

A Linguistic Study of Critical Stylistics in Relation to Contemporary Medical Poetry

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Abstract:

This study explores the application of Jeffries' Critical Stylistics (2010) to the analysis of contemporary medical poetry. It outlines the development of Critical Stylistics across various disciplines, and discusses the textual-conceptual tools associated with Critical Stylistics (CS), as well as the ideology and the linguistic features relevant to poetry. Moreover, the study also provides a summary of the data selected for this purpose and the tools of CS, demonstrating that this analytical framework can be effectively applied to the genre of medical poetry. Accordingly, the paper considers two main questions: What kind of ideologies does the textual-conceptual tools reflect? How medical life is reflected within this genre?

Keywords: Critical Stylistics, ideology, poetry, medical poetry

Introduction

This study serves as an introductory overview to Critical Stylistics developed by Jeffries (2010) and its relation to medical poetry. Critical Stylistics is a model developed by Jeffries; based on the idea that all texts encode ideologies. Critical Stylistics starting with Fowler's (1979) theory of critical linguistics then moving on to provide insights on Critical Discourse Analysis (CDA) by highlighting the integration of the two approaches. The study illustrates the importance of the ten textual-conceptual analytical tools proposed by Jeffries providing a clear example of each from the collected data, in addition to an additional tool called evoking developed by Jeffries for analyzing literary works (2022). It marks as well the relationship between CS and CDA, showing the differences and similarities between them and highlighting the reason behind the construction of CS. The study also presents the notion of ideology starting by defining

ideology and then giving a historical background on its formation. Lastly clarifying how this notion differs in CS and CDA.

The study also focuses on the selected sub-genre of medical poetry (more specifically poems written by physician poets). It touches upon the concept of style and the discipline of stylistics. It also brings attention to the linguistic characteristics of poetry in comparison to prose or ordinary language. Furthermore, it presents some stylistic features of poetic language. Additionally, it sheds a light on the significance of the phenomenon of medical poetry in modern times. Last but not least, the study proves that there is a relation between Critical Stylistics and contemporary medical poetry.

1. Literature review

Critical Linguistics (CL)

The interest of critical studies goes back to the 1930s; works of Russian scholars such as Bakhtin and Volosinov directed the approach of critical linguistic studies (Wodak, 2001). Despite that, the late 1970s is envisioned as an exceptionally important period for this approach especially after the publication of *Language and Control* (1979) by Roger Fowler and his colleagues. Fowler and his fellow-workers concerned themselves with theorizing language as a social practice. Consequently, they collected texts from different institutions to contemplate their theory. They confirm that there is a deep bond between linguistic structure and social structure. Also, they declare that social meanings play a huge part in the creation of discourse (Wodak, 2011). Fowler goes a step further by describing CL as an instrumental linguistic approach that is when the appraising of language is performed for “understanding something else” (1996, p.3). CL shows that the fixed value systems are responsible for shaping representations within language or any other medium used for representation. It is usually seen that CL questions common sense by marking out the possibilities of using various alternatives for representing a certain topic that is, each selection a speaker makes while speaking would have significance. The main concern of CL is raising “critical language awareness” of social phenomena, for instance, social unfairness and favoritism to point out inequalities within discourses. The main tools used within this framework are those of Halliday such as modality, transitivity, and transformation processes along with speech acts. Fowler declares that there is a direct connection between these tools and Halliday’s metafunctions of language use. As specified by Halliday language has three functions: ideational, interpersonal, and textual. The first one assists in making up experiences in the world. The second one is concerned with carrying out social relations. Lastly, the third has to do with the textual

arrangement of the text and its relation to the context. Fowler asserts that the interpersonal constituents are characteristics of modality and speech acts (Jeffries, 2010). The main goal for the practitioners of this approach is “conscious-raising”. Because, as confirmed by Fowler, his theory “is a value free theory from representation, of language as social semiotic, in practice the instrumentality of the model is reformative”(1996, p.4). This makes critical linguistics similar to critical sociology giving the fact that both aim at creating changes and enfranchising interlocutors from social load. Along with critical sociology, CL is related to many other disciplines as well. Some intellects relate it to CDA. It is difficult to find visible differences between the two giving that both have been united. However, Joseph asserts that a major difference between the two is related to what each one tries to capture. While CDA tries to grasp the “dynamic” nature of the so called power relations and text production through highlighting the predominant structures in texts, CL’s analysis concentrates on the “static” nature of relationships and demonstrates how they are encrypted in texts (Joseph, 2004, p.356). Regardless of all their differences, CL and CDA both contributed hugely in the formation of Critical Stylistics.

