People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research
Kasdi Merbah University Ouargla

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in the field of English Language and Literature

Major: Literature and Civilisation

Investigating the Effects of the Author's Background On the His/Her' Style:

Stylistics Analysis of Martin Luther King's Speech

I HAVE DREAM

Presented and publicly defended by

LEBSSISSE Rahma
CHAOUBI Zineb

Supervised by

Ms.BAHRI Fouzia

Jury

Dr.KHELFI Amina	KMU Ouargla	Chairperson
Ms .BAHRI Fouzia	KMU Ouargla	Supervisor
Dr.BADIDJA Amina	KMU Ouargla	Examiner

Academic year: 2021/2022

Dedication

I dedicate this modest work

To the most beautiful creature on this world, my source of love and power, my precious person on earth, My Queen.

My Mother!

The first and the last magnificent man in my life, my highest guide, he is always open handed pray God to keep him in good health, My King.

My Father!

To my brothers; Chihab, Radwan, Mohammed el amine, Abd atwab, Aba alkhair, Ahmed and my two princesses Maysson and Razane.

A special dedication for the special person, dear **Walid**- and his family- for The support that he gave me, for all perfect time we had passed together.

To my aunts; Fatima, Ofia, Saliha, Kaltom, Rafika, Khadija, Chama, Meklofa, Aicha, Fatna, Amra and all their children.

To my uncles; **Amer, Tiba, Younes, Sayeh** and **Bahri** and all their children.

To my cousins; **Jannat, Marwa,** thank you for support.

Great thanks to my friends; **Ibtissam, Omnia, and Chams** for the happiest moments we had shared.

To my binomial **Zineb** and her family especially her prince **Mohammed lekhder**; for the wonderful year that we passed together.

To my family in Bejaia, "Aberkane" for Tataya Salima and her children; Yousef**, Ra-yanYounes, Yousra, Yassin**.

To my supervisor: **Ms. Fouzia Bahri** Thanks a lot.

To everyone who, with even a word, gives me the efforts to continue, I'll say thanks.

Lebssisse Rahma

Dedication

I dedicate this modest work:

To my sweet heart **My Mother**, who gives me all the love that I need,

Who encouraged me to stay strong.

My superhero **My Father**, who always gives me a positive energy to

Stay all the time in a highly self-confidence.

To my beloved brothers and sisters: **Safa, Nessrin, Amani, Faysal, Abd** El wahab, Takai El Dinne.

To all my uncles and aunts and their children thanks a lot.

To my king **Ahmed** who supported me in special times, to my little prince

Mohammed lakhder who give me hope in life.

To my family in law thank you for your help.

To my sweet friends **Ahlam, Sara, Bassma** for all the best moments we had

together.

To the best binomial Rahma thank you for the great years we had together.

To my supervisor **Ms. Fouzia Bahri** for your patience, your piece of advice

thank you so much.

Last but not least to those who know me thank you so much.

CHaoubi Zineb

Acknowledgements

Table of contents

General Introduction

Stylistics is usually known as the analysis of the writer choices of meaning and words (lexical and rhetorical). However, stylistics; which is the close study of style in the literary text itself. Style has different meaning, for that there are several conflicts between style and stylistics on the term of definitions. There is a plinth relation between language and stylistics. Stylistics tends to explore how readers interact with the language of texts in order to explain how we understand, and how we are affected by text when we read it. Two aims are intended to reach by stylistics: First, it attempts to enable readers to produce meaningful interpretation of the target text. Second, it tries to increase or expand their knowledge of English.

In other hand, *I Have a Dream* is a public political speech that was delivered by American civil rights activist and Baptist minister; **Martin Luther King Jr**. During the march on Washington for jobs and freedom on August 28th, 1963. In the speech; king called for civil and economic rights and an end to racism in the United States.

What motivate us to choose this topic, is to investigate the effects of writer's background on his style of writing, in addition to our personal interest on stylistic - the new study- for us such researchers of literature field; also a unique interest in racism, its kind, and its effects on the society. People everywhere still suffering from this sensitive issue. In order to answer the research question: To what extent does the author's background affects his/her writing 'style? we opt to conduct stylistic study, i.e. stylistics analysis of this speech; *I Have Dream* though it is a literary work which is rich of literary elements.

Stylistics is an updated science, it is developed through time and it was studied by several linguists; to study the history of stylistics we need historical methodology. Though king's personality; background and stylistic analysis need dissection. We opt to use descriptive analysis process. There are plenty of references that support our work though there are multiple linguistics and literature leaders expand

the topics of style as much as stylistics such as Leech and Short in their book *Style in fiction*.

This research work is divided into two chapters; the first will deal with the theoretical side, i.e.: language, style and stylistics. The second is practical; it deals with the writer's biography, his style of writing and a stylistic analysis of the speech *I Have a Dream*.

CHAPTER-I. Language, style and stylistics

I.1. Introduction

In order to analyze any text; there are several ways to use, such as; linguistic analysis, lexical analysis, and stylistic analysis. Stylistic as a recent study, researchers of literature have found difficulties in analyzing texts when using stylistic approach. To reveal this ambiguity, we are going to give datum about stylistic and its analysis; in the aim of showing researchers that stylistic is unique study. In this part we are going to do a theoretical frame work starting with giving a stylistic preface, the ties between stylistic and language, history of stylistic and its different definition; the relation between style and stylistic and at the end of this chapter we are going to conclude with the stylistic levels in order to clear the stylistic usage.

I.1.1. An Overview to Stylistic

Stylistics, which is the close study of style in the literary text itself, it focuses on reaching two purposes; first, it attempts to enable readers to produce meaningful interpretations of the target text. Second, it tries to expand the reader amount of English knowledge. However, the linguistic point of significance in the text is the main concern of this discipline. In other hand stylistics is usually defined as the analysis of the writer's lexical and rhetorical choices. Therefore, the main objective of using stylistics is to help students to read and study literature more competently. (Benzoukh, 2018).

I.1.2. Language and Stylistic

The term of language is a tool for conducting a communication with other people; there are two ways to conduct communication, such as directly and indirectly communication. A language is a part of society that includes social and linguistic phenomena; it can simply have defined as the study of sounds, words, and sentences. Literature is a written art form which sought to have intellectual value; it has been taught over a decade; it has several modules such as stylistics. Stylistics has considered "a developing and controversial field of study" (Davy, 1969).

There is a connection between language and the term of literature that the existence of literature is based only on language.

That literature is made of language has been one of the guiding principles in stylistics for the past 40 years. Still, specialists in the area of language and literature keep asking themselves what stylistics is and whether it can help readers acquire the necessary skills for interpreting literary texts in a more systematic way or not. Also, in the light of recent developments in discourse analysis and cognitive studies, stylistics has become more than just an interface between linguistics and literature.

I.1.3. Language of Speech, Prose and Poetry

In studying poem and prose, student of literature up lean to accept the usefulness of linguistics analysis especially poetry rather than prose. The poet; unlikely the prose writer does 'interesting things' with language.

In their book *Style in Fiction* Leech and Short. (Leech, 2007) defined the language of speech, prose and poetry as follows:

> If one wanted to find a definition of poetry that went deeper than the run-of-the-mill dictionary definition, it might be that whereas in poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code, speech is really similar to poetry though speech defined as: a formal address or discourse delivered to an audience, in prose, it tends to reside more in other factors (such as character, theme, argument) which are expressed through, rather than inherent in language.

Yet the great novelists of the English language have been, arguably without exception, also great artists in the use of words, and the challenge remains of trying to explain the nature of that artistry, and how it integrates with the larger artistic achievement of the writer. (Leech, 2007)

I.1.3.1. Language of Speech

Speech and language are tools used for communication; speech is the behaviour of forming and sequencing the sounds of oral language and language is the communication of ideas, feeling and thoughts through a system of particular signals like sounds voice, written symbols, and gestures.

I.1.3.2. Language of Prose

In prose language, there is often a background. The background refers to norms, expectations and common rules which are associated with a unique type of written and oral texts. Therefore, the thematic issues of the writer are carried by the text's language. What considered as a generic term is fiction; that includes various forms as novels, novellas and short stories. Thornborrow and Wareing (Waring,: 183) introduce a checklist that helps readers in conducting a stylistic analysis of prose. The checklist consists of the following questions:

- *What kind of demands does the text make on the audience (readers)?*
- *What type of narrative voice is used in the literary text? Is it first person or third person?*
- *What are the most frequently used linguistic devices that refer to time and place in the literary text?*
- *Does the writer draw attention to the language of the text through changing register or structural and lexical patterns?*
- *What is the structure of both the plot and narrative development?*

I.1.3.3. Language of Poetry

Poetry considered as literary genre; it is the restoration of words (playing with words). The reader feeling of this genre is often given is that language is spiritual, aesthetic and loaded. Poetic forms have very specific poetic dictions (Leech, 1969) distinguish three main features of poetic language:

> First, poetic language may violate or deviate from the generally observed rules of the language in many different ways. […] Second, the creative writer, and more particularly the poet, enjoys a unique freedom, amongst users of the language, to range over all its communicative resources, without respect to the social or historical contexts to which they belong. […] The poet can draw on the language of past ages, or can borrow features to other or non-literary uses of language […]. Third, most of what is considered characteristic of literary language (for example, the use of tropes like irony and metaphor) nevertheless has its roots in everyday uses of language, and can best be studied with some reference to these uses.

