

Discourse Analysis And Literary Text: A Stylistic Approach

تحليل الخطاب والنص الأدبي: مقارنة أسلوبية

Dr. Souad KADDOURI

University of Eloued, Algeria

kaddouri-souad@univ-eloued.dz

Dr. Belgacem SAHRAOUI

University of Eloued, Algeria

sahraoui-belgacem@univ-eloued.dz

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Corresponding Author: Dr. Souad KADDOURI, kaddouri-souad@univ-eloued.dz

ملخص:

لطالما كان تحليل الخطاب موضوعاً يعتمد على المنهج المستخدم في عملية التحليل. تهدف هذه الورقة إلى دراسة تحليل الخطاب كمنهج نوعي يتناول حصرياً خصائص اللغة في سياق أدبي. لذا، تُحلل هذه الورقة قصيدة "الخيء الثاني" لويليام بتلر بيتس من منظور لغوي حيث تؤكد هذه الدراسة على أنه بالرغم من أن اللغويات والأدب يتميزان بخصائص وأهداف مختلفة، إلا أنهما يرتبطان في علاقة تفاعلية إذ تكمن هذه العلاقة بشكل رئيسي بمجال الأسلوبية اللغوية.

الكلمات المفتاحية:

السياق، تحليل الخطاب، اللغويات، الأدب، الأسلوبية.

Abstract:

Discourse has historically been a subject that depends on the analytical perspective used during the analysis process. This paper aims to investigate discourse analysis as a qualitative analysis method that deals exclusively with language characteristics within a literary context. Thus, this paper analyzes the Second Coming by William Butler Yeats from a linguistic perspective. Although both linguistics and literature are distinguished by their characteristics and purposes, this paper reveals that the two disciplines are interconnected and have an interactive relationship between them. This relationship is mainly associated with or defined in the field of linguistic Stylistics.

Keywords:

Context, Discourse analysis, Linguistics, Literature, Stylistics.

1. INTRODUCTION:

The analysis of literary discourse has developed through several methodological and theoretical phases, reflecting modifications in the broader fields of cultural theory, linguistics, and literary criticism. From formalist and structuralist patterns to contextual and interdisciplinary approaches, each phase has offered different perspectives on how language outlines, mirrors, and creates meaning in literature. One substantial development in this trajectory is the emergence of stylistics and discourse analysis as frameworks that bridge the gap between linguistics and literary interpretation. These approaches underscore the interaction between form, meaning, and context, emphasizing the notion that language in literature is not simply a neutral component, but rather an instrument of ideological manifestation and cultural complexity.

This paper examines the intersection of literature and language through the lens of Roman Jakobson's communication model, applying it critically to W.B. Yeats's *The Second Coming*. The study seeks to consider both the convenience and limitations of Jakobson's model for analyzing poetic discourse by investigating how Jakobson's six functions of language manifest, or fail to manifest, in the work of art. While Jakobson's model suggests an attentive explanation of how language functions within communication. Thus, the application of this model to *The Second Coming* exposes key particularities between linguistic structure and literary meaning, particularly in relation to symbolism, ambiguity, and reader interpretation. This analysis draws upon perceptions from stylistics and critical discourse analysis to maintain that literary language, particularly in modernist works, often resists permanent communicative functions and instead creates meaning through its instability. By revisiting Jakobson's model in the context of *The Second Coming*, this paper aims to offer an explanation of how poetic language operates; not just as a form of expression, but also as a tool of a site of ideological construction.

2. Discourse Analysis: Theoretical Consideration

2.1 - Discourse as a Concept

Discourse concepts in linguistics are numerous due to the multiplicity of methods and forms of communication. To effectively analyze discourse, linguists find themselves obliged to return to psychology, sociology, language teaching, and the study of literature because discourse is linked to the framework that is impacted by the culture and society itself. The elucidation of the discourse is often impossible because the discourse is ambiguous and cannot be determined by the sentences alone. This idea is introduced by Harris, who asserts that the idea of the sentence goes beyond the scope of the sentence itself. This indicates that the sense of the sentence is linked to the external aspects of the sentence (Harris, 1951). It is then for

Harris a purely linguistic issue. As a result of enquiring into the significance of the sentence as a unit commendable of being the main focus of linguistic study, two terms emerged: discourse and text.

