

Doing Stylistics versus Critical Stylistics : An Analysis of "The Swing" by Muhammad Khudhair

Ass. lecturer : Ruaa Abdul Kader Hatem / General Directorate of
Education in Salah Al-Din / Al-Dour Education Department

E-mail ruaadouri@gmail.com

"الأسلوبية التطبيقية مقابل الأسلوبية النقدية : تحليل لقصة (الأرجوحة) لمحمد خضير"

المدرس المساعد : رؤى عبد القادر حاتم / المديرية العامة لتربية صلاح الدين / قسم تربية الدور

Abstract

This study examines Muhammed Khudhair's 'The Swing' through a dual analytical framework, combining Leech's (1969) stylistic approach with Jeffries' (2010) critical stylistics. It addresses four key questions: (1) What are the key linguistic features of "The Swing" as identified through stylistic analysis? (2) How do critical stylistic tools reveal the ideological positioning within the text? (3) In what ways do stylistic and critical stylistic approaches complement each other in analyzing "The Swing"? (4) What insights can be gained about Muhammed Khudhair's narrative techniques and thematic concerns through this dual analysis? The analysis identifies foregrounded linguistic devices: grammatical deviations, semantic shifts, lexical choices, and parallelism that create emotional ambiguity and symbolic depth. Critical stylistics reveals ideological tensions, such as power imbalances and trauma's distortion of memory, embedded in naming strategies and transitivity patterns. Khudhair achieved the integration of poetic language with existential themes by applying forms of deviation and repetition which integrate with themes about power and loss. The study concludes that 'The Swing' exemplifies how stylistic choices embody meaning, with linguistic play and ideological critique operating inseparably to convey psychological and societal fragility.

Keywords: Stylistics, Critical Stylistics, Foregrounding, Swing, Ideology

الخلاصة:

تُغنى هذه الدراسة بتحليل قصة "الأرجوحة" لمحمد خضير من خلال إطار تحليلي مزدوج، يجمع بين المنهج الأسلوبي كما حدده ليتش (1969) والأسلوبية النقدية كما طورته أ. جيفريز (2010). وتسعى للإجابة عن أربعة تساؤلات مركزية: 1. ما أبرز الخصائص اللغوية التي يمكن رصدها في "الأرجوحة" من خلال التحليل الأسلوبي؟ 2. كيف تكشف أدوات الأسلوبية النقدية عن التمرکز الأيديولوجي داخل النص؟ 3. ما أوجه التكامل بين المنهجين الأسلوبي والنقدي في تحليل "الأرجوحة"؟ 4. ما الرؤى التي يمكن استخلاصها حول تقنيات السرد والاهتمامات الموضوعية لدى محمد خضير من خلال هذا التحليل المزدوج؟ توصل التحليل إلى وجود عدد من الظواهر اللغوية البارزة، مثل الانحرافات النحوية، والانزياحات الدلالية، والاختيارات المعجمية، والتوازي التركيبي، التي تسهم في خلق حالة من الغموض الشعوري والعمق الرمزي. أما الأسلوبية النقدية، فقد كشفت عن توترات أيديولوجية كامنة في النص، مثل اختلالات السلطة وتأثير الصدمة على الذاكرة، وذلك من خلال استراتيجيات التسمية وأنماط التعدية. وقد نجح خضير في مواءمة اللغة الشعرية مع الموضوعات الوجودية من خلال توظيف أساليب الانحراف والتكرار، التي تتسجم مع الثيمات المركزية المتعلقة بالسلطة والفقد. وتخلص الدراسة إلى أن "الأرجوحة" تمثل مثالاً جلياً على كيفية تجسيد المعنى عبر الاختيارات الأسلوبية، حيث يتداخل اللعب اللغوي والنقد الأيديولوجي على نحو عضوي لنقل الهشاشة النفسية والمجتمعية. الكلمات المفتاحية: الأسلوبية، الأسلوبية النقدية، الأرجوحة، الأيديولوجيا.

1.Introduction

The study of literary texts often involves exploring the interplay between language and meaning. While stylistics focuses on the linguistic features of a text to uncover its aesthetic and functional aspects, critical stylistics delves into the ideological underpinnings embedded within the text. Muhammed Khudhair's

"The Swing," a significant work in Arabic literature, has not been extensively analyzed through these dual lenses. This gap in research raises questions about how stylistic and critical stylistic approaches can complement each other in revealing both the artistic and ideological dimensions of the text. This research is significant as it bridges the gap between stylistics and critical stylistics, offering a comprehensive analysis of "The Swing." "By applying these methodologies, the study contributes to the broader field of literary criticism and linguistics, providing insights into how language constructs meaning and ideology in Arabic literature. The aim of this study is to compare and contrast the stylistic and critical stylistic approaches in analyzing Muhammed Khudair's "The Swing." "It seeks to demonstrate how these methodologies can be employed to uncover the linguistic creativity and ideological structures within the text, thereby enriching the understanding of its multifaceted nature.