To comprehend the language of poetry, the reader needs to know about its main features that are listed below.

I.1.3.3.1. Poetry and Sound Patterns

The most important thing to any poet is the words' meanings and also how words sound. The sound of a well-selected word can reinforce a mood or emphasize an idea. The sounds of words can also produce a melodic quality in a piece of writing. To reach such sound effect, poets make use of some literary devices like alliteration, assonance, rhyme and rhythm, and onomatopoeia. Poetry is characterized by its different language with its structural and sound devices. The pleasure, the most interesting and refreshing thing that the reader gets while reading often comes from its musical qualities, or from the remarkable way a poet uses words. (Widdowson, 1983) describes these qualities as follows:

> The phonology of English, for example, requires no alliteration, assonance, rhyme or metric measure in message forms but these sound patterns are used in poems to fashion a design of sound which combines with syntactic and lexical arrangements to create a code for the occasion. And elements in that extempore code take on a particular meaning value accordingly.

I.1.3.3.2. Figurative Language

Figurative language is regarded as a principle of poetry, different from any common language and practical for the purpose of aesthetic effects, it is usually used to add flourish to written or spoken language. It is a way of expressing oneself that does not use a word 's strict or realistic meaning. In intention to achieve that; we can use one or more of this: metaphor, simile, oxymoron, synecdoche, personification, metonymy, irony, and hyperbole.

I.1.4. Stylistics Assortment of the English Vocabulary

In English language, we may divide the word stock of language into 3 main layers: the literary layer, the neutral layer and the colloquial layer.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialect character. The literary vocab-

ulary consists of the following groups of words: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles and in all spheres of human activity. It is this that makes the layer the most stable of all.

The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates. The colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. Jargonisms; 4. professional words; 5. dialect words; 6. vulgar words; 7. colloquial coinages. (Benzoukh, 2018)

I.1.4.1.   Neutral, Common Literary and Common Colloquial Vocabulary

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so far prolific in the production of new meanings. Common literary words are chiefly used in writing and in polished speech.

Common colloquial vocabulary overlaps into the Standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary, which falls out of the Standard English altogether. The stylistics function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another.

I.1.4.1.1. Specific Literary Vocabulary

In specific literary vocabulary we find:

Terms: Terms are words that denoting objects, processes, phenomena of science, humanities, technique. Terms are generally associated with a definite branch of science and therefore with a series of other terms belonging to that particular branch of science.

Poetic and Highly Literary Words: Poetic words belong to a definite style of language. Poetic language has special means of communication, i.e. rhythmical arrangement, some syntactical peculiarities and certain number of special words. The specific poetic vocabulary has a marked tendency to detach itself from the common literary word stock and assume a special significance

Archaic Words: There are3 stages in the aging; the beginning of the aging process. The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community. The third group, which may be called archaic proper, are words which are no longer recognized in modern English. Archaic words, word-forms and word combinations are also used to create an elevated effect.

Barbarism and Foreign Words: Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. Foreign words do not belong to the English vocabulary. In printed works, foreign words and phrases are generally italicized to indicate their alien nature or their stylistics value.

Both barbarisms and foreign words are used in various styles of writing, but are most often to be found in the style of belles-lettres and the publistic style.

Literary Coinages: Each period in the development of a language produces an enormous number of new words or new meanings of established words. They are coined for use at the moment of speech. However, a word or a meaning once fixed in writing may become part of the general vocabulary irrespective of the quality of the word.

I.1.4.1.2. Special Colloquial Vocabulary

In special colloquial vocabulary we find:

Slang: The "New Oxford English Dictionary" defines slang as follows: 1) the special vocabulary used by any set of persons of low or disreputable character; language of a low and vulgar type…; 2) they can't or jargon of a certain class or period; 3) language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or current words employed in some special sense. In England and USA slang is regarded as the quintessence of colloquial speech and therefore stands above all the laws of grammar.

Jargonisms: Jargonisms are generally old words with entirely new meanings imposed on them. Most of the Jargonisms of any language are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code. Jargonisms are social in character. In England and in the USA almost any social group of people has its own jargon. There is a common jargon and special professional jargons. Jargonisms do not always remain on the outskirts of the literary language.

Professionalisms: Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work or at home. Professionalisms do not aim at secrecy. They fulfil a socially useful function in communication, facilitating a quick and adequate grasp of the message. Professionalisms are used in emotive prose to depict the natural speech of a character. The skilful use of a professional word will show not only the vocation of a character, but also his education, breeding, environment and sometimes even his psychology.

Dialectal Words: Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. There sometimes is confusion between the terms dialectal, slang and vernacular. All these groups when used in emotive prose

are meant to characterize the speaker as a person of a certain locality, breeding, education, etc.

Vulgar Words: Webster's "New International Dictionary" defines vulgarism as "a vulgar phrase or expression, or one used only in colloquial or, esp. in unrefined or low, speech". I.R. Galperin defines vulgarisms as expletives or swear-words and obscene words and expressions.

Colloquial Coinages: Colloquial coinages (nonce-words) are spontaneous and elusive. Most of them disappear from the language leaving no trace in it. Some nonce-words and meanings may acquire legitimacy and thus become facts of the language, while on the other hand they may be classified as literary or colloquial according to which of the meanings is being dealt with.

I.2. Stylistics Description of a Text

In class, learners of English are given sometimes literary text; later on asked to appreciate its literary features without precising how that it could be done. In teaching literature; traditional criticism was depending on student's intuitions for the aim of forming critical judgement. We should take into consideration that the reader intuitions and reading about English; mainly will be totally different from those who are native English speakers(users) with –of course-taking into consideration of their linguistic, culture, and literary background are never the same. Besides, literary criticism tends to suggest that understanding any literary text is the outcome of unambiguous relation that is not given to anyone. The aim that student should arrive when reading a text is that readers need to reach the aesthetic appreciation of a text which deals with its linguistic devices with intuitions about the text's meaning.

I.2.1. Procedure of Stylistics Analysis by Lazar

Two fundamental steps are the most possible procedure to stylistics analysis which is suggested by (Lazar, 2007):

The first is noting down the linguistic features (observed in the text). These features may be frequently used in the text, or may be deviate slightly from the norm of language use. Thus; unique effects of such uses will be created.

The second step is to develop more questions that alert you to this noticeable feature; it encourages the reader's interpretation of a text. Readers could be provided with a wide range of syntactic items by literary works, students become familiar with many features of the written language. They can learn about the syntax and discourse function of sentences, the variety of possible structures and the different ways of matching ideas, which may enrich their own writing skills. When student begin to perceive the richness and the diversity of the intended language they become more productive and adventurous and start to make use of that potential themselves.

I.3. History of Stylistics

Stylistics is regarded as the study of style of language usage in multiple contexts, either linguistic or situational. However, it seems that because of the complex history and the variety of the tackled issues of this study it is often not easy to define exactly what stylistics is and to make differences between it and other linguistic branches which deal with text analysis investigations.

I.3.1. The Emergence of Stylistics

Stylistics explores how readers interact with the language of texts in order to explain how we understand, and how we are affected by texts when reading them.

The development of Stylistics, given that it combines the use of linguistic analysis with what we know about the psychological processes involved in reading, depended on the study of Linguistics and Psychology becoming reasonably established. Stylistics, then, is a sub-discipline which grew up in the second half of the 20th century: Its beginnings in Anglo-American criticism are usually traced back to the publication of the books listed below:

- Fowler, Roger (ed.) (1966) Essays on Style in Language. London: Routledge and Kegan Paul.

- Freeman, Donald C. (ed.) (1971) Linguistics and Literary Style. New York: Holt, Rinehart & Winston.

- Leech, Geoffrey N. (1969) A Linguistic Guide to English Poetry. London: Longman.

- Sebeok, Thomas A. (1960) Style in Language. Cambridge, Mass.: MIT Press.

'Closing statement: linguistics and poetics 'is an article which is the most influential by Roman Jacobson in Sebeok (1960:350-77) because it was a contribution to a conference which Sebeok (1960) published as a collection of papers.

Stylistics can be seen as a logical term of moves within literary criticism early in the twentieth century to focus more on studying texts rather than authors. Nineteenth-century literary criticism focused on the author, and in Britain the text-based criticism of the two critics I. A. Richards and William Empson, his pupil, did not accept that approach in order to concentrate on the literary texts themselves, and how readers were affected by those texts. This approach is often called Practical Criticism, and it has relation with a similar critical movement in the USA, associated with Cleanth Brooks, René Wellek, Austin Warren and others, called New Criticism. New Criticism was based on the description of literary works as independent aesthetic objects, but Practical Criticism tended to pay more attention to the psychological aspects involved in a reader interacting with a work.

