



# A Stylistic Analysis of Lexical, Cohesion and Context Features of the Literary Styles in the Wonderful Story of Henry Sugar' by Roald Dahl and 'The Little Lantern' by Ghassan Kanafani: A Contrastive Study

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ARTICLE INFO	ABSTRACT
Published Online: 17 January 2023	The most popular field in literary studies is stylistics. Its goal is to discover the language use and meaning patterns seen in literary writings and to demonstrate the formal elements' functional value in such texts. This study is an attempt to discuss the linguistic and stylistic features of two famous English and Arabic children's short stories in the 20th century by famous writers. The English story being Roald Dahl's Wonderful Story of Henry Sugar, and the Arabic story: the Little Lantern by Ghassan Kanafani. Due to their differences in grammar and syntax, Arabic and English belong to separate language families. This paper's major goal is to compare and contrast the lexical, contextual, and coherence aspects used in English and Arabic children's stories. This study is based on a stylistic examination of two works, one in Arabic and the other in English. The writer of both texts employs lexical, context, and cohesion aspects to depict the social and cultural contexts of their respective texts. The study of stylistic variety in languages and how its users take advantage of it is known as 'stylistics'. This definition is unquestionably broad enough to include everyone who uses the word 'stylistics' and would wish to be included. To examine the two texts in this study, the Short and Leech (2007) approach will be used. The researcher explains the linguistic devices utilized in each text and demonstrates the reasons for doing so.
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<b>KEYWORDS:</b> stylistics, style, children's literature, lexical, cohesion and context features.	

## 1. INTRODUCTION

Stories for children and adolescents exist in a variety of styles because the kind of stories that would appeal to children and teens are very different from those that would appeal to adults.

Understanding children's stories, being familiar with the many writing and storytelling strategies, and being familiar with the rules and specifications of each format are essential. Teaching kids to write and share stories is a terrific idea. The challenge, however, is in comprehending the obstacles that children could encounter and the narrative strategies that help them get beyond them.

Because English learners may have trouble understanding and comprehending any literary work due to the complexity of lexical items, the use of cohesion and context features, the current study uses a linguistic and stylistic analysis of a few selected short stories written in both English and Arabic to highlight the key techniques used by these authors.

According to Leech and Short's (2007) approach, the current study intends to highlight the key lexical, coherence, and context elements of literary styles in children's short tales as well as the parallels and discrepancies between the two short stories that were chosen given their cultural diversity.

As language is universal, it is hypothesized that English and Arabic children's stories may have certain linguistic characteristics. There could be some discrepancies because the data is chosen from two separate civilizations. The writers of the children's short stories use straightforward language to get through the moral teachings they intend to instill in the readers.

According to Wales (2011:398), the notion of "style" as the selection of objects has been widely accepted since the Renaissance. Style may be distinguished by the terminology used, their use, and distribution. The requirements of form, topic, genre, and addressee influence the choice of features and objects.

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Crystal (2008:460) defines stylistics as a branch of linguistics that examines the characteristics of situationally distinctive uses of language (varieties) and seeks to establish principles that can account for the specific decisions that individuals and social groups make when using language. According to Trask and Stockwell (2007:280), stylistics is the field that investigates how language is used in literature, particularly for aesthetic purposes.

Stylistics may be thought of as a subset of literary criticism. This definition of literary criticism relates to the process of reading a text excerpt and picking out details to comment on and analyze (Thornborrow and Wareing, 1998:3).

The concept of "children's literature," which is a category of works whose existence entirely depends on presumed connections with a specific reading audience: children, is the basis of its endeavor. Therefore, the concept of "children's literature" is supported by a purpose: it seeks to be something specific in order to establish a connection with the reading audience—"children"—with whom it explicitly and consciously announces itself to be interested. But is a children's book one that was written by or for children? What does writing a book "for" youngsters actually entail, too? Is a book that was 'written for' children still a children's book if only adults read it? What about "adult" novels that kids also read—are those considered "children's literature"? If Tom Sawyer is considered children's literature, what about Huckleberry Finn? If the Jungle Books are considered children's literature, what about Kim or Stalky? Surely Robinson Crusoe was not intended for children, and do not the Alice books appeal to adults at least as much? What about The Golden Age, if The Wind in the Willows qualifies as children's literature?, and so on (Townsend, 1980:196).

