult and conflicting regarding core society ideals. According to Bakhtin (1981), this structure reflects the intrinsic nature of all utterances,



which is why the novel is an example of ideological polyphony. As a result of the presentation of diverse mental frameworks about the same communication scenario, the reader could experience a shift in perspective due to the several ideological opinions offered in the text. This phenomenon of deictic shifting indicates a comprehension of the development of one's perspective and the confined viewpoint contained inside it. It creates an intense yearning for meaning and stimulates the process of making sense of things.

On the other hand, the objective of the nonfiction text is to create rhetorical certainty and assurance in the reader by emphasizing the factors that determine the amount of faithfulness, as identified by Semino and Wynne (2002). The significance of the information being reported, as well as the status, social role, and personality of both the person who is speaking and the person who is reporting, are all included in these factors. Irony is the result of a situation in which these traits do not correspond to the qualifications that have been specified. One such way this is expressed in language is by transforming a proper noun into a standard attributive modifier, such as "Trumpian."

### **Conclusions**

Fairclough's concept of Critical Language Awareness (CLA) as an essential educational tool for raising awareness of language usage patterns is strongly connected to the first study inquiry that investigates the significance of stylistic analysis in building CLA. It has been demonstrated via the examination of passages from both fiction and nonfiction that the stylistic approach to reading may be advantageous to both students and teachers. After analyzing the linguistic features at various language levels, they investigate the role of these elements in producing particular effects within the text as a speech act. By employing this interpretive method, the teacher can avoid using ethically prescriptive language and decrease the significance of the ultimate authority on knowledge and truth. When

it comes to fiction, the presence of an unreliable narrator is not just considered a literary device. Instead, it addresses the disconnection that exists between language and reality, which is something that every single person experiences. That being said, we must have unrestricted access to the truth. Various recognized voices provide a rhetorical impact in nonfiction, the opposite of the employment of reverse means in fiction.

Establishing an impression of objectivity is how this effect is accomplished. Through the linguistic approach, students are given the opportunity to reflect on the text's interpretative component and recognize the process by which readings are accepted as "common sense." This phenomenon is especially noticeable in nonfiction books, which give subjective judgments in factual descriptions that the reader unquestioningly comprehends. Based on the findings of the second study question, which investigates the impact of deictic shifting and worldview alterations in fiction and nonfiction, it can be concluded that these impacts are comparable in both types of writing. Nevertheless, they are accomplished through different approaches, and their outcomes are diverse.

Deictic shifting in fiction is a powerful tool for creating awareness of multiple worldviews and promoting self-reflection through defamiliarization and narratorial unreliability. While perlocutionary effects, such as persuasion and ideological influence, aim to project certainty and subjective definitions in journalistic discourse by making changes in worldview seem natural, deictic shifting in fiction serves as well. Understanding how readers form, challenge, and adjust their interpretations is one of the aspects of self-awareness that may be gained by reading novels. According to the study's findings, including a stylistic approach to texts in educational settings can be advantageous for the development of critical proficiency in language.

Deciphering texts as speech acts and analyzing the formation of discourse and comprehension are required. As Van Dijk suggests, we understand the interwoven social dimension if we do this. The perspectives, information, and beliefs held in common were congruent with the individual's subjective experience (2010, pages 17-18). This instrument becomes essential for understanding the linguistic nature of social, political, and ideological processes.

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