However, these two critical movements shared two important features: (i) an emphasis on the language of the text rather than its author and (ii) an assumption that what criticism needed was accounts of important works of literature based on the intuitional reading outcomes of trained and aesthetically sensitive critics. These critics did not analyze the language of texts very much, but, rather, paid very close attention to the language of the texts when they read them and then described how they understood them and were affected by them. Nearly a hundred years later, this

approach is still very influential in schools and universities in the Western world, and gives rise to the kind of critical essay where writers make a claim about what a text means, or how it affects them, and then quote (and perhaps discuss) a textual sample to illustrate the view argued for. This could perhaps be called the 'Claim and Quote' approach to literary criticism. (Benzoukh, 2018)

I.3.2. 'Quote and claim 'strategy

Stylisticians believe that the 'Claim and Quote' strategy is inadequate in arguing for a particular view of a text, because, like the slip 'twixt cup and lip, there are often logical gaps between the claim and the quotation intended to support it. In other words, Stylisticians think that intuition is not enough and that we should analyze the text in detail and take careful account of what we know about how people read when arguing for particular views of texts. But the Stylistics approach in Western Europe and North America clearly grows out of the earlier critical approaches associated with Practical Criticism and New Criticism. Stylisticians also use the same kind of approach on non-literary texts.

I.3.3. The Development of Stylistics (Roman Jacobson)

Roman Osipovich Jacobson was a Russian-American linguist and literary theorist. A pioneer of structural linguistics, Jacobson was one of the most celebrated and Influential linguists of the twentieth century. With Nikolai Trubetzkoy, he developed revolutionary new techniques for the analysis of linguistic sound system, in effect founding the modern discipline of phonology. Jacobson went on to extend similar principles and techniques to the study of other aspects of language such as syntax, morphology and semantics. He made numerous contributions to Slavic linguistics, most notably two studies of Russian case and an analysis of the categories of the Russian verb. Drawing on insights from C.S pierce's semiotics, as well as from communication theory and cybernetics, he proposed methods for the investigation of poetry, music, the visual arts, and cinema.

There is another important strand of influence in the development of Stylistics (the one which Roman Jacobson was involved in) which comes from Eastern Europe. In the early years of the twentieth century, the members of the Formalist Linguistic Circle in Moscow (usually called the Russian Formalists), like I. A. Richards, also rejected undue concentration on the author in literary criticism in favor of an approach which favored the analysis of the language of the text in relation to psychological effects of that linguistic structure. The group contained linguists, literary critics and psychologists, and they began to develop what became a very influential aspect of textual study in later Stylistics, called foregrounding theory.

This view suggested that some parts of texts had more effect on readers than others in terms of interpretation, because the textual parts were linguistically deviant or specially patterned in some way, thus making them psychologically salient (or 'foregrounded') for readers. The Russian Formalists were, in effect, the first Stylisticians. But their work was not understood in the west because of the effects of the Russian Revolution in 1917. After the revolution, formalism fell out of favor and, in any case, academic communication between what became the Soviet Union and Western Europe and North America virtually ceased.

Roman Jacobson became one of the most influential linguists of the twentieth century, and the reason for his considerable influence on Stylistics, in addition to his own academic brilliance, was because he linked various schools of Linguistics together. He left Moscow at the time of the Russian Revolution and moved to Prague, where he became a member of the Prague Structuralist circle, who were also very interested in the linguistic structure of texts and how they affected readers. Then, when Czechoslovakia also became communist, he moved to the USA. Rather like a beneficial virus, he carried the approach which later became called Stylistics with him, and helped those who wanted to develop Practical and New Criticism in more precise analytical directions. (Benzoukh, 2018).

Stylistics is a new study that is a combination between literature (it is defined by oxford as: a written work, especially those considered of superior or lasting artistic

merit); and linguistic (is the scientific study of human language, meaning that is a comprehensive, systematic, objective, and precise study of language).

Stylistics is a branch of linguistics which studies the characteristics of situationally –distinctive uses of language, with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language. (Trembly, 1977).

I.4. Style and Stylistics

Many of the terms in the study of language are (loaded), in that they have a number of different, sometimes overlapping, sometimes contradictory and controversial senses, both at popular and scholarly levels. The word style is particularly good example of the kind of confusion that can arise.

Stylistics is a blanket term which has assumed divers senses from different linguists. However, it can only be said to be the study of the style. The concept of stylistics variation in language is based on the general idea that within the language system, the content can be set in several linguistics. Hence, it is possible for it to work at the all linguistic levels such as phonological, lexical and syntactic ones. Therefore, style can be considered as a choice of linguistic means, as deviation from the norms of language use, as recurrent features of linguistics forms and as comparisons

Stylistics is the study of style…just as style can be viewed in several ways, so there are several different stylistics approaches. This variety in stylistics is due to the main influences of linguistics and literary criticism…

By far the most common kind of material studied is literary; and attention is largely text-centered…the goal of most stylistics is not simply to describe the formal features of the texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant…Stylisticians want to avoid vague

and impressionistic judgments about the way that formal features are manipulated. As a result, stylistics draws on the models and terminology provided by whatever aspects of linguistics are felt to be relevant.

In its most general interpretation, the word 'STYLE 'has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on.

From those definitions, you can see that stylistics is concerned with the idea of 'style', with the analysis of literary text, and with the use of linguistics. 'Style 'is usually understood within this area of study as the selection of certain linguistic forms or features over other possible ones.

I.4.1. Meanings of style

Monism, dualism, pluralism, although apparently in conflict with one another, all have something to contribute to a comprehensive view of style.

We shall not be dogmatic on the use of the term 'style' itself. Like many semi-technical terms, it has suffered from over definition, and the history of literary and linguistic thought is littered with unsuccessful attempts to attach a precise meaning to it. All too often these attempts have resulted in an impoverishment of the subject.

(i) Style is a way in which language is used: i.e., it belongs to parole rather than to langue.

(ii) Therefore style consists in choices made from the repertoire of the language.

(iii) A style is defined in terms of a domain of language use (e.g., what choices are made by a particular author, in a particular genre, or in a particular text).

(iv) Stylistics (or the study of style) has typically been concerned with literary language.

(v) Literary stylistics is typically concerned with explaining the relation between style and literary or aesthetic function.

(vi) Style is relatively transparent or opaque: transparency implies para-perishability; opacity implies that a text cannot be adequately para-phrased, and that interpretation of the text depends greatly on the creative imagination of the reader.

 (vii) Stylistics choice is limited to those aspects of linguistic choice which concern alternative ways of rendering the same subject matter. (Leech & Short 1969: 9)

I.4.2. Element of Style in Text

Stylistically expressive elements in text can be identified at word-level (lexical), in the way sentences are structured (syntactic) and by analyzing the attributes of core-meaning that is conveyed (semantic). Here, we briefly describe each of the style elements and also provide examples to demonstrate the non-trivial entanglement of style and meaning in text. (Strunk)

I.4.2.1. Lexical Elements

Lexical elements of style are expressed at word-level and the stylistics variation can arise due to addition, deletion, or substitution of words. We also observe change in meaning and sentiment with some word-level variations: Great food but horrible staff vs. Great food and awesome staff (Li et al.2018). Brook, Wang, and Hirst (2010, 2013b) enumerate such stylistics dimensions represented in lexicon as: collo-quial vs. literary; concrete vs. abstract; subjective vs. objective; and formal vs. in-formal.

I.4.2.2. Syntactic Elements

Syntactic elements of style are prominent in language. It is noteworthy that some of these syntactic style elements express themselves over multiple sentences, and are not constrained within a single sentence. For example, the use of several

loose sentences in succession leads to triteness due to mechanical symmetry and a singsong effect (Strunk & White,1979). The classification of sentences as simple, compound, complex, and complex-compound and computing their statistics has facilitated identifying and differentiating between various authors' styles (Feng, Banerjee, and Choi2012b).

I.4.2.3. Semantic Elements

Semantic elements of style can be identified by analysing the attributes of underlying meaning that is being conveyed in a piece of a text. For example, consider the two sentences: He was not very often on time vs. He usually came late. While both of the sentences have a similar core-meaning, the former seems rather hesitating and noncommittal, while the letter stands strong and resolute being able to express a negative in positive form.

I.4.3. Problems of Style and Stylistics

Problems of style and stylistics have long attracted students of philology whose interests are not walled in by the strictly formal patterning of language entities. Stylistics has long been a subject of interest to soviet philologists and this interest is constantly growing. Confirmation of this will be found in the multifarious literature on general and on particular stylistics problems. In 1954-55 a lively discussion on problems of style was published in one of the linguistic journal Vapsory (Koznanija).

Studies in stylistics in the Soviet Union are maintained along the following lines:

1 General problem of style and stylistics are discussed. It is suggested that the term style should be specified, as functional, individual, and practical.

2 The nature and functions of stylistics devices; their classification according to their linguistic nature.

3 Functional styles, their characteristic features and properties.

I.4.4. The Nature and Goals of Stylistics

Stylistics makes a bridge between language and literature. It studied language use in both literary and non-literary texts. To do that, it uses insights from various fields such as literature, psychology, sociology and soon.

Stylistics looks at style in different ways:

-First, style regarded as choice since each writer or speaker has a distinctive option at the different levels of language description in a text.