### 2. STYLE AND STYLISTICS

According to Leech (1969), style refers to the way something is written or said. Style is often used to describe a person's speech or writing. It may be referring to word choice, phrase construction, or rhetorical devices. The word "style" has a specific meaning, according to Leech and Short (2007); it describes how language is employed in a certain situation, by a specific person, for a specific goal, etc. To be on safer ground, they feel it is preferable to think of style as "the linguistic qualities of a specific work" (Leech & Short, 2007: 11). It may be used to describe spoken, written, literary, and non-literary forms of language, although because of its roots, it is most often associated with written literary texts. Style, according to Leech and Short, is the "dress of mind," and while the metaphor of style as a "adornment" or "covering" of idea or meaning is no longer explicit (ibid: 15).

According to Enkvist (1973 : 11), style is "a common and elusive" idea since it seems straightforward but is actually complex because it may signify various things to different individuals. For example, critics refer to it as "individuality,"

rhetoricians refer to it as "the speaker," philologists refer to it as "the latent," linguists refer to it as "formal structures in function," and psychologists refer to it as "a type of behavior" (Ogum, 2002:22).

However, modern definitions of style now refer to the text itself rather than the tool the author utilized. It is also described by Enkvist (1973:11) as the totality of linguistic characteristics that set one text apart from another. This suggests that a person's language use, as a whole, constitutes his or her style. Style is "proclaims the man," which implies that the individual himself is the style (Leech & Short, 2007:10).

Another way to think about style is as "the stable stamp of the writer himself" (Akwanya, 2004:176). This implies that the author's distinctive writing style acts as their linguistic "thumbprint" or "fingerprint."

Stylistics has different definitions according to the different scholars studying it but have somewhat related concepts. Short and Leech (2007:13) defined it as "the linguistic study of style as an exercise in describing what use is made of language".

Widdowson (1975: 3-4) describes stylistics as the study of literary discourse but in a linguistic way. According to him, stylistics is not literary criticism nor linguistics. It shares an interdisciplinary function of the two.

Turner (1972:17) mentions another related definition: "Stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature". The purpose of stylistics, as Crystal and Davy (1969:10) illustrates it, is to investigate language habits that are connected to certain features in certain social contexts, to make sense of the purposes for involving such features rather than different other choices and to group the them into classes depending on their functions in the different social contexts.

Stylistic analysis seeks to discover the artistic principles hidden within the writers' choices of language. It is "a method of interpretation in which the primacy of place is assigned to language" (Simpson, 2004:2) or it is the "analysis of the language of literary texts, Usually taking its theoretical method from linguistics, in order to undertake this analysis" (Mills, 2005:3).

In contrast to other types of analysis, such as "literary" analysis, stylistic analysis of a text requires far more objectivity and foundation. It is well known that stylistic analysts seek to explain how reading and understanding a book may cause individuals to feel certain ways. According to Ullmann (1957:23), "the responsibilities of stylistics are primarily descriptive." This claim implies that stylistics is one of the descriptive approaches that will never fully encompass all forms of literary criticism.

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Short and Leech (2007: 55-56) produces a checklist for the potential stylistic features of language that can be studied separately or all together. They are: lexical, grammatical, phonological and graphological. According to Leech and Short (2007:38–39), stylistics is the study of style; in other words, literary stylistics focuses on elucidating how style and literary function relate to one another. The importance of stylistic analysis in uncovering literary or aesthetic purposes is emphasized by Short, 1996:27).

### 3. THE NOTION OF CHILDREN'S LITERATURE

Awadh (2000:11) demonstrates that without discussing the notion of (literature: a set of monuments that reflects the human mind by creation, or written art), we are unable to define children's literature. In general, literature is the linguistically structured representation or expression of life, cognition, and emotion. Children's literature, according to Bashoor (2013: 7), is literature written specifically for a target audience of children, ranging in age from infants to teenagers. There are three age categories represented: early childhood, from 0-8 years, middle childhood, from 8-12 years, guys from 12 year to sixteen (ibid.).