1. What are the key linguistic features of "The Swing "as identified through stylistic analysis?
2. How do critical stylistic tools reveal the ideological positioning within the text?
3. In what ways do stylistic and critical stylistic approaches complement each other in analyzing" The Swing"?
4. What insights can be gained about Muhammed Khudhair's narrative techniques and thematic concerns through this dual analysis?

1. Literature Review

1.1 Style and Stylistics

Stylistics delves into the linguistic forms of text for interpretative purposes, intricately connected to practical criticism. It plays a pivotal role in reader response theory and significantly influences various critical methodologies. According to various dictionaries, the term "stylistics" denotes the "science of literary style" or the "art of cultivating a refined style in writing." To Leech and Short (1981) Stylistics represents the linguistic examination of style and serves as a bridge between literary discourse and linguistics. Kumar (1987) states that stylistics encompasses both literary criticism and linguistics, offering an objective framework for analysis. Stylistics scrutinizes distinctive linguistic expressions along with their intended purposes and effects, thereby enhancing the interpretation and appreciation of literature. It is inextricably linked to contemporary criticism, with literary critics often blurring the lines between stylistic analysis and broader literary theory. The author's intent and stylistic choices are profoundly intertwined. Carter and Stockwell (2008) add that stylistics constitutes the linguistic analysis of literary language, which frequently deviates from normative conventions. Writers often innovate new patterns within literary language, crafting unconventional phrases designed to astonish and engage readers.

According to Wales (1989, p. 435), defining the word 'style' is difficult due to how readers understand it, affecting features in stylistics. She listed common features of style below:

1-Style is the way of expressing oneself in writing and speaking. Each person has a distinctive style in various activities. Styles can be seen in playing games, problem solving, and speaking.

One can make jokes while another may be serious.

2- Each person has their own way of doing actions, writing about themes, or describing paintings. Style can vary based on formality, known as "style shifting". Literature genres differ in style, whether fiction, authorry, or other types. Style can also change over time, like modern and metaphysical authorry.

3- Another important point in Wales' dictionary is that style is measured by the number of linguistic features. The personality of each writer can be reflected in his works, especially in his choice and combination of words. Keen readers can notice similarities in the style of writers when reading their novels, such as Jane Austen's Persuasion and Pride and Prejudice.

According to Carter and Stockwell (2008, p. 44), different author styles include racy, formal, and colloquial. Style is defined as choosing certain structures in language. Making all choices consciously would take a long time. In literature, finding the best way to express something can be intuitive or conscious, with similar results for the reader.

In the field of literary study, an understanding of the implication of stylistic choices requires an informed vision which goes beyond surface-level judgments. The use of critical stylistics is an essential tool for uncovering the complicated interactions of ideological and cultural narratives which exist within a given text. These narratives often take place through selections of language, which have not just aesthetic functions, but also represent broader societal structures and relations of power. This idea is further reinforced by Halliday

(1994), who highlights the power of language as a social semiotic, demonstrating how texts have the potential to hold and communicate complicated meanings relevant to their respective contexts.

This two-pronged approach emphasizes the relevance of contextual factors in literary analysis. Placing Khudair's work in its particular historical and societal context, "The Swing" becomes both an individual and societal commentary. This analytical scheme promotes reading the narrative strategies—specifically focalization and temporality—employed to enrich the reader's understanding of character motivation and thematic complexity. As argued by Gee (2014), it is critical to understand how language constructs social identities and ideologies in order to conduct critical discourse analysis, hence revealing relational configurations in texts written by Khudair.

By expanding upon the model, it is possible to explore the relationship of language and ideology in such an immersive reading experience. A closely argued analysis of selections of vocabulary and differences in syntax not only reflects Khudair's creative skill with language but also explains the multifarious ways in which he engages with themes of belonging and identity. This conjoining of form and content solidifies the text's categorization as critical discourse, eliciting from readers responses of both an emotional and cognitive type. According to Fairclough (1995), the relationship between linguistics and social behavior tends to be the point of intersection where the ideological topics of a text are realized.

Moreover, this study encourages critical interrogation of personal interpretative methods. Through the utilization of methodologies adapted from stylistics and critical stylistics, academics can encourage further reflection about the importance of language in literary texts. This not only heightens the appreciation of Khudair's innovative stylistic achievement but also aids in more precise assessments of the extent to which literature can represent and create socio-political environments. Knowledge achieved in this dual analysis increases the understanding of the relationship of narrative with ideology and enriches the field of literary critique. Johnson (2008) believes literary critique must stay closely linked with socio-historical environments, hence emphasizing the need to engage in not only stylistic but critical analysis.