-Second, style regarded as deviation since what does not conform to the standard use of language is said to be stylistically significant, and this can also be at any level of language description.

-Third, style regarded as situation that the context in which a text comes to life and that could be physical, socio-cultural or pragmatic.

-Fourth, style regarded as temporal phenomenon and this deals with the time of relevance style. A good example is Old English versus Modern English.

-Fifth, style regarded as the individual and this tackles certain features that are associated with particular individuals (idiolects).

The main objectives of stylistics are to enable students understand the purpose of the author's choice of certain linguistics manners to convey his message. Therefore, stylistics is concerned with the examination of grammar, lexical, semantics as well as phonological properties and discursive devices. It is more interested in the significance of function that the selected style fulfils. (Benzoukh, 2018)

I.5. Stylistics Analysis Levels

The pedagogic importance of stylistics in terms of the teaching of representational language and how this works within a text is explained by (Short, 1995) as follows:

Stylistics analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and startling interpretations of the texts it examines. Rather, its main aim is to explain how our understanding of a text is achieved, by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it. Each literary genre has its own distinctive stylistics features which make it unique and different. (Benzoukh, 2018)

I.5.1. Graphological Level

Graphology goes beyond orthography. It refers to the writing system, punctuation and paragraphing as well as spacing. Graphology is the analogous study of a language writing system or orthography as seen in the different kinds of handwriting or typography; these are the formal regulations of writing.

Graphological characteristics of style include the foregrounding of quotation marks, ellipsis' dots, contracted forms, the hyphen, the full stop, the semicolon, the colon, the comma, the question mark, the dash, lower case letters, gothic and bold prints, capitalization, italics and spacing. In other words, the Graphological level focuses on the structure and punctuation in the sentence. Some of the main frequently tackled Graphological devices are the following:

Punctuation: Punctuation refers to the marks used in writing to separate words, phrases and sentences. These marks include full stops, commas, colons, semicolons, question marks, exclamation points, hyphens, ellipsis' dots, quotation marks, parentheses, brackets, etc.

Paragraphing: A paragraph is composed of a number of sentences which have one controlling idea, which is the topic sentence. The opening sentence of a paragraph begins on a new line.

I.5.2. Phonological Level

Phonology is the science of speech sounds including especially the history and theory of sound changes in a language or in two or more related languages.

Phonology is the study of the manner in which sound represents variations of meaning in a language. It depicts the way in which speech sounds are structured in English into a system. Phonology mainly tackles the sound patterns, the rhyming schemes and utterances of the sentence. Phonological devices include rhyme elements, alliteration, assonance and consonance. The main phonological devices are rhyme elements, alliteration, assonance, consonance and onomatopoeia.

I.5.3. Morphological Level

In linguistics, morphology is the study of words, how they are formed, and their relationship to other words in the same language.

Morphology is a branch of linguistics that tackles words, their internal structure, and the way they are formed. The morphological level focuses on the creation of the word by adding affixation to the root words. Morphological devices include prefixes, suffixes and coinages.

I.5.4. Grammatical Level

The syntactic and the morphological levels are explained at the grammatical level. The goal is analysing the structure of sentences and the way they function. Words, phrases and clauses should be distinguished and analysed to come across their foregrounding.

I.5.5. Lexico -syntactic Level

The definition of syntactic is relating to the rules of language. An example of something syntactic is a sentence that uses the correct form of a verb; syntactic sentence, Adjective.

The lexico-syntactic level cares about lexis and syntax in literary styles. Lexi-co-syntactic patterns can be obtained through a variety of means including strange word order, omission of words and repetition. The main lexico-syntactic devices include anastrophe which is the inversion of the common word order for emphasis, parenthesis which entails the insertion of verbal units to add further information in a way that interrupts the normal syntactical organization of the sentence, ellipsis which is the purposeful omission of words implied by the content, asyndeton which is the intentional omission of conjunctions between a number of related clauses, anaphora which is the use of words to refer to another word mentioned earlier in the sentence, and epizeuxis which is the repetition of a word or phrase without any break.

I.5.6. Lexico –semantic Level

This level focuses on the way in which individual words tend to pattern in various linguistic contexts and their meanings. It includes devices like metaphor, simile, metonymy, synecdoche and personification.

I.5.7. Cohesion and Coherence

Cohesion is defined as the formal linkage between an element of a discourse or a text and another element in the same discourse or text. The units of a cohesive text are not just a random set of sentences. The connectivity of the elements of a text is mainly a matter of reference and meaning. Leech and Short maintain that cohesion is an important part in making any text coherent. However, it is not always a significant feature of literary style; they claim that cohesion in literary fiction is a background to make noteworthy style markers, and they create the analogy of the framework which makes a building hang together and which is infrequently the most important part of its architecture.

Further, cohesion is embodied in the concept of text. It is so important, but not sufficient to create a text. It is just one part of the textual or, text-forming component of the linguistic system that creates a text; the textual component is the set of

resources in a language whose semantic function is that of expressing relationship to the environment. What characterizes the text is the meaning derived from this textual component. The role of cohesion within a text is to express the continuity that exists between one part of the text and another. This continuity, provided by cohesion, enables the reader to supply the missing pieces which are not present in the text and which are essential to its interpretation.

Coherence in linguistics is what makes a text semantically meaningful…coherence is achieved through syntactical features such as the use of deictic, anaphoric and cataphoric elements or a logical tense structure, as well as presuppositions and implications connected to general world knowledge. The purely linguistic elements that make a text coherent are subsumed under the term cohesion.

Coherence creates a bridge between utterances through an interpretation of illocutionary acts. Both cohesion and coherence are regarded as part of the elements of textually which a text has as a communicative means. Both of them are stylistically important to any text since they demonstrate logical consistency and clarity to make the reader understand the whole meaning. Cohesion characterizes the textually of a text, whereas coherence accounts for the relevance of a text.

I.5.8. Foregrounding

Foregrounding is the linguistic strategy of calling attention to certain language features in order to shift the reader's attention from what it said to how it is said.

Foregrounding makes some features prominent in a literary text. Some language aspects are prominent for certain effects against the background features in any given text. Foregrounding is frequently used for aesthetic exploitation of literary language which has the goal of making what is common unusual to draw attention. The concept of deviation is strongly linked to that of foregrounding in that what is foregrounded is employed to deviate from the known pattern.

Furthermore, if the content of a text deviates from the norms of language use, a style is being stamped. To find out the area of deviation in stylistics, one has to classify the diverse highlighted aspects that are prominent in a given text. Therefore, foregrounding is related to the concept of deviation, and it offers the basis for the reader's identification of style. Foregrounding is prominence which is motivated. A prominent feature is foregrounded only if it relates to the meaning of the target text. Foregrounding can be qualitative, i.e. a deviation from the language norm, or quantitative, a deviation from the anticipated frequency.

The aim of foregrounding, whether linguistic or non-linguistic, is to attach a strange and unique idea to the language structure. Therefore, foregrounding is presented in different ways in any given text. These include odd capitalization, italicization, bold words, contractions and underlining. Using these foregrounding devices makes some visual images that may add to the memorability of the Target text.

I.6. Conclusion

Stylistics is the study and interpretation of texts from a linguistic perspective, it links literary criticism and linguistic. As a discipline; stylistics analysis is mainly concerned with the uniqueness of the language used in any text. There is a unique connection between style and stylistics. Stylistics had classified English language vocabulary into categories; it has several levels which makes stylistics analysis more useful.

CHAPTER-II. *I Have a Dream*, a stylistics analysis

II.1. Introduction

Martin Luther King is a unique writer; he is one of the most known speakers on the civil right especially on black's rights. *I Have Dream* is one of his famous speeches which motivated us. In this chapter, we are going to give an overview about: the speech, the writer and his style of writing then we are going to do a stylistics analysis to the previous mentioned speech by mentioning it's different features; lexical, syntactic, semantic and phonological.

II.2. The Auther's Life

Martin Luther King Jr. was born in Atlanta, Georgia on January 15, 1929, the second of three children to Reverend Martin Luther King Sr. And his wife Alberta. Growing up, King Jr. Attended Ebenezer Baptist Church in Atlanta, where his grandfather and father served as pastors. He graduated from a segregated high school at 15 and entered more house college in 1945.Thought initially uncertain about whether he wanted to enter the ministry; King chose to follow the footsteps of his father and grandfather and was ordained during his senior year of college. He then continued his studies at the Crozer Theological Seminary in Pennsylvania, where he was elected class president of the majority-white student body and graduated with distinction in 1951.While a doctoral student in systematic theology at Boston University, King met Coretta Scott, a music student originally from Alabama. The coupled married in 1953 and had four children over the next decade: Yolanda, Martin Luther III, Dexter, and Bernice.

As a graduate student, King developed and refined the personal beliefs that would guide his leadership of the civil Rights Movement. The doctrine of the Social Gospel, a liberal movement within America Protestantism that applied Christian ethics to social problems, becomes a guiding force in the minister's theology. King's familial church, Ebenezer Baptist, emphasized social activism, public service, and charity, and his doctoral studies reinforced these teaching. In a1952 letter to Coret-

ta, King reaffirmed his beliefs in the Social Gospel, writing that he would "hope, work, and pray that in the future we live to see a warless world, a better distribution of wealth, and a brotherhood that transcends race or colour. This is the gospel that I will preach to the world."