Traditionally, linguists perceive the sentence as a system, and this system cannot be reduced to a group of words; it is a speech in itself. Nevertheless, according to Harris, the sentence is viewed as the tiniest unit in the discourse, i.e., the sentence is regarded as a small speech in a larger speech.

Emile Benveniste expanded on the concept of discourse by distinguishing it from narrative. In *Problems in General Linguistics*, Benveniste claims that the verb tenses in the French language are divided into two different yet matching systems, each of which contains just a subset of the verb tenses (1973, pp. 241-42). This means that both narrative and discourse are in competitive use among themselves, and yet remain at the service of each speaker. These two systems then highlight two different levels of coherence: the level of preservation of history or narrative and the level of conservatism of the speech (Benvenist, 1973, p. 242).

It is essential, then, to look at speech as personal, in which it is produced and uttered by the individual. Therefore, this speech has the idiosyncrasies of the addressee or the speaker, and the recipient of the speech must epitomize and realize the message contained in the speech. Therefore, for communication to be achieved, the code and context must be available so that the speaker's intent is conveyed to the recipient.

Thus, as long as the speech is an individual phenomenon, it has no meaning without the context in which it was produced (each addressee has a reference). Herein, the speech is linked to the context determined by the culture of society. According to Benveniste's definition, there are levels of discourse determined by the reference. If the reference is religious, then the speech itself is religious, and if its reference is associated with politics, then it is political speech, and so on. Benveniste changes the concept of discourse from linguistics to pragmatics because it has gone beyond intentionality and influence through arguments.

On this basis, the concept of discourse expands and extends beyond the focus of linguistics to semiotics and communication sciences. Discourse then, is a linguistic unit that exceeds the sentence and is born from a social language. Therefore, discourse analysis underscores the importance of the interpretation of language beyond the sentence. The language data in this case could be taken from

speeches, transcripts, group discussions, interviews, or even recordings. Much of the linguistic analysis of these texts focuses on the core structures of the sentence by scrutinizing syntax, sounds, vocabulary, and phrases. However, discourse analysis in its different methods goes beyond the boundaries of the sentence to examine and explore what is outside the natural consideration of the language used in these texts. Thus, discourse analysis permits readers to go deeper than just the surface-level data. It examines language within a certain social, cultural, political, and historical framework to understand its meaning.

Hence, discourse analysis could potentially be a useful approach when, for example, investigating, examining, or studying people's perception of governmental laws or policies. Herein, it might examine the specific vocabularies used and the intended meaning of these particular vocabularies and expressions in the current socio-political context. The purpose would then be to pinpoint and interpret meaning (Semantics). Discourse analysis, therefore, seeks to comprehend exactly how language users construct meaning.

3. Linguistic Analysis of the Literary Text

Roman Jakobson was the first to connect linguistics with literary analysis by his questioning of *what makes any text a piece of art* (1960, p. 350). In which he explores the text's intrinsic linguistic features as well as the poem's internal structure, which distinguishes it as a work of art. Jakobson believes that poetry examines verbal structure in the same manner that art does. Since linguistics is the general systematic study of language, Jakobson asserts that poetics can be considered an intrinsic aspect of it (p. 350).

To discuss the relation between linguistics and the poetic function of language (literature), it is necessary to define its place amongst the other functions of language. According to Jakobson, Any act of spoken message requires six essential variables to work, and by activating these factors, the theory of communication and language fulfills at least six different roles (Burke & Evers 2014, pp. 33-34):

A. Context (Reference)

→The referential function:

It is associated with the subject matter of discourse, and what it alludes to. This function generally explains a situation objectively. Its primary goal is to share information with the addressee. This function encompasses fixed explanations, e.g. "The Earth is round."