This type of literature includes oral, written, visual, and digital works that can help children's mental and emotional development. Adult books like Robinson Crusoe (Defoe, 1719), Gulliver's Travels (Swift, 1726), The Swiss Family Robinson (Wyss, 1812), A Christmas Carol (Dickens, 1843), and Journey to the Center of the Earth (Verne, 1864). were popular with youngsters in the English-speaking world prior to 1865.

The early children's books were exclusively religious, educational, or intended to help kids develop better morals and manners. But a publisher from England by the name of John Newbery began to produce books for young readers in the second part of the eighteenth century. The History of Little Goody Two Shoes (Newbery, 1765) is one of these books and is regarded as the first narrative created specifically for children. Although the Newbery books were likewise quite moralistic, at least someone had realized that children needed to be delighted in addition to being taught lessons. Of course, there wasn't much else for young kids to read, so they read and appreciated these novels. But today's kids would not be entertained by those old novels. When I read through several of them, I saw that they all shared the shortcomings Hillman(2002:3) identified with "nonliterature," including "stodgy language, storylines that are either too predictable or too illogical, and socially concerned themes that exceed the scant tale that supports them" (ibid.).

The operation and distribution of children's literature is based on the principle that, if there is a space for meaningful connections between literature and society, they will naturally be discovered first in children's literature. Most children's

literature has a specific purpose in mind, and one of those purposes is assimilation of societal norms. The aforementioned values refer to three points in time: the past, the present, and the future. They are the traditional values of the past, the moral principles that are still relevant today, and the desire to instill moral principles in today's youth so that they will improve society when they attain adulthood (Stephens, 1992).

This is how "children's literature" defines "literature": as anything that benefits children on its own—that has a greater or better impact on children than non-literature—and this, of course, entails a whole host of presumptions about what the reading "child" is and how it reads. When Charlotte Huck states that "excellent writing, or effective use of language...will assist the reader to experience the thrill of beauty, surprise, and comedy," she encapsulates this point of view. He will be forced to reflect, daydream, and consider questions for himself (Huck 1976:4).

Children's books—written, produced, sold, and typically purchased by adults—become to be spoken of as if the "kid" were in the book since children's literature is now described as encompassing, both in form and content, the "needs of children." What are we after? asks New Zealand critic Sydney Melbourne in a discussion of how the Maori are portrayed in children's literature. Certainly not simply cultural artifacts. The heart of a child? Yes...? (Melbourne 1987:102).

Children's books are typically shorter, favor active rather than passive treatment, dialogue and incident rather than description and introspection, child protagonists are the norm, conventions are frequently used, and the plot develops within a clear-cut moral schematism that much adult fiction ignores. Children's novels frequently include upbeat rather than depressing themes, child-friendly language, clearly defined plotlines, and a tendency to ignore probability. One could go on and on about magic, fantasy, simplification, and adventure (McDowell,1973:51). Children's book targets the untrained mind with basic vocabulary. (Babbit, 1973: 157)

### 4. LEXICAL, CONTEXT AND COHESION FEATURES

Leech and Short (2007: 61-62) described the lexical, context and cohesion features in a form of different questions that need to be answered by researchers who need to analyze a text stylistically. These questions are:

#### 4.1 Lexical Features

General

- How difficult or easy is the vocabulary? formal vs. informal? Descriptive or judgmental? generic or particular?
- To what extent does the author employ a word's associations—both emotional and otherwise—rather than its literal meaning?
- Does the text contain any significant collocations or idiomatic phrases? If so, what dialect or register are these collocations or phrases connected with?

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- Is any specialized or uncommon jargon used?
- Which semantic areas do words fall under?

### Specific

**(i) NOUNS.** Are they concrete or abstract? Do they refer to comparable types of elements, such as events, perceptions, processes, moral characteristics, or social characteristics if they are abstract? Are there collective nouns or proper names?

**(ii) ADJECTIVES.** Do they occur often? What qualities (physical, emotional, visual, color, etc.) do they represent? Do they have superlative or comparative forms? Do they happen alone or in groups?

**(iii) VERBS.** How often do they occur? Are they transitive, intransitive, or linking? Are they dynamic (relating to acts, occurrences) or stative (related to states)? Do they mean motion in the body, activities or states of the mind, perception, etc.? Are there more present or past participles or more finite (complete-sense) verbs?