The addition of this broad range of analyses not only enriches analysis of "The Swing" but also reinforces the value of critical reflection in stylistic analysis. This opens the scope for further study of the intricate relationships between language, power, and meaning in literary texts of all genres, hence creating sustained academic discourse. Described by de Beaugrande and Dressler (1981), the intricacies involved in coherence and cohesion of language are critical for an understanding of functional dynamics of texts in their social contexts, hence the need for an increased level of analysis.

Linguistics and stylistics reveal language clues, dismantle text, interpret literary works. Carter and Stockwell (2008, p. 39) note linguistics offers a consistent text analysis viewpoint. Style and stylistics in literature have specialized usage. Literary language is often deviant, highlighting certain features by making them strange. Linguistic deviation is characterized by foregrounding, as explained by Leach (1969).

2.2.1 Foregrounding

Before analyzing literary texts, it's important to discuss foregrounding in stylistics. Foregrounding is crucial in stylistic analysis of literature. It involves giving prominence to one element or property of a text. Literary works draw attention to their linguistic status, focusing on how they say something rather than what they say. Author stands out from everyday speech and prose through its language devices like meter, metaphors, and alliteration. Foregrounding is achieved through linguistic deviation and parallelism. Leech (1969, pp. 42-52) says that there are different kinds of deviation found in literature. The researcher adopts five types listed as follows:

1. **Lexical Deviation**, this deviation is created by the authors by using words in a special way that differs from its ordinary usage i.e. inventing new words with a deeper value to express meaning and to show an aesthetic value in the literary.
2. **Semantic Deviation**, this is the deviation that shows how an ordinary simple word can have an astonishing meaning by the use of figurative devices including metaphor, simile, personification, hyperbole, litotes, paradox, metonymy, and symbolism.
3. **Grammatical Deviation**, in this kind of deviation, authors neglect the rules related to sentence structure. They deliberately neglect the usage of the full stop within sentences. In addition, they use non-standard word order, incomplete sentences or using the tenses of the sentences in a wrong way etc.

1.2 Critical Stylistics

Critical stylistics, a framework introduced by Lesley Jeffries (2010), extends the discipline of stylistics by placing a pronounced emphasis on the ideologies embedded within texts. While traditional stylistics focuses on analyzing textual style and its effects, critical stylistics delves deeper, questioning how language choices shape and reinforce social, political, and cultural ideologies. It bridges stylistic analysis with critical discourse analysis, offering tools to dissect not only how texts mean but also the implicit power structures and ideologies they perpetuate.

Jeffries (2010) emphasizes that critical stylistics goes beyond mere description, challenging the underlying assumptions of texts and analyzing how they reflect and shape societal ideologies. For example, while stylistics might explore the lexical choices in a political speech, critical stylistics interrogates how those choices perpetuate power dynamics, inclusion, or marginalization. This distinction highlights the complementary yet divergent goals of stylistics and critical stylistics. Where stylistics excels in providing detailed linguistic analysis, critical stylistics aims to unveil the ideological dimensions of textual communication. Together, they enrich our understanding of how language operates both as a medium of expression and as a tool of influence.

1.3 Analytical Tools of Critical Stylistics

Jeffries (2010) provides a set of ten analytical tools that help linguists examine how language constructs meaning and reinforces social perspectives. Seven tools are adopted in the analysis and explained briefly as follows:

A. **Naming and Describing:** this tool examines how entities are labeled and characterized in texts. For example, in media discourse, referring to a political leader as a "visionary" versus a "controversial figure" influences audience perception.

B. **Representing Actions/Events/States:** This tool analyzes how actions are framed by employing the transitivity system of Halliday (2014).

C. **Equating and Contrasting:** This tool explores how texts create equivalences or oppositions. For example, in political speeches, contrasting "us" versus "them" reinforces ideological divides.

1.4 Stylistics versus Critical Stylistics

The intersection of stylistics and critical stylistics is an interesting and complex field of study with both fields, in an effort to examine language in literary texts, retaining unique areas of interest. Stylistics focuses mainly on the linguistic features and structures to uncover the aesthetic and functional features of literature, employing an assortment of analytical tools to study the processes whereby interpretations are created through linguistic structures, as outlined by Leech and Short (1981). On the contrary, critical stylistics takes the scope further to include the societal impacts resulting from linguistic choices, as suggested by Jeffries (2010).

The two methodologies have various similarities, particularly in their common emphasis upon language as an organized system, active reader participation in the interpretative process, and linguistic analysis application for enriching literary understanding. Both methods, in the views of Carter and Stockwell (2008), seek to explain how stylistic features shape the reader's perception and interpretation of textual meaning.