B. Addresser (encoder, speaker, writer, poet...)

→Emotive/expressive function:

It is generally exemplified by interjections to give information about the addresser's feelings of joy, sorrow, or any other indications of his internal state. e.g. Cool, I'm excited / Oh! Wow

C. Contact

→Phatic function:

This function of language is to create or uphold the emotional and mental association between the addresser and the addressee. It thus seeks to establish a social connection between individuals without providing any significant information. e.g. " Dear Sir, see you, goodbye."

D. Code (system/rules)

→Metalingual, metalinguistic, or reflexive function:

It refers to talking about language itself, for example to give a definition, to talk about the specific features of language, or to clarify any ambiguity concerning language. It aims to institute a shared perception of the code.

E. Addressee (decoder, listener, reader)

→Conative function:

It focuses on the address's engagement by imperatives or vocatives in which there must be a reaction or an influence on his behavior. E.g.: Natalie! It is raining. Come in

F. Message (the given text)

→The poetic function:

The primary concern in this function is how language is used in a specific context. It focuses on the text for its own sake (Jacobson, p.350).

Hence, according to Jacobson, poetics is concerned with issues of verbal structure (1960, p.350). Jacobson provides an example to clarify his idea of the poetic language. He states that when a girl talks, she may use the word "horrible" to describe "Harry", the question here is why she decided to use this particular word. Jacobson claims that she can use terrible, frightening, dreadful, or disgusting instead. However, for Jacobson, she unconsciously relied on the poetic device of paronomasia (p. 356).

Yet, Jacobson's archetypal of communication associated the concept of discourse with the way poetic language is generated and conveyed. This was rejected by Sara Mills, who argues that the term 'discourse' is not identical to 'language,' rather, the relationship between discourse and reality is complex and that "discourse should be viewed as a system that constructs how we perceive reality" (2003, p.55).

In recent times, the linguistic approach to literature has been based on the analysis of the structural and semiotic aspects of the literary scripts. It is based on the damage to the structure of the text, then reconstructing it again and again. The main intention of this deconstructing process is to expose the rules and the essence of this structure and to observe the various changes that may occur to it.

In fact, structural analysis of literary works was initiated from a linguistic perspective to reach its functional analysis. It seeks to differentiate between the fixed properties of language and its individual diversity. Eagleton maintains that works of literature, like any other production of language, are a structure, whose mechanisms could be defined and evaluated as any other empirical object (1983, p.106). Herein, Eagleton's statement indicates that the language system is the cornerstone and the major subject of all linguistic analysis in other disciplines.

Trubetzkoy's *Principles of Phonology* (1969) introduced approaches for the structural analysis of literature. These strategies are purely linguistic. Trubetzkoy disregards the author's personality and presence in the piece of art. In 1977, Roland Barthes expanded on Trubetzkoy's concept of the author's absence, metaphorically announcing the author's death. Barthes declares that linguistically, the writer is always limited to the moment of writing. It is comparable to the instance when the person is talking about something. It is therefore not about the person himself, rather it is about what that person is talking about i.e., the subject. Therefore, this subject is meaningless beyond the enunciation that describes it; it is sufficient to keep language well organized (1977, p.145).

Accordingly, the writer's presence is limited to the act of writing. The author is viewed as the book's past. According to Barthes, the relationship between the book and the writer is analogous to the relationship between a father and his child in that both the author and the father nourish, sacrifice, and live for the book/child, but at a certain moment, both of them relinquish responsibility for what they thought they owned (i.e.the book/child). Unfortunately, this may imply that structuralism is unconcerned about the artistic creativity that exists outside the framework of the text. Instead, it concentrates on the basic patterns of consciousness that exist in works of art.

Trubetzkoy states that structural analysis of literature does not rely on or study any apparent or conscious aspects; rather it studies its unconscious ones. Moreover, Trubetzkoy adds that words in literary texts are constructs in which these words are not independent entities; rather, they relate to each other to produce meaning (1969). This implies that meaning does not come from words themselves but as a result of the interactive relationship between the different parts of the text. According to this, structural analysis searches for a group of elements and their interconnected relationships, while functional analysis aims to discover communication processes within the system itself.