Critical Discourse analysis (CDA)

Critical Discourse Analysis is an essential approach that contributes to developing Critical Stylistics. CDA is seen by many linguists as a tool to analyze discourse. This tool is viewed as a “social practice” by critics. CDA is mainly interested in showing how power relations and ideologies are constructed within discourse (Baker and Ellece, 2011, p.26). CDA is “a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted” (Alba-Juez, 2019, p.178). It is worth mentioning that CDA is not only interested in language but also in investigating social context. For example, it focuses on investigating the reason behind certain constructions of words and utterances. Given the fact that he tried to develop a theory of CDA, Fairclough is considered the main contributor to this approach. Fairclough’s model has three levels namely; descriptive level (based on critical linguistics), interpretation (which tries to investigate the connection between “text and interaction”), lastly explanation or social analysis (Baker and Ellece, 2011, p.26).

The main purpose of CDA is to stress the value of constructivism in discourse, showing its influence on reality and the way it creates changes (Norgaard, et al, 2010). Practitioners of CDA mostly use Halliday’s Functional Grammar as tools for the analysis, because this kind of grammar is derived from context. Unlike Critical Stylistics

which focuses on ideation only, CDA consists of three dimensions; textual, interpersonal and ideational. It should be noted that CDA does not have a single approach. Many approaches were suggested to carry the analysis to name a few; Reisigl and Wodak's (2001) Discourse Historical Approach, Van Dijk's socio-cognitive approach, lastly there is the corpus-assisted discourse studies (Baker and Ellece, 2011, p.26). According to Fairclough and Wodak, the main principles of CDA are; that CDA deals with social issues, the essence of power relations is discursive, discourse is capable of establishing society and culture, discourse analysis is "interpretive and explanatory", lastly discourses can carry ideologies (Alba-Juez, 2019, p.181). Despite its significance, CDA was criticized for several reasons. For instance, Paltridge asserts that within this approach, the role of the reader is neglected due to the fact that CDA analysts consider themselves part of the audience. He also highlights that linguistic evidence is frequently neglected in their analyses. Critics proposed incorporating corpus approaches and other linguistic tools to enhance the process of analysis. Another reason for the criticism mentioned by Paltridge is the insufficient systematic analyses. As a solution, critics recommended integrating various works from cultural studies and CDA to improve the process of understanding the "performativity of language" (2021, p.199). The last point mentioned here is related to their tendency "for imposing their usually left-wing interpretation of a text on the linguistic analysis" (Norgaard, et al, 2010, p.71). Critical Stylistics developed as a reasonable response against such criticisms.

Critical Stylistics

The main aim of Critical Stylistics is to uncover any kind of ideology rooted within texts implicitly or explicitly. Jeffries defines her model as a "textual-conceptual model" due to the fact that the analytical tools of this model are a combination of "textual features (triggers) and ideational function" (Jeffries, 2014, p. 412). Critical stylistics claims that ideational (textual-conceptual) meaning is located somewhere between semantic meaning and pragmatic meaning. This meaning is capable of creating a worldview that can be conceptualized by recipients (Jeffries, 2015). It is worth mentioning that Jeffries uses the ideational metafunction to refer to textual meaning. She envisions this metafunction as an answer to "what the text is doing in creating an ideational world" (2015, p. 201). Critical Stylistics also connects the ideational meaning with the daily use of language in context. As she asserts the activation emerges during the process of using language thus languages themselves cannot carry racist or sexist implications, but their usage in texts or real life constructs racist or sexist meanings.

The model is significantly influenced by Halliday's metafunctions of language which makes it similar to Fowler's Critical Linguistics. The difference however lies in the fact that CS introduced new tools in addition to the traditional ones of transitivity and modality. CS is also based on other disciplines such as stylistics and CDA. Another remarkable fact about CS is that the analysis within this frame is not totally textual. It pays attention to the way texts interact sophisticatedly with interpersonal and linguistic meanings. The constructed ideational proposition may not always be intentional. Likewise, the recipient does not always acknowledge the existence of ideology which leads to the sometimes called subconscious reaction to them (Jeffries, 2014). CS provides ten analytical tools: *naming and describing, representing actions/ events/ states, equating and contrasting, exemplifying and enumerating, prioritizing, assuming and implying, negating, hypothesizing, representing others' speech and thoughts, representing time, space, and society.*