However, there are differences in their overall purposes: traditional stylistics focuses predominantly upon form and function, frequently at the expense of deeper ideological concerns while critical stylistics actively engages with the socio-political structures present in texts (Jeffries, 2010). Accordingly, critical stylistics places the linguistic analysis typical of stylistics into the contextual framework of narratives of societies, especially underlining the power relations and ideological structures' impacts upon literary form.

The intersection of stylistic and critical stylistic approaches to the analysis of "The Swing" enables an all-inclusive interpretation of Khudair's work. Through stylistic analysis, one discovers an assortment of linguistic tools—metaphors, similes, grammatical irregularities—employed to

create emotional resonance and enhance thematic richness, while critical stylistics uncovers the underlying ideological tensions and societal critique inherent in the text. For example, analyzing Khudair's narrative style from both stylistic and critical stylistic perspectives enables an in-depth analysis of how his word choices create an aesthetic experience but also address concerns of

identity and authority, hence encapsulating trauma and historical situations

By combining insights derived from different fields, analysts develop an even richer picture of The Swing." This approach emphasizes the potential for collaboration inherent in stylistics and" critical stylistics as literary analytical methods since their intersection leads to an increased .appreciation of the intricacies inherent in language and their societal effects

2. Methodology

The researcher Qualitative research is a method that focuses on exploring and understanding the meaning individuals or groups ascribe to social or human problems. It involves collecting nonnumerical data, such as interviews, observations, and textual analysis, to gain insights into people's experiences, behaviors, and perspectives (Creswell & Creswell, 2018).

Data Analysis

"Haleema's grandma said, 'As for your father's news, you will just have to wait until he's here on leave.'

The visitor said, "Yes, what news! Great news, Haleema."

He heard Haleema saying, "The swing has slowed down, sway me now." He came out of the tree's shadow with a wet face.

Haleema asked him, "Have your eyes turned red?"

"No, this happens to those who swim," he replied. Haleema said, "No, Dad's eyes never turned red."

The visitor put his hands on the two ends of the swing seat and pushed it up. He couldn't see her in the sun, and when the swing came down, he embraced it, stopping its movement. "How are you feeling now, Haleema?" he asked her.

"Why did you stop it? It was an excellent push. No one ever swayed me like that before," she said." **Critical**

Stylistic Analysis

Naming and Describing

Naming strategies within the text establish both personal identities together with their connections between people. The text presents Haleema's grandma through the descriptive phrase "Haleema's grandma" to indicate her role as the grandmother of the main character. The usage of grandma instead of grandmother brings a familiar and close hearted tone to match the family environment. The character first appears unnamed in the story as "the visitor" which gives him a neutral and faceless nature to maintain mystery regarding his purpose. His inadequate naming makes him distant from Haleema and her grandmother which establishes him as a stranger. When Haleema calls the visitor "Dad" she emphasizes both the emotional connection she has to her absent father and the visitor's secretive identity.

Physical descriptions throughout the text demonstrate their dual purpose as literal observations and symbolism when they describe the visitor's wet face and Haleema's questions about his bloodshot eyes. A series of contextual hints included in the passage suggest the visitor might be exhausted and possibly untruthful which deepens his sense of mystery within the story. The swing becomes the passage's pivotal element which receives personification through "slowed down" and "embracing" descriptions to confuse reader understanding of/animate and/or inanimate status while promoting its emotional essence in character relationships.

Representing actions/ events / states

The transitivity system establishes hierarchies of power control over story elements among the characters. Throughout the text the visitor demonstrates material processes which highlight his ability to guide events. "The visitor took hold of the swing seat's ends before pushing it upward" presents him as a dynamic entity influencing Haleema's surroundings. He took control of the swing and stopped its motion while applying gentle care through his embrace.

The mind and voice of Haleema receive linguistic and mental presentation because she functions as a character who mainly reacts. The text does not depict her as actively taking initiative but instead depicts her as questioning or making statements. Her questions to him revolved around the reason he halted the push which had proven beneficial. She acknowledges her need for his action while simultaneously showing admiration toward his ability to improve her situation. This symbolic breakdown shows the lack of transparency in their relationship since he fails to view her in sunlight and thus understands her view poorly.

Equating and Contrasting

The text establishes tension by strategically using opposing elements together with equated components. The main distinction emerges from Haleema's father's physical absence and the visitor's activity of taking his symbolic role through swinging her on the swing. The substitution creates discomfort because Haleema says

she never experienced anyone swinging her like this before which exposes both the visitor's singular touch and their uninvited behavior.

The stance taken by people against truth stems from their practice of evasion. The visitor's enthusiastic exclamation—"Yes, what news! Haleema received fantastic news according to the visitor—this statement directly opposes the grandmother's hesitation ("you will just have to wait"). Such differences between their statements probably hide secrets or concealed issues between them. Haleema rejects the visitor's doubtful information about his father's eye conditions by stating "No, Dad's eyes never turned red" which damages his credibility about everything he says.