4. Stylistics: an Interactive Relationship between Literature and Linguistics

Literary discourse denotes the communication and manifestation of ideas through written and spoken language within the realm of literature. Writers use language not only to tell a story but also to evoke feelings, convey complex social, cultural, and political issues, and engage readers in a meaningful way. Thus, literary discourse involves how writers use language to convey their emotions, ideas, and points of view in literary works such as poems, short stories, plays, essays, and novels. Literary discourse then encompasses various elements, including style, symbolism, tone, narrative techniques, and the use of figurative language and literary devices.

Previously, rhetoric epitomized the first model for the method of analyzing literary discourse. However, in the 1960s, the set of characteristics that organized this discourse was no longer confined to the field of language, as was the case with rhetoric, which restricts the scope of maneuver in dealing with it, demanding a look beyond the sign itself. Semiologists therefore tended to interpret what is implied in that sign and insisted on the pragmatic function of the analysis, which claims the diversity of the discourse analysis.

Stylistics, as an integral part of applied linguistics, aims to accomplish the task of examining the artistic and qualitative particularities of the literary discourse. It goes beyond rhetoric and reaches the possibility of studying structure and style as a special phenomenon in linguistics.

Crystal defines stylistics as a subfield of linguistics. Crystal describes this branch as focusing on the characteristics of *situationally* differentiated language use. Crystal goes on to say that stylistics seeks to provide rules that can explain the unique linguistic choices made by persons and social organizations (1992, p.332). Stylistics then focuses on how language differs because of the impact of certain factors, including the context, purpose, author, and readers. This indicates that stylistics analyses the language according to certain features outside the text. Therefore, the stylistic approach primarily functions in three main dimensions. The first dimension is linguistic properties, which investigate the regularity of linguistic rules, patterns, structures, and expressions.

The second dimension refers to the role of the author. Unlike structural and semiotic analysis of literature, which repudiates the participation of the writer in giving meaning to the work of art, stylistics affirms the author's creativity and his involvement in the work. One of the pioneers of this fashion is Leo Spitzer (2015), who affirms that creative work is a translation of the self and psychology of the creator. Psychological stylistics investigates linguistic transformations, which are associated with writers' uniqueness, personal choices, and background. Psychological stylistics then takes into consideration the biographies of the author because it sees that the creative work paves the way to enter into the creator's inner world as well as his creative self, through his style and special structures.

The third and final dimension is the impact of the literary text on the reader. Barthes argues that the reader is the area in which all of the citations that comprise writing are imprinted without being lost. He asserts that a text's coherence rests in its final destination, rather than its place of creation. However, this destination is no longer private: the reader is devoid of his past, personality traits, and state of mind; he is merely a person who gathers all of the elements that comprise the written text (1977, p.148).

This, in fact, denotes that the aesthetic merit of any literary work is enhanced by its influence on the reader. The reader then is the one who gives life to the language of the text. Stylistics thus works to analyze literary discourse, taking into consideration all the aspects of the literary work.

4.1. The Application of Jacobson's Communication Model to *The Second Coming*

While Jacobson's model offers a structural framework for understanding how language operates in various communicative settings, its application to literary discourse, particularly poetry, raises questions about how adequately it accounts for the layered, often ambiguous nature of literary language.

Generally speaking, the referential function is related to the context. It tends to convey objective details. Nevertheless, in *The Second Coming*, this function is very complicated. In the Line "*Things fall apart; the centre cannot hold*", Yeats refers to a state of instability; the context suggested in the poem is not directly reachable, but abstract and symbolic. The line refers to a state of political and spiritual dissolution. It does not offer a fixed explanation; instead, it demands personal interpretation.

The emotive function is problematized in the poem. While the poem depicts deep existential concern and a visionary tone, these emotions are not conveyed through personal interjections. Instead, emotion is rooted in the diction "*blood-dimmed tide*", "*rough beast*" and imagery, raising the inquiry of whether Jacobson's emotive function can entirely account for the ways reaction is embedded implicitly rather than explicitly. Likewise, the conative function is mainly inattentive in the poem. The poem's apocalyptic tone covertly demands reflection or emotive response, engaging the reader's worldview.