In1954, King moved to Montgomery, Alabama to become the minister of Dexter Avenues Baptist Church, and his commitment to nonviolence faced its first test the following year during the Montgomery Bus Boycott. Through the south to campaign for their own freedom. after1965, he expended his work to include actions in the north, opposition to the war in Vietnam, and planning for a campaign to aid poor people. Martin Luther king was assassinated on April4, 1968by James Earl Ray. (Kass.)

Martin Luther King had a lot of books such as: *Why we can't wait, where do we go from here, I Have a Dream, Stride to Word Freedom, The Radical King, The Labour has Dignity*, and many other inspired works. From the previous books we reach that most of them tackle the theme of slavery and freedom (Martin Luther King life Jr)

II.3. Introducing the Literary Work

I Have a Dream; is a political speech that addresses the officials and the higher position to make clear rules which should guaranties the freedom and equal rights to the black people. It is one of the most memorable speeches of all time. It is worthy of lengthy study as we can all learn speechwriting skills from king's historic master-piece. Then, by the end of the twentieth century, in December 1999 to be precise, an American speech community called the American Rhetoric tried to select 100best American speeches of the twentieth century. this board assigned 137 leading scholars to rank thousands of popular American speeches delivered during the twentieth century .The ranking is made under the criteria of social and political impacts and rhetorical artistry .As the result of this ranking ,American speech bank has set up the list of one hundred most significant speeches, which is then called top100 American speeches of the twentieth century .Out of these 100speeches, the number one best speech is *I Have a Dream* delivered by Martin Luther King,Jr.On28th of August

1963,at the Lincoln Memorial ,Washington D.C. King spoke *I Have Dream* to an immediate crowd of 250,000 followers who had rallied from around the nation in the march on Washington ;his audience consisted of Americans of all faiths, races and creeds joined him and other civil rights leaders , also it consisted of millions across the nation and the world via radio and television . King's speech had widely considered as a turning point in the civil right movement, shifting the demand and demonstration for racial equality that had mostly occurred in the south to a national stage.

II.3.1. Some Critics on the Work

Despite of king's popularity he has been widely criticized by the general public and the common ones-after the *I Have Dream* speech-here are some examples:

Some of the major political leaders of the day spoke in opposition to Martin Luther King Jr's dream and the demands of civil right activists.

Many prominent democrats made the argument that African-Americans should be happy with what they had, rather than asking for more." the negroes in this country own more refrigerators, and more automobiles, then they do in any other country "South Carolina Sen. Storm Thurmond told NBC news in the hours after the event "they are better fed, they are better clothed, they have better houses here than in any other country in the world"," No one is deprived of freedom that I know about" he added.

Sen, Russell Long of Louisiana claimed that the push for equality violated the rights of business owners.

"Now what I as a southerner plan to fight for is the right of a man to choose the neighbours among whom he will live, the right to decide who he's going to trade with, who he's going to associate with," Long said.

II.4. The Style of Writing

Each writer has his own specific writing style, here in this work we give the features of writing that belongs to Martin Luther King; especially in *I Have Dream*.

II.4.1. Dialogue Form

One of the main features of the Black Baptist is the dialogue form; Rosenberg (Rosenberg, 1970) says that the preacher and his congregation make it obvious when the end of a line has been reached. It can be said that the audience was able to interpret the sermon because of common background knowledge shared with the speaker. I believe that in this case the sender and the addressee do not consider with speaker and hearer, both of them, or in this case speaker and audience, form the category sender, and are different from the addressee

II.4.2. Formalism

Rosenberg distinguishes among refrain formals that do not further the narrative, used as by words to give the speaker time to think about he /she going to say next and another type of formula that furthers the narrative and serves also the stimulate to the congregation, formulas accomplish both functions (Rosenberg, 1970):

 a-To stimulate the audience through the rhythm.

b-To further the expression of the idea.

 Eg:

- One hundred years later. (14)

-Now is the time /this is not time (46), (48)

-We can never /not be satisfied (95)

II.4.3. The Use of Common Knowledge

This stresses the importance of the values of the community. In our case, the sources of common Knowledge are:

a -The constitution of the United States.

Eg (123) we hold these truths to be self-evident that all men are created equal.

b -The Holy Bible.

Eg :(142) every valley shall be exalted.

   (144) and the crooked places will be made straight.

   (146) and all flesh shall see it together.

c -The national Anthem.

Eg: (161); my country 'tis of thee.

   (163) Land where my father's died, land of the pilgrim's pride.

   (165) let freedom ring.

d -A Negro spiritual.

Eg: (191); Free at last.

 (192) free at last.

 (193) Thank God almighty, we are free at last.

e -Shakespeare (The life and Death of King Richard 3) ACT I, SCENE I. I,

: (58) This sweltering summer of the Negro's legitimate discontent is an inversion, by M.L.K., of the first two verses of the play; Now is the winter of our discontent Made glorious summer by this sun of York ...

   The facts that source constitute common knowledge not only to the audience that is present the hearer of the sermon, but also to a wider community of the nation.

II.4.4. Figures of Speech

   These are not characteristic of Black Baptist sermon in particular, but they are features generally found in other forms of language, especially in poetry (*I Have a Dream)* can be considering oral poetry.

II.4.5. Anti-thesis (Repetition by negation)

The repetition by negation according to (Quinn, 1982) is often used in the text, an idea followed by its opposite.

Eg :(10) It came as a joyous daybreak.

(18) In the midst of a vast ocean of material prosperity.

(30) Yes black men as well as white men.

II.4.6. The Extended Metaphor

Metaphor is a figure of speech in which a word or a phrases applied to an object or action to which it is not literary applicable.

Metaphor do not stand in text, one metaphor gives to others taken from the same context, is also recontextulized from the figurative context into the context of reality. (Moro A.)

Eg:

-Symbolic shadow.

-Island of poverty.

-Promissory note.

-Thrust of freedom.

-We cannot walk alone.

-Storms of persecution.

-Heat of injustice.

II.4.7. Periphrasis

The repetition of a word or its synonyms is used to achieve growing emphasis. Periphrasis is defined as the substitution of" more words for less"; (Quinn, 1982). Here are some examples:

Mountain:

 (164) every mountainside.

 (169) hilltops of New Hampshire.

Slave:

(8) Negro slaves

(13) The Negro still is not free

Village:

(182) every village and every hamlet

(183) every state and every city

Brotherhood:

 (127) will be able to sit down together at the table of brotherhood

(140) One day right here in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers

II.4.8. Anaphora

According to (Quinn, 1982) is the repetition of the beginnings, it put the repeated units at the beginning of the lines. It is used very often, with some slight variation in the wording. The repeated units will be pointed out as follows, with the numbers indicating the corresponding lines:

One hundred years later (12), (14), (16), (19)

We refuse to believe (39), (40)

Now is the time (48, (50), (52), and (54)

We can never be satisfied (94), (95), (98), and (99)

Some of you have come (101), (103), and (104)

Go back ... (11, (112

I Have a Dream (117), (118), (119), (124), (128), (134), (137), (141), and (142)

With this faith (149), (151), (154)

We will be able (150, (152, (155, and (160

Let freedom ring (165), (168), (170), (172), (173), (174), (176), (177), (178), (18)

(Moro A. A., 1988)

II.5. Stylistics Analysis of *I Have Dream*

We can divide the stylistics analysis into 3 different features which are; lexical, syntactic, semantic, and phonological features.

II.5.1. Lexical Features

The lexical features are; unigrams, bigrams, and the surface form of the target word we can categorize these features into:

II.5.1.1. Pronouns

In the Intention of make audiences have an empathy interaction with him; king brings himself closer to his audiences, through using several pronounces such as "I, we, our, you" are largely exploited in Kin's speech. For example, the word "I" has been used 14times" our"15times," you"7times and "we"31times.

II.5.1.2. Literary Word and Common Word

In writing, literary words are chiefly used especially in books written in a more elevated style, in official documents, or in formal speeches also abound in this speech, such as "hallow, segregation, decree, exile, unalienable, engulf, insofar, proclamation, languishing, emancipation, obligation, captivity, vault,", etc. These words are exploited to create a solemn atmosphere, that shows that the blacks 'urges and their strife for equal rights; it must be taken seriously and the non-violent movement will be ended until they granted equal rights.

The English vocabulary consists of diverse type of words, which may be classified by different criteria. Words can be divided -depending on the level of usage -into: common words, literary words, colloquial words, slang words and technical words (Zhang, 2004) in king's speech we can find many common or popular words, which are connected with the ordinary things or activities necessary to everyday life. Examples of this are:" justice, capital, beacon, soul, freedom, hope, equality, fatal, daybreak, brotherhood, promise, victim, liberty, symphony" ...etc. The audience are quite familiar with the previous mention words; it helps them to understand the delivered speech of Martin Luther King and making them create a friendliness and closeness atmosphere, whatever the class and the background was.