Jeffries mentions some linguistic phenomena which may seem at first glance to belong to the textual conceptual functions; however, she does not include them in her list, because they are not textual in nature. She asserts collocation, metaphor, and iconicity "may simply belong at a different layer in the complex structure that makes up language (2016, p.167). Noteworthy, these tools are divided into two groups; the first group consists of normal linguistic forms, while the second group contains the less common forms. For instance, in the case of negation, the typical forms of negation contain "no" and "not", while the unusual forms include prefixes such as "un-, dis-". It is important to note that the number of these tools in this framework may change, as Jeffries encourages researchers to explore the possibility of adding more tools to the list. However, she confirms that the list is not infinite; the number may also vary across different cultures and languages (Jeffries, 2015). Jeffries has recently proposed a new tool called evoking. Evoking refers to the way poems evoke emotions instantly in the reader's mind. She employs the concept of iconicity to explain how poetic meaning can be evoked by language. Although iconicity cannot be considered part of the textual conceptual functions, Jeffries has observed its existence in contemporary poetry, promoting her to include this concept in her model under the term 'evoking'. She further states that evoking is a wider term that includes effect ranging from iconic to indexical. Evoking can occur either directly, for example, when a linguistic form suggests meaning (onomatopoeic), or indirectly, when phonetic patterns reflect meaning. It also can be achieved through syntactic triggers. Jeffries uses the following lines

from a contemporary poem to highlight how the use of fricative sounds reflects the steam of ironing (2022, p.205).

My iron flying over sheets and towels

Like a sledge chased by wolves over snow

Critical Stylistics and CDA

Jeffries asserts that CS was developed as a reaction against CDA which is considered as the only framework that studies ideology within language, as she asserts “Developing critical stylistics was the answer to feelings of frustration in the face of critical discourse analysis’s deliberate lack of methodology or framework” (2014, p. 410). Although CDA and CS draw from Fowler's Critical Linguistics, the two have developed distinctly. For instance, in her approach, Jeffries introduced a methodological framework that CDA lacked before. Another difference between the two approaches is related to their way of analyzing. The analysis of CDA is often considered subjective because the analyst is free to select any tool that may seem compatible with the data. Also CDA analysts use systematic functional linguistics as a tool of analysis. On the contrary, the analytical tools of CS are based on a number of different disciplines and different linguistic levels thus it is more objective (Jeffries, 2022). Another distinctive feature between the two is related to the emphasis, CS focuses on the text only and uncovering ideology within the text. CDA on the other hand concentrates on the contextual elements which surround the text like historical and social elements. CS as declared by its founder aims at establishing a framework that is workable on analyzing all types of texts in a non-biased way. Thus this can be considered as another difference from CDA which has a political nature. Furthermore, CS proposes the notion of ideation as the procedure of creating a particular viewpoint in text and ideology "as the attaching of values to ideation in texts [because without this distinction] ideology is in danger of becoming synonymous with meaning itself" (Jeffries, 2022, p.7).

Ideology

The concept of ideology is considered fundamental in critical studies. The concept has an essential role in the analysis of CDA and CS. It emerged in the late 18th century. It was established by the French philosopher Destutt de Tracy; the word is formulated from the Greek word 'ideo' with 'logy'. Even though it is a simple word, it has a wide range of connotations. For example, Thompson defines the term as "social forms and processes within which, and by means of which, symbolic forms circulate in the social world" (Wodak, 2011, p. 298). Thompson also affirms that ideology is a crucial tool in critical studies, for it can contribute to constructing and maintaining the

inequality of power relations. The concept is also defined as a system that encapsulates a set of ideas. However, ideology has a number of critiques. For instance, Van Dijk declares that this kind of definitions would probably suggest that ideologies "do not contain the ideological practices or societal structures (e.g. churches or political parties) that are based on them" (2006, p. 116). Marxists on the other hand portray ideology as a "false consciousness" thus it is interpreted as a fuzzy lens to envision reality. In other contexts, it is described as "a set of abstractions" (Sebastian, 2009, p 303). It is worth mentioning that not any set of ideas would be considered ideology as Higgs states "an ideology consists of certain kinds of ideas spanning a particular realm of reference. According to [his] conceptualisation, it denotes a somewhat coherent, rather than comprehensive belief system about social relations" (2008, p. 548). Ideology has four components: cognitive, moral, programmatic, and solidary. Van Dijk mentions some assumptions related to this notion. The first assumption is that ideology is seen as a set of collective beliefs shared by groups. These beliefs are capable of controlling and ordering other kind of beliefs. He provides an example of how racism can have an impact on someone's stance toward immigration or how feminism can control reactions against abortion. The second assumption is that ideologies are dynamic, that is the acquisition of ideology is progressive and changeable sometimes. He also declares that the notion of ideology can carry "social representations" which could be in some cases an indication of the social identity (Van Dijk, 2006).