The phatic and metalingual functions are not obvious in *The Second Coming*. Yeats does not tend to create contact with the reader, nor does he reflect explicitly on language itself. However, the confusing syntax and avant-garde imagery lead the reader into a metalingual position, in which he decodes and reinterprets the language in an attempt to make sense of its meaning. Hence, the poem demands a linguistic awareness, even if it does not demand straightforward decoding.

Thus, Jacobson's main function in relation to *The Second Coming* is the poetic function, which concentrates on the message for its own sake. The poem's linguistic aspects, its rhythm, diction, repetition, and figurative language, are not merely vessels for meaning but constitute the meaning itself.

4.2. The Second Coming: A Stylistic Analysis

The Second Coming (1919) displays the horrors and shocks of WWI. In this masterpiece, Yeats portrays the despondency that characterized the world during and after WWI. *The Second Coming* has been interpreted and analyzed differently by scholars and literary critics. Thus, analyzing *The Second Coming* stylistically can be achieved in different ways. Thus, the present analysis is made under the aspects of parallelism, graphological, semantic, and lexical patterns.

➤ Parallelism

Parallelism is the repetition of specific words, clauses, or sentences, and even concepts. It is a structured repetition or similarity of linguistic elements. Writers generally use parallelism in order to emphasize the artfulness of the text and leave an impact on the reader. Parallelism, according to Short (1996), is one of the techniques that a writer might employ to affect the reader's understanding of and reactions to what he writes. Repetition of full phrases or clauses is the ultimate situation of parallelism, where everything overlaps and nothing is different (p. 16).

- Yeats employs repetition in the opening stanza (1919). The repeated phrase *Turning and turning* may indicate that things are becoming worse. This, in fact, causes feelings of anxiety and insecurity, as well as fear of danger and horror.
- Yeats uses parallelism again in the second stanza in *surely is at hand*.

The repetition of *Surely is at hand* indicates that the speaker is certain and confident about *The Second Coming*. After all of the chaos and disorder, it is undoubtedly the moment of redemption. This provides hope for the future.

➤ Graphological deviations

The main graphological features comprise font styles, the text layout, the use of parentheses, punctuation, and highlighting words. As defined by Leech (1969), the term 'graphology' comprises the entire writing system, including punctuation, paragraphing, and space (1969, p.47). Graphological deviation includes discounting capitalization, punctuation, and unconventional use of parentheses, etc.

4.2.1. *The Second Coming* is divided into 2 stanzas; 8 lines in the first stanza and 4 lines in the second.

4.2.2. The Use of the Semicolon (;)

The use of the semicolon in *Things fall apart*; followed by *cannot hold*; is a signal for the reader that the information in both sentences should be taken together to have a coherent meaning.

4.2.3. The Exclamation Mark (!)

Yeats use of the exclamation mark reflects that the speaker is uncertain about the Christ coming.

4.2.4. The Question Mark (?)

Yeats used the question mark in the concluding line of his poem. Generally, the question mark is used to ask direct or indirect questions. However, in this context, it can be used for two reasons.

→ To express the speaker's disbelief and doubt.

→ To provoke the reader to think critically and deeply about the notion questioned by the poet.

4.2.5. Colon (:)

The colon is used in *Troubles my sight*: for clarification in which the poet explains and emphasizes the meaning of the image.

➤ Lexical deviation

It is also defined as a Neologism (Short, 1996, p.45), or the creation of new words (i.e., items of vocabulary). Generally, the fabrication of these words is a result of some sociolinguistic exigencies. Literary artists often exceed the ordinary use of their language to express their feelings and thoughts in which they tend to generate new vocabularies (Leech, 1969, p. 42). Hence, lexical deviation can be accomplished in three ways.

- Affixation and compounding: it occurs when poets, authors, or journalists add prefixes or suffixes to items that already exist in the language to generate unfamiliar words, or words not used in English. This deviation occurs when combining two or more words to form a single compound word (Leech 1969, p.43).