II.5.1.3. Word in Complete Form and Shortened Form

In order to emphasize the urgency of fighting for civil rights for the blacks and meanwhile showing his seriousness; king exploited in his speech many words of complete form instead of shortened form can be found to reinforce the effect of speech. Examples of this are" I am, it is, we have, it would There is we must not, we cannot, I have, Let us ", etc. Pronunciation is decisive in a speech and such words of full form are pronounced much more clearly with greater emphatic effect than those of shortened form, which always appears in daily life.

II.5.2. Syntactic Features

The syntactic features are formal properties of syntactic objects which determine how they behave with respect to syntactic constraints and operation. Syntactic fea-

tures are part of speech tags and various components from a parse tree. We can categorize this feature into:

II.5.2.1. Parallelism and Repetition

One special feature of king's sentence structure is the abound use of repetition and parallelism, these two devices widely employed to create more emphatic and emotional effect.

The use of parallelism could produce a strong sense of power of the rhythm and thus easily attracts audience's attention. It consists of sentences, paragraphs, phrases of similar or the same structure, making comparisons or contrasts between them so as to point out their differences and similarities. In the speech, parallelism is widely exploited such as" pray, to work, struggle, and go to jail together and to stand up for freedom together. Besides, parallelism of sentences abounds, such as" we can never be satisfied as long ..."and "with this faith we will be able to ..." etc.

In particular, the number of times of using repetition is so large that few of other famous speeches could much it. More than 200 words that are involved in repetition account for more than one tenth of the total vocabulary. The repetition helps to push the speech to climax, creating a strong rhythm and makes this speech and their movement prominent. Taking some examples: the sentences" let freedom ring" and" *I have dream*" have appeared respectively 12 and 9 times, "we can never be satisfied"7 times, "go back to"6times, making the speech more emphatic and thus strengthen king's dream that the blacks would one day enjoy equal rights with the whites and they both could live in peace and harmony.

II.5.2.2. Structure of Periodic Sentence

In periodic sentences, audience' comprehension of a sentence is delayed till they come to the end of the sentence. For example: "when the architects of our republic wrote the magnificent words of the constitution and the declaration of independence, they were signing a promissory note to which every American was to fall heir". This periodic sentence brings us an element of suspense. The more anticipatory constituents there are, the greater the suspense and the greater the burden on the audi-

ence's mind and memory. In this way, audience can easily remember what the speaker wants to emphasize. Besides, if used judiciously and in the right context, the periodic sentence can be rhetorically effective. There is no doubt that king has done a good job in making use of this sentence structure, which easily arrests listeners' attention. It emphasizes the current status of the blacks and demonstrates king's strong desire to change this condition for the blacks.

II.5.3. Semantic Features

Semantic features are theoretical units of meaning-holding components which are used for representing word meaning. These features play a vital role in determining the kind of lexical relation which exists between words in a language. We can categorize this feature into:

II.5.3.1. Simile

Simile is an expression that describes something by comparing it with something else using the word "as" or "like". (English, 1995) In this speech, the simile use is easily found; here are some example

Eg 1: King compares Emancipation Proclamation to the beacon light in the black's heart, for it will bring them hope.

Eg 2: "We will not be satisfied until justice rolls down like waters and righteousness like a mighty stream". By using vivid simile, king succeeds in leaving us deep impression.

II.5.3.2. Metaphor

In King's speech, one of the notable features is that metaphor abound. We can categorize the metaphor that it had been used to different kinds; there are some examples:

Light:

- Symbolic shadow. (5)

-Light of hope. (8)

-Night of captivity. (11)

Ocean:

-Island of poverty. (17)

-Vast ocean of material prosperity. (18)

Season:

-Sweltering summer discontent. (58)

-Autumn of freedom and quality. (60)

Human needs:

-Thirst of freedom. (74)

-Drinking water from the cup of bitterness and heart. (75)

Weather:

-Storm of persecution. (105)

-Wind of police brutality. (94)

The all above mentioned metaphors leave a powerful impression and call striking images to the audience's minds. Though metaphors are a higher form; King doesn't use many similes but metaphors, it requires greater ability on the part of the audience to perceive the hidden association, the insight into persons, things or ideas that is implied. (Feng, 1996) King's metaphors, which serve to animate and humanize what is inanimate, do give us more space for our imagination and make his speech more magnificent and impressive and thus greatly inspire the listener.

II.5.3.3. Pun

Pun is to play on words, or rather to play with the form and meaning of words, for a witty or humorous effect. For example:

"In a sense we have come to our nation's capital to cash a check. ". Here "capital" literally means" town or city that is the center of government of country, state or province". However, it means more than this. "Capital" can also mean "wealth or property that may be used to produce more wealth". (Longman dictionary of contemporary English, 1995). It is also referring to those who own much capital, mostly those who are against equal civil rights for black people.

In addition, literally "check" means "cheque" but it can also mean 'examination to make sure that something is correct, safe, satisfactory or in good condition', which shows that the blacks are now being treated and checked badly. King say that the architects are signing a promissory note when they write words of the constitution and the declaration of Independence and he compares the black's going to the "capital" for equal civil rights to cashing a check. However, it is a bad check and the black long for the "capital" to keep their promises.

The deep meaning of punning and its powerful effect employed here are sure to be felt and this effect is even stronger when metaphor is used together.

II.5.3.4. Euphemism

Euphemism is substitution of an agreeable or inoffensive expression for one that may offend or suggest something annoying. In our life, there are things that shouldn't be stated truthfully. There are times when it is necessary even wise not to "call a spade a spade "but to use some better-sounding name. (Feng, 1996) For example:

"It comes as joyous daybreak to end the long night of captivity". "Here "captivity" is a kind of euphemism to some extent; it reflects Martin Luther King as well as the black's desire to change the current situation.

"Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. "Here "a rude awakening" is also kind of euphemism by making this statements, King warns those who discriminate the black that if they continue doing what has been doing

from now on, they will surely have bad and unpleasant experience, for the black will no longer stay calm but resort to violence.

As we all know, many black people's ancestors were slaved and lived a hard life. King in his speech has never mention the word" slavery"; this last as a system will make the majority of the audience remember their threating sad past. By using such euphemism, a pleasant way to comfort the blacks and soften the shock of the reality, succeeded in earning the respect of the audiences and arousing their feeling, for euphemism, as a figure of speech, is more than saying something unpleasant in a pleasant way. (Li, 2003).

II.5.3.5. Paradox and Irony

Paradox is a statement that seems impossible because it contains two opposing ideas that are both true.

Eg: "One hundred years later, the negro is still languished in the corners of American society and fined himself an exile in his own land." When audiences first heard of it, they might think "exile in his own land" seems self-contradictory to the established fact. However, after further thinking it proved to be true. The blacks had no civil rights at all they were always driven out their homeland by the whites.

Using paradox, here is more effective in presenting a sadly ironic picture of living condition of the Negro to earn audience empathy.

II.5.3.6. Antithesis

Antithesis is an idea followed by its opposite to make the speech more rhythmic. There are a large number of symmetrical sentences in this speech; here are some examples:

Eg1: "One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity". Here" a lonely island" contrasts with "a vast ocean" while "poverty" function as the opposite of "material prosperity".

Eg2: "Now is time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice...Now is the time to lift our nation from the quick sands

of racial injustice to the solid rock of brotherhood" Here "the dark and desolate valley" contrasts sharply with the "sunlit path" while "segregation" serves just as the opposite of racial justice.

King makes his speech more persuasive through using such antithesis, which evokes a vivid image of the blacks 'harsh conditions during that time.

II.5.4. Phonological Features

Phonological features provide descriptive information as to how sounds are distributed, how they interact, and how they can be combined or distinguished in any given language. Phonological features also show patterns across languages. We can categorize phonological features into:

II.5.4.1. Rhythm of Sentences

The rhythm of a poem is a critical element. There is no exception to a speech. In King's speech, we can easily feel his inspiring voice while reading the melodious and rhythmic speech. The bellow examples will clear the idea:

Eg 1: "So we have 'come to 'cash this 'check—a 'check that will 'give us the 'riches of 'freedom and the 'security of 'justice".

Eg 2:" In a 'sense we have 'come to our nation's 'Capital to 'cash a 'check".

We can conclude –from above- that the distance between each two stressed words is almost the same; it gives a strong sense of rhythm; which could arouse the reader's attention quickly. The emphasis of the impressiveness of the sound is created in the speech.

II.5.4.2. Alliteration

Alliteration is extremely popular with both poets and writers. In this device the same consonant sound is repeated at interval in the initial position of words. (Feng, 1996) King explores such device in his speech to impress the Wright situation of the memory of the black. Here are some examples:

Eg: - "The unalienable rights of life and liberty". (31)

- "The dark and desolate valley". (51)

- "In a sense we've come to our nation's capital and cash a check". (24)

- "Dignity and discipline". (76)

- ".... Seek and satisfy". (74)

- ".... The highways and the hotels of the cities". (97)

King makes use of this aspect of alliteration quite frequently making readers and listeners easy to remember, which can quickly capture their attention.