It is important to point out that ideology is envisioned from two perspectives and thus used in two areas of research: political and social or cultural perspectives. However, these perspectives overlap and may integrate most of the time. The notion is even a crucial instrument to analyze discourses critically. For instance, Fowler confirms that texts are mere reflections of reality as a result all texts imply ideological positioning (1991). Jeffries also states that all texts are Ideological (2010). In line with their views, Nahaject affirms texts mirror the ideologies of groups and societies (2021). In conclusion, one can state that ideology and critical approaches to language are inseparable. Hence language in this regard is portrayed as "refracting" and constructing medium (Fowler, 1996, p. 10). Textually speaking, ideology can be uncovered by "a number of discursive structures and strategies" (Van Dijk, 2006, p. 124). He goes further to confirm that linguistic structures on distant linguistic levels can point out ideology. For instance, using the pronouns "we" and "they" to mark the in-group and out-group differences or employing intonation could be interpreted as sexist or racist (depending on the context) (Van Dijk,

2006). In Critical studies, ideology is associated with manipulation and power. In CDA, ideology is connected to the concepts of power and control, based on the Marxist approach that Fairclough describes as "signification/constructions of reality" (Tabbert, 2016, p.33). Van Dijk explains that "ideologies are foundations of group attitudes and other beliefs, and thus also control the 'biased' personal mental model that underlie the production of ideological discourse" (2007, p.133). Conversely, CS views ideology as the association of values with the constructed worlds within texts after applying a judgmental procedure. Thus, the definition of ideology within CS is considered an extension of the "relativist definition of the term" (Tabbert, 2016, p. 33). She further highlights that identifying ideologies is linguistically plausible, especially when we can detect associated values or indications of attitude that could help in revealing their influence as well (2016).

Style and Stylistics

This section is dedicated to detailing the concept of style and the discipline of stylistics. According to Leech and Short style can be defined as "the way in which language is used in a given context, by a given person, for a given purpose, and so on" (1984, p. 10). However, the term is flexible depending on the context. For example, Tabbert asserts the definition of style in sociolinguistics is "the amount of attention paid by a speaker to his or her production of speech" (2016, p. 21). In this respect, language usage is situated and provoked by various elements such as personal reference, ideology, and socio-cultural factors. Other researchers such as Koreber define it as "a strand in a culture or civilization: A coherent, self-consistent way of expressing certain behavior or performing certain kinds of acts" (Hymes, 1960, p. 109). He also states that style has a selective nature, i.e. the interlocutors must have a list of options to choose from even if some items would never be chosen.

The concept of style is conceived in four key ways. First, it is envisioned as the dress of thought. Second, it is believed to be a matter of choice. Third, it is regarded as the man approach. Fourth, it is believed to be a deviation from the norm (Bashiruddin, 2018). In this regard, Hymes declares that style can be seen "both as a deviation from a norm and as a system of coherent ways or patterns of doing things (1980, p.110). This deviation occurs in two ways: first, when a message uses features that are not normally used in any other discourse; and second, another type of deviation happens when a message uses additional restrictions, for example, establishing rhyme in poetry (Saporta, 1960). It is worth mentioning that style is considered part of Saussure's concept of parole because the procedure of selecting one option over numerous alternatives occurs primarily

during language use. Another distinctive feature of this concept is that it is relational; it can be employed to denote the style of a certain author (authorial style), or the style of a specific era (style of renaissance). Style also varies according to different genres. For example, the ordinary reader would probably notice huge differences when reading the language of a newspaper and the language of a novel. Style in literature is usually studied through exploring the mostly utilized linguistic features of this genre (Biber and Conrad, 2009). Regarding the discipline of stylistics, previously known literary linguistics, it is a branch of linguistics that is engaged in examining style in language use (Leech and Short, 1984). In contrast, the term literary linguistics is used to highlight the stylistic tendency of using linguistic models as a means to analyze literary texts (Wales, 2001). As stated by Simpson, stylistics serves as a tool to investigate language. It is important to recognize that the nature of stylistics is instrumental; it is usually used as a means to analyze other aspects of language. As Leech and Short confirm, "the linguistic study of style is rarely undertaken for its own sake" (1984, p.13).