Through the use of imagery related to light and shadow effects the text develops contrasting elements. When the visitor leaves the tree's shadows he reveals an ambiguous character but light from the sun makes Haleema's form disappear meaning his sight has its limitations. Through various conflicting elements in the story both the visitor's intentions become mysterious and doubts arise about Haleema's security.

The text builds a detailed power structure involving Haleema and the visitor using naming choices and transitive elements and comparative elements. The swing functions as a symbol of lower and unguarded states which the visitor both protects and exposes. The text creates a profound sense of absence which makes readers analyze the visitor's role because of Haleema's father's absence. The use of stylistic techniques within this passage develops an ambivalent mood that indicates upcoming problems and heightened emotional intensity.

Stylistic Analysis

Grammatical Deviation

The author uses delicate grammatical differences to create an exclusive narrative flow throughout the text. When used as an imperative "sway me now" the verb "sway" functions strangely because it is normally abstract when viewed in this context. This deviation resembles the irregular speech patterns of children thus it helps build authenticity in Haleema's voice. Despite the initial confusion over whether the man or shadow had a wet face the transition from tree shadow to wet face creates a subtle grammatical puzzle that transcends the visitor's emotional confusion.

Semantic Deviation

Surface dialogue of the conversation contains multiple semantic deviations that generate hidden meanings. Haleema asks her "Have your eyes turned red?" She uses literal language which contrasts typical conversation by stating eyes do not naturally change their color. Through this indirect manner of communication, the child manages to recognize the visitor's tears without breaking the swimming conversation pretense. The visitor employs a new semantic meaning through his statement because swimming functions as a metaphor for cries. Another semantic deviation emerges through personification when the swing receives human characteristics because the visitor needed to grasp hold of it to stop its swinging.

Lexical Deviation

Strategic selection of vocabulary in this text intensifies the emotional intensity. The visitor exclaimed excitedly "Yes, what news! Great news, Haleema." Great news, Haleema." The character uses excessive enthusiasm through words to create lexical deviation that opposes the pragmatic speech style of the grandmother. Terminology stands apart from standard usage when Haleema asks her mother to "sway me now" instead of "push me now." Through this statement Haleema illustrates that no one had ever swayed her emotions in this way before.

Parallelism

Through parallel structures the author builds thematic elements which enhance the message. The repeated phrases "eyes turned red" link Haleema's sight of the visitor to her later remark about her father thus creating two contrasting expressions of emotions. The physical movement of pushing the swing mirrors the emotional struggle of the unspoken conversation because the visitor simultaneously pushes it up and embraces the swing before stopping its movement. The conversation follows a parallel structure between Haleema's lenient statements encouraging movement ("sway me now" / "Why did you stop it?") The interruptions of the visitor create a rhythm which emphasizes the opposition between moving forward and staying still while exposing all that stays hidden beneath words.

"She disappeared again in the sun, her head lying on her stretched arm, her face straight and her eyes closed. She said, "I can see my dad. Here he is, swaying me in his lap. But he's not talking, like a mute. He

shaved his hair just like you, and as if I were a stranger to him, he didn't recognize me nor did he talk to me." Then she opened her eyes and said, "Where did he go? He was right here with me, swaying me." "He vanished. Every time you open your eyes, he vanishes," the visitor replied. The girl asked again, "Where did he disappear to?" "Let us look for him, Haleema. Has he climbed the palm tree? Well, I guess not, or else we would have seen him. Has he dived into the water? No, had he stayed long underwater, he would have drowned. Oh! Well, do you know where he went? He's in that bag... do you see it, Haleema?" "Which bag?" the girl asked."

Critical Stylistic Analysis

Naming and Describing

Strategic naming and descriptive techniques in this text develop psychological complexity along with uncertain elements. Throughout the story the character Haleema receives designation as "the girl" or through her full name to maintain her youthful essence while the visitor exists with an enigmatic quality. Haleema views a man whose shaved head resembles the visitor while making the father figure and visitor seem indistinguishable to each other. The bag's introduction occurs without mentioning what type of bag it is which makes it become a dark unknown object. In the physical descriptions the speaker positions Haleema with her head resting on her extended arm and her face showing no expression as her eyes remain shut creating imagery of a weakened state that contrasts with her active visions of being swayed by movement.

Representing actions/ events / states

The text demonstrates multiple interconnecting physical and psychological operations. Most of Haleema's behaviors consist of observing ("I can see my dad") and speaking ("opened her eyes") while she remains in a receptive state during the experience. Her father appears and disappears in her vision at the same time which creates a feeling of the uncanny. The visitor maintains control of the dialogue by asking questions while creating hypothetical examples through material actions which reinforce his storyline domination. Through the use of dialogue, the visitor asserts that "He's in that bag" thus creating a dependency between the bag and his declaration and not factual description.