II.6. Conclusion

Martin Luther King is a black Baptist which was famous for his well-known speech *I Have Dream*. This last was considered as a turning point in the civil right movement, it had been criticized widely. This literary work is full of literary items. Through stylistics analysis of the speech, we notice that King always use intentionally –within special style of writing-inspiration words that make his audience more incorporated with him.

General Conclusion

This work is divided into two chapters, the first started by giving an overview about stylistics, which is a new study that had been developed through time, an addition to that, we have mentioned the relation between language and stylistics, then a stylistics description of a text; after that Lazar's procedure which is an important element in stylistics analysis. Secondly a history of stylistics contained; the emergence of stylistics, quote and claim strategy, and the development of stylistics with Roman Jacobson. Thirdly, style and stylistics by mentioning; the meaning of style, and its different elements, the problems of style and stylistics, and the nature goals of stylistics.

The second chapter is an overview about the author's life in which we have discussed the literary work, and some critics about it. Secondly, we tackled Martin Luther King's style of writing and its characteristics such as formalism and anaphora. Thirdly, we applied stylistics analysis on the speech *I Have a Dream* and we divide this analysis into four features; lexical features, syntactic features, semantic features, phonological features.

At the beginning of the study, we had asked an important question, and in order to give an exact answer to that question we conduct a stylistics analysis. So after that analysis we note two important things which are; first, stylistics is a unique study. Second, our author Martin Luther King is affected by his background by using ideological words in his speech *I Have a Dream*.

Recommendations

The research that has been undertaken for this dissertation has highlighted a number of suggestions such as:

-This study is open to further research or analysis using other approaches.

-This work is important for Master literature student though it has a plinth relationship with stylistics course.

- Making comparison between two authors (or more) on the aim of investigating the effects of the background on the author's style (they can be the same religion, gender…)

-Stylistics is a ramified topic you can apply it on any kind of literature work; Novel, poem, or prose.
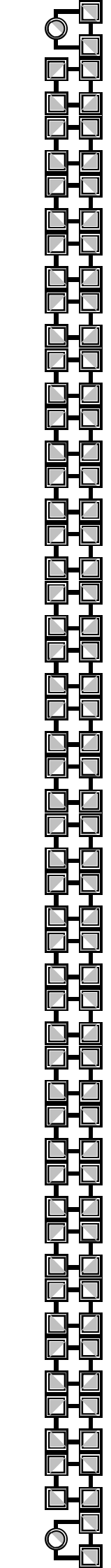
-Student of translation could work on the same speech through translating the speech into other target languages.

-Another orientation could be studied is the impact of religion on the author's style of writing.

References

Alabi. (2007). *Lexico-Syntactic, Phonological and Graphological patterns, Choices and Discourse.*

Alvarez Muro, A. (n.d.). *Martin Luther King's" I Have a Dream "The Speech Event as a Metaphor.* Black studies.

Ayeomoni, N. (2003). *The Role of Stylistics in Literary Studies.* Ojeleye.

Ayodabo. (1997). "*A Pragma-Stylistics Study of Aabiola's Historic* speech in June 24, 1993 ". Lawal: Paragon books.

Berg w & Berg K M. (2002). *A Stylistics Approach to Foreign Language Acquisition and literary Analysis.*

Benzoukh, H. (2018). *Lectures in Stylistics for Master Students of Literature and Civilization.*

Carter, R. (n.d.). *Methodologies for Stylistics Analysis.* London.

Chapman, R. (1973). *Linguistics and Literature.* London.

Clark, U. (2003). *Stylistics and Teaching Literature in a Foreign Language.*

Crawshaw, R. (1996). *The Boundaries of Style and Stylistics.*

Crystal & Davy, D. (1969). *Investigating English Style.* London.

Crystal, d. (2021). *Style: The Varieties of English.* Dans d. Crystal.

Crystal, D. (n.d.). *Style, the Varieties of English.*

Davy, D. C. (1969). *Investigation English Style* (Vol. vii).

Fabb, N. (n.d.). *The Teaching of Stylistics.*

Fish. (1970). *Affective Stylistics in New Literary History.*

Fish. (1970). *Literature in The Reader. Affective Stylistics.*

Fowler, R. (2004). *Stylistics.* London.

Guadalupe, B. R. (n.d.). *Style in Use.*

Hall, G. (2007). *Stylistics in Second Language Context*. Watson.

Halliday, M. (1973). *Explorations in the Functions of Language*. London.

Haynes, J. (1989). *Introducing Stylistics*. London & New York.

Jacobson, R. (1960). *Closing Statement; Linguistic and Poetics in Sebeok*.

Katie, W. (1989). *A Dictionary of Stylistics.*

Kennedy, X. (1994). *An Introduction to Poetry*. New York.

Koznanija, Y. (n.d.). *Problems of Linguistics*. Voprosy.

Leech, s. a. (2007). *Style in Fiction*.

Leon.R. Kass, A. (n.d.) *Birthday of Martin Luther king M. Jr*; the American calen-
dar.

Menamin, G. R. (n.d.). *Forensic Linguistic*.

Mikissova, G. (2003). *Linguistic Stylistics*. New York.

MLKing. (1985). MLKing: Retrieved on febraury 2022, from: www.harvard.edu

Reluker, P. (1992). MLKing: Retrieved from: www.books.google.com

Rogue, N. U. (1973). *Linguistic Stylistics*.

Short, L. a. (1992). *Style in Fiction*.

Sonia, G. w. (n.d.). *Literature and Stylistics for Language Learners Theory and Prac-
tice*.

Toolan, M. (n.d.). *Language in Literature: An Introduction to Stylistics*.

Trombley, A. b. (Ed.). (1977). Fontana dictionary of modern thought (ed. 2nd edi-
tion 1988).

Waring, J. t. (n.d.). *Patterns in Language*.

Washington, D. (1963, August). Retrieved from www.pett kindia.com

Zheng, S. (n.d.). *A Stylistics Analysis of* I *Have Dream.*

Appendix

The speech of Martin Luther King *I Have a Dream*

(1) I am happy to join with you today.

(2) In what will go down in history.

(3) As the greatest demonstration, for freedom, in the history of our Nation. (Yes)

(4) Five score years ago.

(5) A great American in whose symbolic shadow we stand today.

(6) Signed the Emancipation Proclamation.

(7) This momentous decree came.

(8) As a great beacon light of hope to millions of Negro Slaves. (Yes)

(9) Who had been seared in the flames of withering injustice?

(10) It came as a joyous daybreak.

(11) To end the long night of their captivity

 (12) But one hundred years later. (My Lord)

(13) The Negro still is not free. (My Lord, Yeah)

(14) One hundred years later.

 (15) The life of the Negro is still sadly crippled by the manacles of segregation, and the chains of discrimination.

(16) One hundred years later. (My Lord)

(17) The Negro lives on a lonely island of poverty. (Yes)

(18) In the midst of a vast ocean of material prosperity.

(19) One hundred years later. (My Lord)

(20) The Negro is still languished in the corners of American Society.

(21) And finds himself an exile in his own land. (Yes, Yes)

(22) And so we've come here today.

(23) To dramatize a shameful condition.

(24) In a sense we've come to our Nation's capital to cash a check.

(25) When the architects of our Republic.

(26) Wrote the magnificent words of the Constitution and the

Declaration of Independence. (Yeah)

(27) They were signing a promissory note.

(28) To which every American was to fall heir.

(29) This note was a promise that all men.

(30) yes, black men as well as white men. (My Lord)

(31) Would be guaranteed the unalienable rights of life, liberty.

(32) and the pursuit of happiness.

(33) It is obvious today.

(34) That America has defaulted on this promissory note.

(35) insofar as her citizens of color are concerned. (My Lord)

(36) Instead of honoring this sacred obligation.

(37) America has given the Negro people a bad check.

(38) A check which has come back marked insufficient funds. (Yeah, My Lord)

(39) But we refuse to believe that the Bank of Justice is bankrupt. (My Lord, Ha, Ha)

(40) We refuse to believe that there are insufficient funds in the great vaults of opportunity of this Nation. (Oh yeah)

(41) And so we've come to cash this check. (Yeah)

(42) A check that will give us upon demand the riches of freedom (The riches of freedom, yes)

(43) and the security of justice. (Yes)

(44) We have also come to this hallowed spot (My Lord)

(45) To remind America of the fierce urgency of now.

(46) This is no time (My Lord)

(47) To engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. (My Lord, Yes, you got it)

(48) Now is the time (Yes it is)

(49) To make real the promises of Democracy. (My Lord)

(50) Now is the time.

(51) To rise from the dark and desolate valley of segregation to

The sunlit path of racial justice.

(52) Now is the time. (My Lord)

(53) To life our Nation from the quicksand's of racial injustice to the solid rock of brotherhood.

(54) Now is the time. (Yes)

(55) To make justice a reality for all of God's children,

(56) It would be fatal for the Nation.

(57) To overlook the urgency of the moment.

(58) This sweltering summer of the Negro's legitimate discontent (Yes)

(59) Will not pass.