- Functional conversion: Kortmann defines conversion as the act of deriving a new lexeme from an existing one without making any morphological sign to indicate the change of word class or meaning (2020, p.149). i.e., to convert items from one grammatical class to another.

- Nonce-formation occurs when writers use specific words for a single occasion (Leech, 1969, p.42). Bauer defines nonce-formation writers' creation of complex words spontaneously to cover some immediate requirements (1983, p.45).

Yeats utilized *Blood-dimmed tide*. If the reader consults English dictionaries, none of them includes the word *Blood-dimmed tide*. As a compound word, it had never been used before.

➤ Semantic deviation

Semantics, as the examination of meaning in the text, goes beyond the boundaries of the text itself. According to Paul Kroeger, semantics is the study of meaning in spoken language, which is sometimes divided into two primary categories, and the term semantics refers to one of these divisions. In this definition, semantics deals with the intrinsic meaning of words and phrases as linguistic expressions, whereas pragmatics is concerned with the elements of meaning that are dependent on or result from how the vocabularies and sentences are employed (2019, p.4).

Thus, Semantic deviation is achieved when the writer or the speaker uses familiar words in an unusual way to draw attention to the meaning (Leech, 1969, p. 48). This demonstrates that ordinary words can have an unfamiliar or extraordinary meaning and that a word can have several meanings depending on the user. In fact, this serves to enhance the difficulty and duration of perception (Shklovsky, 1917, p.2). Leech (1969) refers to semantic variation as tropes foregrounded textual irregularities (p.131) that deal with the function of lexicology, such as Juxtaposition, Metaphor, Imagery, and Hyperbole etc.

- Metaphor:

The falcon and the falconer stand for the world and the people who are responsible for controlling and guiding people and humanity to the right path.

→ It may also refer to Christianity and people.

The *blood-dimmed tide* stands for the waves of violence and the large number of dead people caused by the war.

- Paradox

Yeats refers to the two sides in the global political war, arguing that *the best*, who are the good people, will not commit to a successful uprising because they are excluded, subdued, and unheard, while *the worst*, who are the wicked, are energetic and in power.

- Allusion

The title itself, *The Second Coming* is a religious reference to the return of Christ.

5. CONCLUSION

Initially, linguistic approaches to literature prioritized structural features of language, often detaching the analysis from broader contextual or interpretive issues. Nonetheless, with the emergence of stylistics as a distinctive and interdisciplinary field, the intersection between linguistics and literature has been significantly evolved. Stylistics has shifted linguistic examination within literature to account not only for textual aspects and grammatical patterns but also for the psychological, social, and ideological dimensions that shape both the creation and reception of literary works.

In this context, stylistics operates as a methodological bridge between linguistics and literary criticism. It, therefore, suggests that style is not simply an aesthetic decision but a manifestation of deeper cognitive, ideological, and social dynamics. The authors' selection of linguistic features is regarded as reflective of their worldview, impacted by variables including social status, history, identity, and social affiliations. At the same time, stylistics offers considerable agency to the reader, declaring that meaning is not fixed within the text but created through interpretive, active engagement with it.

The Second Coming exemplifies the reflective potential of literary discourse to convey complex psychological agitation, historical anxieties, and philosophical speculation. From a stylistic and discourse-analytical perspective, the poem's use of apocalyptic imagery, fragmented syntax, and lexical ambiguity offers fruitful ground for exploring how linguistic varieties encode ideological and emotive intensity. *The Second Coming* shows how poetic choices manipulate conventional expectations of grammar, rhythm, and semantic coherence to evoke a sense of disintegration and historical estrangement. Yeats's manipulation of intertextual allusion, modality, and figurative language invites readers to interpret beyond the text's apparent meaning. Hence, the reader is not a passive receiver but an active agent who is able to interpret and construct meaning from layered linguistic segments. This, in fact, underpins the fundamental belief of stylistics: that literary texts are best understood not only in terms of their linguistic forms but also through the interactive process of interpretation.

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