**(iv) ADVERBS.** Do they occur often? What kind of meaning do they have (e.g., do they describe place, frequency, degree, direction, method, etc.)? Do they have superlative or comparative forms?

### 4.2 Cohesion Features

(Short and Leech, 2007: 243-254)

(i) Does the text rely on explicit connections (such as juxtaposition or sequencing) or logical or other ties between phrases (such as and, or, but, and so, then, etc.)?

(ii) Is there a lot of pronoun or ellipsis cross-referencing? Or is there "elegant variety," which refers to using several methods to describe the same event or person (in order to minimize repetition or to let you know whose perspective you are getting)?

(iii) Are linkages between meanings created through lexical repetition or through the frequent usage of terms belonging to the same semantic field?

### 4.3 Context Features

(i) Does the author address the reader directly, or does he or she use a fictional character's words or thoughts?

(ii) What linguistic elements—such as first-person or third-person pronouns—allow you to identify the "speaker"?

(iii) Can you tell how the author feels about the issue at hand? Is it made clear or is it possible to guess from the way he writes?

(iv) If a character's words or ideas are shown, how is this done: directly through citation (direct speech) or indirectly or freely through indirect speech? Are there obvious stylistic differences depending on who is intended to be speaking or thinking?

## 5. A STYLISTIC ANALYSIS OF THE LEXICAL, CONTEXT AND COHESION FEATURES:

"The Wonderful Story of Henry Sugar"

### 5.1 Lexical Features

**General:** The vocabulary can be described as a mixing of simple and complex words, colloquial, descriptive and evaluative and the use of specific words that refer to a particular persons, items, or event.

The text does not contain any rare or specialized vocabularies and it is easy to be understandable by all the readers. Although he uses the supernatural themes but he tries his best to make his vocabularies as understandable as much as possible.

#### Specific:

**Nouns:** Since the story is written for the reading level 12 years and older, many of the vocabulary that is used in this story consists of common nouns that makes it easy for the audience to understand and interpret the whole story. They create visual imaginary and description for the people, places, events and the whole atmosphere of the story.

Most of the nouns that are used here are concrete simple nouns that are easy to comprehend; for example: Father, , wife, feet, tailor, suits, shirtmaker, shirts, bootmaker, shoes, hands, days, teeth, expense, car, frosts, friends, work, life, men, part, dog, wall, post, bush, tree, games, person, story, house, grounds, pool, ink, book, children, school, page, etc. But the writer obviously employs many complicated and abstract nouns to create and add somehow a complex atmosphere in his story, e.g. attention, time, longing, terror, chance, etc. Collective nouns received the little attention here, e.g. hair, money, rain, seaweed, etc.

Dahl also uses lots of proper names, e.g. Henry sugar, Ferrari, London, October, West Indies, France, New York, Paris, Nassau, Montego Bay, Cannes, St Tropez, Lord Liverpool's tennis lawn, Guildford, Sir William Wyndham, Saturday, etc. Such nouns clearly form a helpful tool for the readers to have a clear idea of the characters and their places and interests.

**Verbs:** Most story writers use past-tense verbs when narrate their stories as if the events of the story already happened. Writing a story in past tense allows Dahl and his audience to manipulate time, to reveal, and to conceal events. Past-tense fiction creates a more subtle kind of suspense where we may know the outcome of the story but we want to know how and why we ended up there.

The verbs carry an important part of the meaning. They perform and assume the chief role of the major portion of a work.

Dahl uses almost all the types of verbs whether they are dynamic: took, remove, go, smile, drove, play, etc.; or stative: thought, like, bet, answered, said, ask, contained, cost, etc.

Since he uses short simple or compound sentences, Dahl wants to further illustrate the meanings and draws clear images of the events, people and things. That is why he keeps on using transitive verbs more than intransitive ones: went, used, kept, took, found, hold. However, intransitive verbs can



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also be found here: stay, appeared, answered, smiled, and asked.

**Adjectives:** The first thing that needs to be analyzed related to the of adjectives is their frequency. It refers to the number of occurrence of these adjectives in the text. This depends on their usage: if the adjectives are used a lot in the text, they are frequent.