Historically, the essence of stylistics can be traced back to the "rhetoric of the classical world" since it was originally envisioned as a method of persuasion, which is the reason why stylistics is usually included in oratory studies. However, at the beginning of the 20th century, the discipline of stylistics was introduced by Russian formalists as a method of uncovering the defamiliarizing impact of arts. Subsequent to their approach were structuralists (Burke, 2014, p. 2). The development of formalist stylistics is depicted as a response against "the vagueness of contemporary literary criticism" (Norgaard et al, 2010, p.7). Formalist stylisticians concentrated on analyzing poetry and literary works by identifying features that distinguish between literary and non-literary texts (Norgaard et al, 2010). It has however received significant criticism for its abandonment of some essential aspects during conducting the analysis. As a consequence, functionalist stylistics emerged as a reaction to such criticism. As the name suggests, this sub-branch took insights from the work of Halliday and illustrates the main function of language as a social practice. It also aims at identifying stylistic features and social functions (Norgaard, 2014). Worthy of noting that stylistics employs theories of foregrounding to highlight deviation within texts. Stylistic analysis must be characterized by the 3Rs; rigorous (should be built upon an explicit framework), retrievable (the analysis must be structured by clear terms and criteria), and replicable (the method should be clear so that other stylisticians can follow it). (Simpson, 2004). The 3Rs are emphasized within Critical Stylistics, as

highlighted by Tabbert CS “emphasizes and enables the conduct of a rigour and replicability analysis” (2016, p.36).

Contemporary Medical Poetry

Poetry is usually depicted as a distinct genre of literature, recognized by its musicality. Even though the language of verse and prose is identical; the existence of deviation in verse contributes to the establishment of a unique style. Verse is defined as "a text in which the phonetic material within certain syntactic frames, such as sentence, phrase, and words are numerically regulated" (Lotz, 1960, p. 135). The unique quality of poetry is known as meter, whereas prose is defined as non- metric language. This means that prose and verse are not essentially opposed; rather they represent different kinds of genres. Contemporary poetry is a massive sub-genre that encapsulates poems with a variety of themes and forms making it relatively challenging to analyze. The topics addressed within this genre usually carry social and political implications. Hunter asserts that "forms of contemporary English-writing poetry emerge in dynamic relation to the transformations of globalization from 1970 to present" (2019, p.1). He also highlights the importance of global forces in creating the major poetic innovations of the current century. Jeffries further affirms that the characteristics of such genre are kind of difficult to analyze since the language used is commonly colloquial, resulting in a loss of poetic diction in this period. Another notable feature introduced in this century is free verse, which serves as a new tool to express ideas. However, free verse has faced a number of criticisms. For example, it has been criticized for creating confusion between genres, because with no meter, the distinctive line between poetry and short stories would vanish (Jeffries, 1993). Moving to medical poetry,

defining medical poetry can be challenging as it comprises various meanings. The term is typically used to refer to poems written by physician-poets, healthcare providers, caregivers, and patients. It is worth noting that this sub-genre is not new; many renowned English poets such as John Keats, Peter Reading, and William Carlos Williams were also practitioners of medicine. However, the current study focuses exclusively on investigating contemporary medical poetry, because it contains poems addressing controversial topics that can reflect the ideologies of the poets. Medical poetry shows how texts (poems) represent the world since it presents diversity of themes depending on the major and personal struggle of each physician poet. For example, Audrey Shafer who is an anesthesiologist and a mother tackles topics related to women's expectations, stereotypes, and working mothers. There is also Richard M. Berlin, a psychiatrist and a poet; shares stories about madness, psychological disorders, and the

complex boundary between doctors and patients. Furthermore, cardiologist Jack Coulehan emphasizes the role of compassion in patient care. Given this variety, it is obvious that medical poetry represents a rich source for academic inquiry generally and critical studies such as Critical Stylistic studies particularly. This genre serves as a tool for practitioners of medicine when encountering difficult situations which can make them paralyzed with emotions and opinions. Common topics tackled within this genre include alcoholism, AIDs, abortion, mental illnesses, mental disorders, and doctor-patient relationships. Many researchers, including Salcman, regard this genre as a form of therapy for both doctors and patients (2015). Campo also agrees that writing poetry can serve as a therapy to treat patients who are suffering from depression. He confirmed "I imagined poetry might, if given the chance, even heal medicine itself" (2003, p.4). It is worth noting that the diction of this genre is considered colloquial and expressive, yet it can be employed for educational purposes as well. For instance, it can help medical students to memorize treatment protocols.