Equating and Contrasting

The text develops significant contrasts between actual presence and nonexistence as well as real events and made-up visions. His invisibility emerges from when Haleema opens or closes her eyes because her father exists solely within the transitional space between her vision and blindness ("Every time you open your eyes; he vanishes"). The visitor equates the father's disappearance with impossible locations (palm tree, underwater, bag), contrasting physical impossibility with psychological reality. The visitor shows characteristics identical to the father by "shaving his hair in the same way you did" which establishes a haunting parallel suggesting his substitution of the father role. The bag represents an object which symbolizes absence while standing in opposition to the natural elements (water and tree) the text had previously described it with. This creates an unnatural way to contain the father's essence.

The narrative develops a frightening psychological domain which makes reality and perception merge into one. The piece reveals a child's fragile understanding of reality by using names and strategic action choices to show an ambiguously threatening figure's manipulation. The visitor guides the narrative progression through theoretical situations while revealing mysterious missing items in a bag thus producing mounting discomfort until the father's fate remains unknown.

Stylistic Analysis

Grammatical Deviation

Various grammatical deviations throughout the passage build its dreamlike quality. In the sentence "She disappeared again in the sun, her head lying on her stretched arm, her face straight and her eyes closed" the unusual accumulation of participial phrases creates a floating disconnected syntactical pattern. The conversational style using "her" before naming each body segment produces a rapid succession which resembles the scattered vision of the girl. The time shift between the present-tense "I can see my dad" and the past tense "He shaved his hair" destroys our illusion of when the story takes place and mix real experiences and imagined reality.

Semantic Deviation

Multiple layers of understanding appear through the abundant semantic deviations in this text. Haleema describes her father like someone speaking without words who failed to see her which makes him seem otherworldly and ghost-like. The visitor adopts completely new associations exposing hidden meanings by

using the "bag" image to describe a living human being. The father's disappearance is described through repetitive use of "vanishes" which distorts his movements to make him appear ghostly. Water-based metaphors characterize absence in the text where the character would have drowned if he remained underwater for too long.

Lexical Deviation

Striking lexical choices appear throughout the passage to create an emotional response in readers. Swaying represents a lexical deviation that works better than rocking and holding because it creates a distinctive rhythmic quality that borderlines on hypnotic movement. The traveler expresses the father's disappearance using the unusual term "vanished" which creates a magical effect on the reader. The repeated use of "bag" in the final lines disrupts the fluid imagery and creates a focused yet cryptic object in a sudden way. The rhetorical device "like a mute" stands apart from traditional silent" expressions to create an outdated biblical-style atmosphere.

Parallelism

Strong parallel structures used in this text strengthen its underlying themes. The rhythmic balance attained through syntactic parallelism strengthens the dual absence shown by the father who did not recognize Haleema nor engage in conversation with her. With successive questions the visitor seeks to determine whether the son has climbed the palm tree and dived into the water. Does he swim in the water and climb the palm tree? The form establishes a systematic pattern that mirrors the futile father search of the protagonist. Haleema's experience cycles repeatedly demonstrated through the double mention of being "swayed" which forms a parallel structure around her vision. Haleema keeps asking "Where did he go?" which parallels the visitor's responses "Where did he disappear to?" The visitor asks "Where did he disappear to?" The conversation develops a ritual pattern through their alternating questions and replies to indicate their parallel yet dissimilar experiences of losing a father.

"That one, on the other bank of the river, the bag hanging from the bicycle," he replied. 'That small bag? How could his body fit into it?' the girl wondered.

'Well, he's like smoke. Always remember, Haleema, he's like smoke.'

'I didn't see him well, I was sitting in his lap,' Haleema said.

'Do you want me to sit with you on the swing?' the visitor interrupted. He stopped the ropes and lifted her onto his lap while he sat down on the swing. He was swaying the swing with his feet when her grandma came up with a loaf of bread in her hands.

'Aren't you feeling hungry yet? Eat this while we wait for your grandpa for lunch together. I am going up to feed the pigeons.'

She divided the hot loaf of bread between them. They asked her to sway them before she headed to the rooftop.

'Am I able to sway you?' the grandma said before leaving.

The swing ropes moved slowly, then the swing's movement became faster and faster until it was no longer in the tree's shade. It flew over the stream of water while the grandma disappeared behind the shed."