In "The Wonderful Story of Henry Sugar", Dahl always insists on making his readers use their imagination, so he overuses adjectives to describe almost everything in his story. He uses:

**Physical adjectives:** tall, small, little, high, solid, thick, soft, etc; Psychological adjectives: brave, sad, wonderful, etc.

**Colour adjectives:** yellowish, dark, blue, black, brown, white, etc.

**Emotive adjectives:** happy, terrible, uncomfortable,

**Evaluative adjectives:** bad/ good, beautiful/ugly, wealthy/unwealthy, etc.

Such lexical items help to create an image or a feeling about how something looks, or how it moved or acted. They give the reader more specific information about an object's color, size, shape, material, and more and make the text informative and thought-provoking for the reader.

**Adverbs:** Adverbs are used frequently to perform various semantic functions. They are used to make the reader able to know the time, place and manner in which the events take place; for instance, there are:

**adverbs of manner:** simply, mildly, suddenly, comfortably, sharply;

**adverbs of place:** here and there;

**adverbs of direction:** up and down, front and back;

**adverbs of time:** now, soon, before, after, then and once;

**adverbs of frequency:** always, often, usually.

### 5.2 Context Features

The Wonderful Story of Henry Sugar is a story within a story. Dahl addressed his readers by using his own words to describe almost everything in the story. The writer begins his story by using third person pronouns to describe Henry, his life and his friends. Then he uses only one line with first and second person pronouns to prepare the readers to the next story of 'the Indian who can see with his eyes closed'. The line is: " and now that you've got a rough idea of the sort of the person Henry Sugar was, I can begin my story".

The writer's opinions and ideas about his characters can be explicitly known from his own words as he describes them with vivid and honest language; for instance, he used to describe Henry as ' not-honest, cheating person, selfish' but all of these adjectives begin to disappear with the changing events. He also uses direct quotations to make it easier to understand his characters' personalities.

The tale is only a very small portion of the vehement direct statements. Even if there are just a few of these conversations, the reader may learn a lot about the individuals' personalities

because words can sometimes mirror an individual's inner world. Since direct speech reproduces the characters' precise words without the aid of a third party, it helps readers form a more vivid mental image of the characters. This creates a sense of immediacy between the reader and the characters. It has a natural result. The readers and the characters get more familiar with one another as a result of the characters' seeming direct address to them.

### 5.3 Cohesion Features

Dahl employs all the types of cohesion devices reference, ellipsis, substitution, lexical cohesion and conjunction. Reference ties the sentence element with the corresponding element in the preceding sentence, preventing the repetition of the subjects in this phrase. Clarity must be established in order to avoid ambiguity: he, his, himself, this, they, them etc..furthermore, the definite article 'the' is used most frequently to refer to different people, things and places.

The term "ellipsis" describes the action of erasing writing, whether a word, phrase, line, paragraph, or more. He use this device to save time and effort. He make it possible for language users to quickly and nearly without delay or distraction get to the topic. For instance: ("the million is never enough. Nor is the two million.") ;("Tell me how many he is holding up", "seven"). In English grammar, substitution refers to omitting repetition by replacing a word or phrase with a filler word like. Dahl uses such words a lot during writing his story: "one," "so," "do." He also uses conjunctions that serve as the binding agent between independent and dependent words, phrases, and sentences: and, also, or, but, because, then, so.

By using Lexical cohesion, he makes his story coherent and unified. Through the employment of a number of connected vocabularies, lexical cohesion is attained, ensuring that the meaning of the text flows naturally. This would make it easier for both the sender and the receiver to send and receive messages in a clear and organized manner while also guaranteeing that the message's idea and the language used to convey it are compatible. For instance, he uses the repetition for some words like: Henry, Henry Sugar, Sir Williams, dr.Marshall, said, asked, the Indian, ridiculous, bet.

Furthermore, he uses synonymous words like 'said, told', 'rich, wealthy', 'wandered, and walked'. Antonymous words can also be found here in the same lines so as to make his ideas clearer: Bad men, good men/ up and down.