Researchers believe that the emergence of this sub-genre is not merely a privilege. On the contrary, medical poetry and medical humanities have formed as a result of an urgent need, which is why it became "a global trend" and various journals, both medical and literary ones, began to spread this type of poetry. Moreover, it is the reason behind incorporating medical humanities into the curricula of many universities (Emeney, 2018).

2. Methodology

Methods of Analysis

This section offers a comprehensive overview of the framework and data utilized for the analysis. The research employs Jeffries' approach to Critical Stylistics (2010), which provides a set of tools developed to assist researchers in uncovering ideational and ideological meanings. This section sheds light on these tools in more detail.

Starting with the first tool, *naming and describing* involves how text producers use linguistic resources to name their entities. They usually have several alternatives to choose from, which can reflect certain ideologies to persuade the readers or construct meaning. In a poem written by Dannie Abse, a physician-poet, he highlights how one of his patient uses the term white black in *He called liberals*, 'white black', reflecting his ideology to offend Liberals. The term revealed the racist nature of this particular patient.

The second tool is called '*Representing actions/events/states*', used in demonstrating processes and actions. This tool is concerned

with the selection of verbs within clauses. Jeffries employs Simpson's (1993) model of transitivity to illustrate how the choice of a certain verb can reflect underlying ideologies. In this model, verbs are classified into four classes: material action process, verbalization, mental cognition process, and relational process. Each category contains a number of sub-classes. The model is employed within CS for its clarity and simplicity (Jeffries, 2010). *Talking to the Family* written by physician-poet John Stone serves as an example of how transitivity is used to reflect ideology.

*My white coat **waits** in the corner like a father*

*I will **wear** it to meet the sister*

In these two lines we notice how the two material action processes (wait, wear) were used to reflect the authority of the white coat. This piece of clothing is giving a human-like characteristics to mirror its importance as a representation of medicine itself. The doctor has to wear his coat first before breaking the bad news to the family.

The third tool proposed by Jeffries is called *equating and contrasting*. This tool focuses on the use of equivalence and opposition in texts to reveal ideologies. Equating is a powerful tool to show similarities between different subjects, using certain syntactic triggers, such as intensive relational equivalence, appositional equivalence, and metaphorical equivalence. On another hand, contrasting is realized by negation, translational oppositions, comparative oppositions, replacive opposition, explicit opposition, and parallelism. An example on this tool is seen in Stone's following lines from *Talking to the family*.

I will tell them

*They will **put it together***

*And **take it apart***

The fourth analytical tool provided by Critical Stylistics is known as *listing*. The former name of this tool was enumerating and exemplifying renamed by Jeffries in 2022. The tool is based on Jeffries' *Textual Construction of the Female Body* used to list items. Exemplifying is used when only some items are listed, while enumerating is used to list all the items (Jeffries, 2014). The ideological importance of this list lies in its ability to create different worlds in the reader's mind. For instance, the use of a two-part list typically indicates that not all the items are mentioned, making the reader think of the unmentioned items. The three-part list, on the other hand, conveys a sense of completeness, whereas the four-part list and more indicates reality or reflects a realistic sense (Jeffries, 2010). In the following lines taken from a poem entitled *The Rule of Third* by physician-poet Jack Coulehan, we notice the employment of the four-

part list to reflect a realistic view on whom to thank when a patient get well.

The hero's name—doctor

Or the patient, science or the grace.

The fifth tool proposed by CS is *prioritizing*. This tool has a number of triggers such as “exploiting the information structure, the transformational possibilities, or the subordination possibilities of the language” (, 2010, p.80). Jeffries states that this tool provides text producers with the freedom to build their discourses. Another way is through the use of intonation to prioritize a specific element of the clause. Prioritizing is evident in a medical poem entitled *pathology of colours* written by Dr. Dannie Abse.