(60) Until there is an invigorating autumn of freedom and equality. (My Lord)

(61) Nineteen sixty-three is not an end, but a beginning. (Yes)

(62) and those who hope that the Negro needed to blow off Steam.

(63) And will now be content.

(64) Will have a rude awakening if the Nation returns to business as usual. (My Lord)

(65) There will be neither rest nor tranquility in America.

(66) Until the Negro is granted his citizenship rights.

(67) The whirlwinds of revolt will continue to shake the foundations of our Nation.

(68) Until the bright day.

(69) Of Justice emerges. (Yes)

(70) But there is something that I must say to my people.

(71) Who stand on the warm threshold which leads into the Palace of Justice?

(72) In the process of gaining our rightful place.

(73) We must not be guilty of wrongful deeds.

(74) Let us not seek to satisfy our thirst for freedom.

(75) By drinking from the cup of bitterness and hatred (My Lord)

(76) We must forever conduct our struggle on the high plain of dignity and discipline.

(77) We must not allow our creative protest.

(78) To degenerate into physical violence.

(79) Again and again. (Yes)

(80) We must rise to the majestic heights.

(81) Of meeting physical force with soul force. (My Lord)

(82) And the marvelous new militancy.

(83) Which has engulfed the Negro community?

(84) Must not lead us to a distrust of all white people.

(85) For many of our white brothers, as evidenced by their presence here today.

(86) Have come to realize that their destiny is tied up with our destiny.

(87) And they have come to realize that their freedom is inextricably bound to our freedom.

(88) We cannot walk alone.

(89) And as we walk.

(90) We must make the pledge that we shall always march ahead.

(91) We cannot turn back.

(92) There are those who are asking the devotees of civil rights:

(93) When will you be satisfied? (Never)

(94) We can never be satisfied as long as the Negro is still the victim of the unspeakable horrors of police brutality. (Yes)

(95) We can never be satisfied.

(96) As long as our bodies, heavy with the fatigue of travel.

(97) Cannot gain lodging in the motels of the highways and the hotels of the cities. (No)

(98) We cannot be satisfied as long as the Negro in Mississippi cannot vote and the Negro in New York believes he has nothing for which to vote. (Yes, Yes, Yes)

(99) No! No, we are not satisfied and we will not be satisfied until "Justice rolls down like waters and righteousness like a mighty stream."

(100) I am not unmindful.

(101) that some of you have come here.

(102) out of great trials and tribulations. (My Lord)

(103) some of you have come fresh from narrow jail cells. (My Lord)

(104) some of you have come from areas where your quest for freedom

(105) left you battered by the storms of persecution. (Yes)

(106) and staggered by the winds of police brutality.

(107) you have been the veterans of creative suffering.

(108) Continue to work with the faith.

(109) that unearned suffering.

(110) is redemptive.

(111) Go back to Mississippi (Well)

(112) Go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities (Yes)

(113) knowing that somehow this situation can and will be changed. (Yes)

(114) Let us not wallow in the Valley of Despair.

(115) I say to you today my friends.

(116) so even though we face the difficulties of today and tomorrow (My Lord)

(117) I still have a dream. (Yes)

(118) It is a dream deeply rooted in the American Dream. (Yes)

(119) I have a dream

(120) that one day (Yes)

(121) this Nation will rise up

(122) and live out the true meaning of its creed:

(123) "We hold these truths to be self-evident that all men are

Created equal." (Yes)

(124) I have a dream.

(125) that one day on the red hill of Georgia

(126) the sons of former slaves and the sons of former slave owners

(127) will be able to sit down together at the table of brotherhood.

(128) I have a dream

(129) that one day

(130) even the state of Mississippi, a state sweltering with the heat of injustice (Yes, Well)

(131) sweltering with the heat of oppression

 (132) will be transformed into an oasis of

(133) Freedom and Justice.

(134) I have a dream (Well, Very well)

(135) that my four little children (Yes, Sir)

(136) will one day live in a Nation where they will not be judged by the color of their skin, but by the content of their character. (My Lord)

(137) I have a dream today.

(138) I have a dream that one day down in Alabama with its vicious racists (Yeah, Yeah)

(139) with its governor, having his lips dripping with the words of interposition and nullification (Yes, Yeah)

(140) one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

(141) I have a dream today.

(142) I have a dream that one day "every valley shall be exalted (Yes)

(143) and every hill and mountain shall be made low; the rough places will be made plain (Yeah)

(144) and the crooked places will be made straight (Yeah)

(145) and the glory of the Lord shall be revealed (Yeah)

(146) and all flesh shall see it together." (Yes)

(147) This is our hope. (Yeah)

(148) This is the faith that I go back to the South with. (Yeah)

(149) With this faith (My Lord)

(150) we will be able to transform the jangling discords of our Nation (Yeah)

(153) into a beautiful symphony of brotherhood. (Brotherhood)

(154) With this faith (My Lord)

(155) we will be able to work together, to pray together, to struggle together to go to jail together, to stand up for freedom together (Yeah, Yeah)

(156) knowing that we will

(157) be free one day.

(158) And this will be the day (Yeah)

(159) this will be the day when all of God's children (Yeah, Yeah)

(160) will be able to sing with new meaning:

(161) "My country 'tis of thee (Yes)

(162) sweet land of liberty of thee I sing. (Yes, Oh yes)

(163) Land where my father's died, land of the pilgrim's pride (Yes)

(164) from every mountainside

(165) let freedom ring."

(166) And if America is to be a great nation (Yes)

(167) this must become true. (Yes, Oh yes)

(168) So let freedom ring (Yes)

(169) from the prodigious hilltops of New Hampshire. (Yeah)

(170) Let freedom ring

(171) from the mighty mountains of New York.

(172) Let freedom ring from the heightening Alleghenies of Pennsylvania. (Yes, that's right)

(173) Let freedom ring from the snowcapped Rockies of Colorado. (Yeah)

(174) Let freedom ring from the curvaceous slopes of California. (Yes)

(175) But not only that.

(176) Let freedom ring from Stone Mountain of Georgia. (Yes)

(177) Let freedom ring from Lookout Mountain of Tennessee. (Yeah)

(178) Let freedom ring from every hill and molehill of Mississippi. (Yeah)

(179) From every mountainside

(180) let freedom ring, and when this happens

(181) when we allow freedom ring

(182) when we let it ring from every village and every hamlet

(183) from every state and every city (Yes)

(184) we will be able to speed up that day

(185) when all of God's children: (Yes, Yeah)

(186) black men and white men,

(187) Jews and gentiles,

(188) Protestants and Catholics, (Yes)

(189) will be able to join hands

(190) and sing in the words of the old Negro Spiritual:

(191) "Free at last (Yeah)

(192) free at last

(193) Thank God Almighty we are free at last."

Abstract

The present research aims to investigate the effect of the background of the author on his style of writing. It is an attempt to analyses the famous speech *I Have Dream* which was performed by the black Baptist MLKing, which is calls for black's freedom and equality. This research aims to shed light on the motives behind-such As-Stylistics analysis for its uniqueness; another motives is about Racism. This work is divided into2 chapters: The 1st chapter presents an overview of stylistics; its relation with language and style. The 2nd chapter deals with illustrations and analysis. This research offers an insight to the English writing techniques and making speeches.

Key words: stylistics, stylistic analysis, style, effect, writer.

Résumé

La présente recherche vise à étudier l'effet de l'arrière-plan de l'auteur sur son style d'écriture. Il s'agit d'une tentative d'analyse du célèbre discours *I Have Dream* qui a été interprété par le baptiste MLKing, qui appelle à la liberté et à l'égalité des Noirs. Cette recherche vise à faire la lumière sur les motifs derrière une telle analyse stylistique pour son uniqness ; un autre motif concerne le racisme. Ce travail est divisé en 2 chapitres : Le 1er chapitre présente un aperçu de la stylistique ; sa relation avec la langue et le style. Le 2em chapitre traite les illustrations et l'analyse. Cette recherche offre un aperçu des techniques d'écriture et de prise de parole en anglais.

Mots clés : stylistique, analyse stylistique, style, effet, l'écrivain.

ملخص

يهدف البحث الحالي إلى معرفة تأثير خلفية المؤلف على أسلوبه في الكتابة. إنها محاولة لتحليل الخطاب الشهير "لدي حلم " والذي أداه المعمداني مارتن لوثر كينغ، والذي يدعو إلى الحرية والمساواة للسود. يهدف هذا البحث إلى تسليط الضوء على الدوافع الكامنة وراء مثل هذا التحليل الأسلوبي لتميزه. دوافع أخرى حول العنصرية. ينقسم هذا العمل إلى فصلين يقدم الفصل الأول لمحة عامة عن التحليل الأسلوبي؛ علاقته باللغة والأسلوب. يتناول الفصل الثاني الرسوم التوضيحية والتحليل. يقدم هذا البحث نظرة ثاقبة لتقنيات الكتابة في اللغة الإنجليزية وإلقاء الخطب.

الكلمات المفتاحية: الأسلوبية، التحليل الأسلوبي، الأسلوب، التأثير، الكاتب.