## 6. A STYLISTIC ANALYSIS OF THE LEXICAL, CONTEXT AND COHESION FEATURES: "THE LITTLE LANTERN"

### 6.1 lexical Features

**General:** Most of Kanafani's words contain one or two syllables. The simple language dominates the whole story. The story is free from any idiomatic phrases. He uses direct

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speech in the letters that are sent to the little princess from her father and the unknown sender.

He relies heavily on the use of the various adjectives to make the atmosphere clear for his young readers. He often uses simple and compound sentences.

### Specific

**Nouns:** Kanafani uses general nouns to refer to his main characters in the story. Using such nouns, the writer enables his readers to imagine and draw their own ideas and pictures about those people; for example:

- the queen الملكة
- the sage of the palace القصر حكيم
- the little princess الصغيرة الاميرة
- the chief guard قائد الحرس
- the king الملك
- The old man العجوز الرجل

Concrete nouns form an important role in the story because they refer to the main materials which the whole characters in the story try to get and use to obtain their goals:

- The palace قصر
- chest صندوق
- Human انسان
- mountain جبل
- Key مفتاح
- Room غرفة
- clothes ملابس
- lantern قنديل

Abstract nouns are used less than the concrete ones:

- Life حياة
- laws قوانين
- happiness سعادة
- Duty واجب
- Help مساعدة

### Adjectives

Since the story is a descriptive one, adjectives are used widely to describe and produce some information about the characters' personalities and ages, and the descriptions of other things:

- Beloved old king العجوز الطيب الملك
- A young princess الصغيرة اميرة
- Short will قصيرة وصية
- A closed wooden chest مغلق خشبي صندوق
- Mission Extremely difficult عسيرة مهمة
- The old sage العجوز الحكيم
- Your father was wise كان والدك حكيما
- The high mountain العالي الجبل
- The sun was still far away بعيدة ماتزال الشمس ان
- She returned to the palace feeling miserable عادت الى القصر الى عادت حزينة
- A small piece صغيرة ورقة
- One short sentence جملة صغيرة
- A locked room مغلقة غرفة

The outer walls of the palace الخارجية القصر جدران

The princess was mad مجنونة الاميرة ان

Something impossible مستحيل شي

A wise woman حكيمة امرأة

The royal robes ملكية الملابس

An old man عجوز رجل

Negative psychological adjectives are employed to refer to the of emotive and mental state of the characters, like:

Painful and sad محزن و اليم

Felt sad بالحزن شعرت

### Verbs

Stative verbs are used to give an impression about the character's states and emotions like:

- ruled حكم
- loved احبه
- Felt sad حزن
- Stated قال
- read قرأت
- called استدعت
- entrusted كلف
- decided قرر

Dynamic verbs are used more than the stative ones since the story has a range of physical actions beginning from the little princess climbing the mountain and ending with the men holding their lanterns and entering the palace and this, of course, demands verbs dynamic use:

- Left ترك
- Run away يهرب
- Bring احضر
- climb تتسلق
- Passed تمر
- reached وصلت
- returned عادت
- locked اغلقت
- Rushed over ركضت
- Find تجد
- hung علق

Transitive verbs are employed more than intransitive verbs so as to give more details about the subjects and objects of the sentences. Transitive verbs are:

- Woke up صحت
- rule يحكم
- Loved احب
- Become تصبحي
- left ترك
- Bring تحملي
- Spend تقضين
- Told اخبر
- Called استدعى
- decided قررت

Intransitive verbs are:

- died مات
- stated قال

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Asked سألت  
Wept تبكي

### Adverbs

Adverbs are frequent. Kanafani makes use of adverbs to give illustration about the exact place and time of the story as well as giving more information about the verbs. The adverbs of place are:

Under her door تحت باب

By the window النافذة امام

Towards the palace نحو القصر

They crowded around in front of her امامها ازدحموا

Adverbs of frequency are employed to show the usual activities and habits done by characters like:

Every day كل يوم

Always دائما

never ابد

Adverbs of time are included to give indication about the period the actions take place:

One morning صباح ذات

The next morning التالي اليوم صباح في

Every day كل يوم

Two days later وبعد يومين

At that moment اللحظة تلك في

More than ten years سنوات عشر من اكثر

Every evening مساء كل

tomorrow غدا

That evening ذلك المساء

Immediately فوراً

### 6.2 Context Features

Most of the story events are narrated in a narrative report of speech and by third person narration. The narrative report almost uses the past simple tense.