*and healing greens, leaves and grass, so springlike,
in limbs that fester are not springlike.*

In these lines there is definitely an inversion in the structure which is used to emphasize the contrast between the word *fester* and all the other pleasing images of green in nature.

The sixth tool is known as *alluding*. It utilizes the pragmatic theories of implicature and presupposition. According to Jeffries, the meaning addressed in these theories is located between “the decontextual and the fully contextual that is to say, it stands between the textual meaning and the context independent meaning” (2014, p.415). Presupposition can overlap with the tool of naming since nouns presuppose the existence of a particular person or place which is the case in existential presupposition. Even though it is part of pragmatics, it also relates to the textual-ideational functions, due to its “textual nature” (Jeffries, 2014, p.415). This tool is used in another stanza from Stone’s *Talking to the Family*.

*I will take off the coat
drive home*

*and **replace the light bulb** in the hall*

It is not stated clearly but obviously the reaction of the family is contrasted with the reaction of the doctor who deals with death daily therefore he simply take off his coat and go home to do trivial repairing. The lines implies how death is normalized for the doctor and shuttering for the family. Another example is evident in Abse’s poem *case history* which was mentioned before.

*He called liberals, ‘white black’,
and **continued** to invent curses.*

The word *continued* here is considered as presupposition, since it indicates that what the writer has heard before is offensive.

The seventh tool provided by CS is called *negating*. Negating is an influential tool which helps control and affects ideologies. It can

create mental images with both negated and affirmative versions of the sentence (Jeffries, 2010).

*I'm **not** a real doc without my white coat.*

*I **could** be anyone: this sullen girl,
some homeless person crying to himself,*

In the first line of this quatrain, the poet uses negation to express his belief regarding his identity. The poet uses the negating adverb *not* to mark his belief. This help in evoking a mental image in the mind of the reader where the narrator is not a doctor.

The eighth tool is *hypothesizing*, which is based on the model of modality. It is important to demonstrate that modality is an integral part of an ideational system. In the previous example The verb *could* is used by the poet to support his belief that he is only an ordinary and insignificant person without his coat. He goes on to highlight that he could be anyone by making a list of enumerating. Similar to negating, hypothesizing is also works on creating mental images in the readers' minds.

The ninth tool is concerned with *presenting others' speech and thoughts*. The tool is based on Short's (1996) Speech Presentation theory. This theory outlines the process of speech presentation on a scale including direct speech, free direct speech, indirect speech, narrator's report of speech, and narrator's report of speech act. Moreover, the representation of thoughts is categorized into direct thought, free indirect thought, indirect thought, narrator's report of thought; and narrator's report of thought act (Jeffries, 2010). In a line from *Case History* the poet report the speech of his patient as follows;

*'Most Welshmen are worthless,
an inferior breed, doctor.'*

The poet uses direct quotation with quotation marks in order to represent the view point of his patient. In this way he keeps the truthfulness of the statement/quotation.

The last tool discussed is *space, time, and social representation*. Jeffries highlights that the use of deixis is capable of creating an "ideational landscape of a text". She further illustrates that "the ideological implications of [deixis are] extensive as the ability to create text world which reflects political realities" (2014, p.417). In the following lines from *A DOCTOR'S REGISTER* by Dannie Abse we witness that the writer uses deixis to create a shift in the scene of the poem.

***Then, suddenly** a robust scolding voice
Changed your dream's direction and the weather
'that much morphia, doctor? Wrong wrong.'*

Data of Analysis

This study concentrates on analyzing six contemporary medical poems written exclusively by physician poets. The selection process is based on two main reasons. Firstly, the study aims to reveal how medical life influences the writing of these poets. Secondly, it seeks to uncover their ideologies, beliefs, and opinions on various ethical issues related to medicine, such as mental illnesses, medical mistakes, the stigmatization of certain diseases, and other related concerns. The extracts were chosen randomly to provide an unbiased representation of the themes and issues explored within this genre. Finally, the analysis is conducted across both quantitative and qualitative dimensions.

3. Conclusion

The study emphasizes the role of Critical Stylistics which helps in demonstrating how text represents world in literary and non-literary works. It also confirms that there is a relationship between Jeffries' (2010) Critical Stylistics and medical poetry. It encourages other researchers to explore in more detail this genre from different linguistic perspectives (since it is rarely tackled linguistically). Additionally, it asserts that the diversity and controversial nature of these poems make them a suitable dataset for critical and stylistic studies.

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