Critical Stylistic Analysis

Naming and Describing

The author builds multiple emotional meanings through specific wording and descriptive elements. The undefined "bag" remains enigmatic through its repeated reference using words like "that one" and "that small bag" while the narrator keeps it at a distance across the river. The visitor portrays the father through metaphorical naming to convert physical emptiness into evanescent presence so he turns into both a touchable and imperceptible shape. The continued use of Haleema's name throughout the story ensures her status as the central voice yet other family members receive only identifications based on their familial relationships. The hot loaf presents itself as a sensory counterpoint against the father who exists like smoke thereby establishing an emotional conflict between family comfort and the unsettling void.

Representing actions/ events / states

A complex interaction of physical processes together with linguistic processes demonstrates power relations in the passage. Through specific physical movements the visitor dominated the scene first by interrupting and then stopping the rope system before lifting the girl to sit down in her lap. The visitor uses physical acts that contrast with how Haleema internally questions ("How could his body fit into it?") and remembers ("I was sitting in his lap") through verbal thoughts and reflective memories. The grandmother establishes domestic stability by performing nurturing tasks that use material processes such as "came up with a loaf,"

"divided," "feed the pigeons." The swing ran quicker by itself while the tree's shade and grandma's presence faded into the background indicating both protection's disappearance and inevitable transformations.

Equating and Contrasting

The text creates major contradictions between how things stay contained and how they expand as well as between being present and being entirely non-existent. The physical bounds of the small bag ("How could his body fit") produce violent opposition against the unlimited dispersal of smoke resulting in a complete contradiction which parallels Haleema's psychological conflict. When the visitor sat on the swing his presence brought him to an equivalent position that had formerly belonged to the father during his lap sitting moments. Normal family traditions (feasting and feeding pet pigeons) serve as opposing forces to the mystical disappearance that reveals both worlds' contrast between everyday life and disturbances. Haleema's maturation process from sheltered to exposed state is mirrored by the swing's journey across sunlight and over water which corresponds to the father's abandonment in the poem. Through this work the author establishes a delicate narrative conflict by setting solid domestic items against fading traces of human beings in the world.

Stylistic Analysis

Grammatical Deviation

The text uses grammatical variation to bridge the gap between what is real and what exists within imagination. This fragment "That one, on the other bank of the river, the bag hanging from the bicycle" lacks both a subject and a predicate while keeping its normal verbalization pattern. The speaker wonders how his body would match up to the size of the bag. The irregular sentences structure ("could his body fit") finds its place instead of "his body could fit" to create a mind of a child who wonders. He manipulated the swing's motion by keeping his feet in motion serves as a grammatical violation because "swaying" exists normally as an intransitive verb for swing action.

Semantic Deviation

Taxonomic shifts within this text convert clear physical objects into symbolic concepts. Through this metaphor the author uses "like smoke" to attribute intangible and fleeting attributes to a flesh-and-blood human being. Despite claims that the bag could hold a human body ("How could his body fit into it?") seems highly improbable. The semantic journey through the text suggests that memory and essence exist metaphorically inside the object rather than being physically contained in it. The swing's flight across the stream of water leads to a semantic deviation when it transcends physical laws while the grandma disappears entirely.

Lexical Deviation

Lexical deviations make their distinctive poetic quality across this text. Through continual use of "swaying" instead of the typical "rocking" or "pushing" terms the poetic text develops a specific rhythmic hypnotic tonality. The swing's motion defies standard description with the verb "flew" which makes the readers picture something out of the ordinary ("It flew over the stream of water"). Repeated use of "smoke" to describe the father leads readers towards a distinctive lexical structure which redefines the typical terms we use to explain absence or presence during description.

Parallelism

The passage builds thematic content through structural parallelisms. The questions about containment ask how his body would fit inside while also asking if she wanted to share the swing with him. Would you like me to join you on the swing? Rhythmic organization through movement helps explore physical manifestations alongside emotional states. The swinging motion patterns repeat itself throughout various actions. Through his foot movements he swayed the swing and the slow rope swings transitioned into increasingly rapid swings simulating narrative emotional progression. The grandmother establishes structural parallels between the actions of food distribution at the beginning and her eventual disappearance toward the end of the story. As the swing breaks the tree's light and disappears the grandmother hides behind the shed displaying each action as unreasonable transition behavior.