In other cases, Kanafani uses direct speech to present thoughts and words of his characters, resulting a mind of soliloquy especially within the princess's character.

Kanafani presents the conversation among characters as an attempt to help the reader to grasp the clear and vivid reality of his characters and their opinions about the different situations.

### 6.3 Cohesion Features

The reference is used by applying the separated pronouns that have the same meanings as the English subject pronouns are not used in this story. Instead, the attached pronouns are used widely to refer to the previous nouns and things; for instance:

(You can't تستطيعي) in: (the second pronoun (ت))

(The subject in: ت)

(She read قرأت)

The third person that refer to the absent person as in: ها

(كلفها) He entrusted her)

The attached possessive pronoun are widely used in the story:

His life عمره

His daughter ابنته

His will وصيته

Her father اباها

Our kingdom مملكتنا

Substitution can be noticed in some lines to help making the writing more interesting and brief; like:

Without anyone's help احد مساعدة دون

Others decided she was a wise princess قرر اميرة انها اخرون قرر  
حكيمة

But they were all incapable of helping her ولكن عاجز الجميع ولکن  
مساعدتها

Kanafani makes use of many conjunctions to join different parts of speech and sentences within his story:

And , like: و

"الناس كافة احبه والذي بالعدل عمره طوال حكم الذي"

Who had ruled justly all his life and who was loved by all the people""

But, like: لكن /ان الا

"لها قال العجوز الحكيم ان الا ابدا ملكة تكون ان لا تريد وانها"

She had no desire to become a queen but the old sage told her""

Lexical cohesion plays an important role in the story. The repetition of some words can be clearly noticed so as to give them a special attention and to ensure his readers that these words are important and should be taken into consideration. Most of the repeated words are adjectives:

Old كبير

Wise حكيم

Little صغيرة-صغير

High عالي

The nouns that are repeated here are those general nouns that refer to the characters themselves:

The princess الاميرة

The old man العجوز الرجل

The sage of the palace القصر حكيم

The guard's chief الحرس رئيس

Other nouns that are repeated more than one time are those that refer to the places or some important and vital things in the story:

The palace القصر

The mountain الجبل

The lantern القنديل

The sun الشمس

The will الوصية

### CONCLUSION

This section includes the main conclusions of the stylistic study of English and Arabic children's short stories involving lexical category, cohesion and context category relying on Leech and Short's model (2007) and to shed light on the similarities and differences between the two stories:

1- Within lexical categories the study showed that the two stories have the following features:

## “A Stylistic Analysis of Lexical, Cohesion and Context Features of the Literary Styles in the Wonderful Story of Henry Sugar' by Roald Dahl and 'The Little Lantern' By Ghassan Kanafani: A Contrastive Study”

- a. As children literature is characterized by simplicity, the language of the two stories is simple and straightforward.
- b. The two writers use the standard language in their writings.
- c. Dahl uses specific and proper nouns for his characters and the places of the story. However, Kanafani uses general and symbolic nouns.
- d. Both writers use concrete nouns more than abstract ones to make their ideas clear.
- e. The English story contains adjectives more than the Arabic one. Dahl uses almost all the types of adjectives.
- f. Concerning verbs, dynamic verbs are used more than stative ones in both stories to show the physical actions of characters and the development of events. The two stories include transitive more than intransitive verbs to indicate the directed movement in the stories.

Perception and reporting verbs are used in both stories.

g. Concerning adverbs, frequency, place and time adverbs are used to give more details about the actions in both stories.

**2.** Within context category, the following features are noticed:

- a. Both writers use free direct and indirect speech. They use direct speech in some narrative paragraphs to give more information about the development of events.
- b. Kanafani uses linguistic clues in formal style to show politeness and social distances between characters.
- c. Each writer uses different tones to convey his message to reach to the climax point.

**3.** Within cohesion category, the following features are recognized:

- a. The two writers apply reference, substitution and conjunctions to join their sentences and parts of speech. However, The Arabic one is free from ellipses.
- b. The two stories are cohesive since different cohesive devices are included in. Repetition is used in both stories; but synonymous and antonymous words are only used by Dahl.

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