Discussions and Results

Various linguistic deviations together with parallel textual constructions produce deep emotional and thematic impacts in the analysis of the three textual segments. Several important patterns emerge from an

analysis using Leech's foregrounding framework. Grammatical deviations in "sway me now" and "the bag hanging from the bicycle" use verbs and sentences that model childlike speech to disrupt conventional syntax thus boosting the texts' dreamlike tone. Semantic shifts transform real-world objects into powerful metaphors by converting the father into something like smoke and the swing into an unlimited flying object and the everyday bag into an eerie holding place for what is missing. The deviations in language between reality and imagination show how Haleema deals psychologically with her loss. The textual rhythm becomes hypnotizing through "swaying" being chosen twice instead of "pushing" or "rocking" and "vanished" being selected instead of "left." Parallelism structures the narratives thematically: The character repeats the same question multiple times when asking "Where did he go?" Through symmetrical actions and swinging movements and role-swapping between visitor and father the text develops its essential thematic concepts of undefined absence and memory and continuous tension. Through controlling the swings and dialogue the visitor exhibits complete mastery whereas Haleema remains Helpless in her mental reactions which deepens the tension between them. The conflict between light and dark picture elements intersects with household customs such as bread-sharing and pigeon-feeding to create opposing views on stability and destruction whereas the metaphorical connections between the father as smoke and visitor as substitute intensify the psychological aspects in these texts. Through these aesthetic devices the reader experiences an enigmatic tone as the familiar things (swings and bags) transform into resonant symbols of emotion and the void exists with the same power as tangible elements. The authors use multiple stylistic tools which strengthen the hidden meanings about the characters' mental state and unfamiliar visitor's dangerous nature and lost emotions across the texts despite what appears on the surface.

Conclusions

The study reaches the following conclusions:

1. Several foregrounded techniques have been found. The dreamlike tone stems from fragments of syntax as well as non-standard verbal transitivity in "sway me now" just like children talk. Through semantic deviations (the father becomes similar to smoke and the bag acts as an empty vessel) the story develops metaphors that portray the loss of memory. The utterances "swaying" and "vanished" replace "pushing" and "left" respectfully to generate a tender, haunting rhythm in the lines. The circular swing movements in the poem while also using repetitive questions help maintain psychological tension and misted-up grief themes. This technique builds a text where language carries dual meanings and emotional depth and symbolic substances.
2. Through critical stylistic lens analysis scholars can identify multiple ideological elements present in the text. Analytically studying the text investigates relationships between the use of power along with absent elements combined with psychological mysteries. The way characters are named as "the visitor" compared to "Dad" creates a rising tension. An opposition in language between characters establishes the mysterious nature of the visitor as well as his threatening aspects to the readers. Transitivity patterns show power imbalances. The visitor both conducts dialogues and determines what actions will be taken. Within this scene Haleema only makes responses which display her fragile state. The text uses oppositions between "smoke" and replacement visitor to probe memory phenomena. Trauma warps our ability to perceive things accurately. Relative instability within families and broader society faces criticism through this text. Through language the text integrates observations about loss and manipulation.
3. Both approaches create a complete analysis when combined together. The analysis of language techniques demonstrates the production of emotional atmosphere. The use of "swaying" generates uncomfortable emotions because of its impact on readers. Critical stylistics examines deeper meanings. Word selection emerges as crucial through this analysis. Haleema shows her delicate emotional state through the usage of the swing. These two methods unite formal elements with their semantic meaning. Power dynamics and traumatic events become visible through deviations and parallels in the text. Khudair's analytical method perfectly captures the themes of his work. Each method functions alongside its corresponding messages.
4. Through analysis researchers discover distinct methods in Khudair's work. By using language Khudair combines factual elements with fictional aspects. His storytelling methods resemble those of children who have lost someone. Common items like swings develop profound symbolism between the lines in his poetry. Repetition makes them psychologically powerful. The text explores important themes. The emptiness takes on a physical presence just like the metaphor of "smoke" for the father. It shows power imbalances clearly. The visitor controls Haleema completely. Memory becomes unstable and unreliable.

Trauma hides in stylistic choices. Mysterious gaps along with ambiguous verbs and replications of phrases indicate suffering. Khudair achieves exceptional mastery over his choice of language while delivering profound content. Through its forms "The Swing" achieves an absolute presentation of its intended meaning. Coolness as a design choice unites harmoniously with conceptual content.

References

- Carter, R., & Stockwell, P. (2008). *The Language and Literature Reader*. Routledge.
- de Beaugrande, R., & Dressler, W. U. (1981). *Introduction to Text Linguistics*. Longman.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Longman.
- Gee, J. P. (2014). *How to do Discourse Analysis: A Toolkit*. Routledge.
- Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). Edward Arnold.
- Halliday, M. A. K., & Matthiessen, C. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Oxon: Routledge.
- Jeffries, L. (2010). *Critical Stylistics: Theory and Practice*. Palgrave Macmillan.
- Johnson, W. (2008). *Textual Analysis: An Introduction to the Practice of Literary Studies*. Cambridge University Press.
- Kumar, S.)1987(. Stylistics in literary analysis. *Journal of Literary Studies*, 12(3), 45-60.
- .Leech, G.)1969(. *A linguistic guide to English poetry*. London: Longman
- Leech, G. N., & Short, M. H. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Longman.
- Wales, K.)1989(. *A Linguistic Approach to Style*. London: Oxford University Press