

PalArch's Journal of Archaeology of Egypt / Egyptology

LEECH AND SHORT'S MODEL: A STYLISTIC ANALYSIS OF SHAFAK'S THE ISLAND OF MISSING TREES

*Liaqat Ali Mohsin¹, Muhammad Imran Afzal², Shagufta Ramzan³, Samina Arif⁴,
Munnzza Noreen⁵*

¹Assistant Professor of English, Govt. Graduate College Shakargarh, Narowal, Pakistan

²Senior Subject Specialist English, Govt. Higher Secondary School, Kacha Khuh,
Mian Chanoon, Pakistan

³Visiting Lecturer, Department of English Literature, Govt. College University, Faisalabad,
Pakistan

⁴SSE English, Govt. Girls High School, Arazi Wadhava, Okara, Punjab, Pakistan

⁵PhD Scholar English Literature, GCUF & Visiting Lecturer, Department of English,
University of Sargodha, Sargodha, Punjab, Pakistan

**Liaqat Ali Mohsin, Muhammad Imran Afzal, Shagufta Ramzan, Samina Arif,
Munnzza Noreen. Leech And Short's Model: A Stylistic Analysis Of Shafak's The
Island Of Missing Trees -- Palarch's Journal Of Archaeology Of Egypt/Egyptology
20(1), 818-829. ISSN 1567-214x**

Keywords: Shafak; Leech And Short; Stylistics; Linguistic And Literary Descriptions

ABSTRACT

The objective of this study is to conduct a comprehensive stylistic analysis of Shafak's novel *The Island of Missing Trees* by examining the various figures of speech employed throughout the text. Stylistics, as a field of study, plays a vital role in understanding the diverse forms and expressions that writing can take, making it of significant interest to linguists. The novel, *The Island of Missing Trees* explores profound themes of love, identity crisis, human nature relationship and nostalgia, encompassing distinct six parts such as the *How to Bury a Tree*, *Roots*, *Trunk*, *Branches*, *Ecosystem*, *How to Unbury a Tree*. To analyze the text effectively, the study employs the heuristic checklist of linguistic and stylistic categories devised by Leech and Short (2007), allowing for a critical assessment of linguistic descriptions. Through this examination, the study reveals that the author skillfully employs various figures of speech, including simile, metaphor, anaphora, Onomatopoeia, personification, and alliteration to vividly portray ideas and thoughts within the novel. By providing an in-depth analysis of these stylistic elements, this study sheds light on the literary techniques employed in *The*

Island of Missing Trees and their impact on the reader's interpretation and engagement with the text.

INTRODUCTION:

Literature possesses the remarkable ability to transport readers to different worlds, allowing them to explore unique narratives and experience a range of emotions. Within the realm of literature, the study of stylistics plays a pivotal role in unraveling the intricacies of language and analyzing the artistic devices employed by authors to convey their ideas. This article delves into the stylistic analysis of Elif Shafak's novel, *The Island of Missing Trees*, aiming to unravel the linguistic techniques and figures of speech employed within its pages. Shafak (2021) takes readers on an enchanting literary voyage, exploring themes of love, identity crisis, human nature relationship and nostalgia in a richly woven tapestry of storytelling. The novel is intricately structured, divided into several distinct sections that contribute to the overarching narrative. The story unfolds through the meticulously crafted six parts of the book: such as the *How to Bury a Tree*, *Roots*, *Trunk*, *Branches*, *Ecosystem*, and *How to Unbury a Tree*.

Stylistics, as defined by various dictionaries, refers to the study of literary style or the art of creating effective writing. Leech and Short (1981) define it as the linguistic examination of style. Leech and Short (2007) define style as the manner in which language is employed, considering the specific context, person, and purpose. Whether in written or spoken form, such as in literature or speeches, language style finds application. Furthermore, studying stylistics enables individuals to explore the connection between language and its artistic functions (p.11).

Within the realm of stylistics, figures of speech emerge as a prominent aspect of language style. These figures of speech, as described by Leech and Short (2007), are linguistic features that stand out by deviating from the usual norms of communication governed by language codes. Leech (1969) further classifies figures of speech into schemes and tropes. Over time, the use of figures of speech has expanded beyond literary works to encompass speeches, advertisements, and news, demonstrating their application in various contexts. (p. 63). To conduct a comprehensive analysis of the novel's stylistic elements specifically various figures of speech, including simile, metaphor, anaphora, onomatopoeia, personification, and alliteration this study adopts the heuristic checklist of linguistic and stylistic categories presented by Leech and Short (2007). This analytical framework provides a systematic approach to explore the linguistic techniques employed by Shafak (2021), allowing us to delve into the depths of her literary craftsmanship. By utilizing this approach, my aim is to unveil the figures of speech employed throughout the text.

Research Questions

1. How does Elif Shafak employ figures of speech, such as including simile, metaphor, anaphora, onomatopoeia, personification, and alliteration in her novel to enhance the literary experience?

2. What is the impact of the stylistic choices made by Shafak on the readers' interpretation of the themes within the novel?

Objectives

1. To identify and analyze the various figures of speech employed by Shafak in the novel including simile, metaphor, anaphora, onomatopoeia, personification, and alliteration .
2. To explore the effects of these stylistic choices on the reader's engagement with the themes and to investigate how they contribute to the overall narrative structure and emotional resonance of the novel.

Significance of the Study

The meticulous stylistic analysis of *The Island of Missing Trees* presented in this article aims to contribute to the existing body of knowledge surrounding Shafak's (2021) literary works. By examining the intricate language techniques employed within the novel, we seek to enhance our understanding of Shafak's (2021) artistry and shed light on the powerful interplay between language and storytelling. Through this exploration, readers and scholars alike can gain a deeper appreciation for the profound impact of stylistic devices on the overall reading experience. Ultimately, this analysis invites us to embark on a journey of literary discovery, unraveling the magic hidden within the words of *The Island of Missing Trees* and appreciating the power of stylistic elements in shaping our literary experiences.

LITERATURE REVIEW

Different research scholars i.e. Bezar, S.A., et al (2023); Mohsin, L.A. (2023); & (Mohsin, L.A. (2021) have conducted their scholarly works on cultural hybridity, human-nature relationship, and incarcerating of women respectively but a lot is still required to analyze a literary text from the perspective of stylistics especially through the lens of Leech and Short's model.

Thornborrow & Wareing (1998) argue that stylistic analysis was traditionally focused on uncovering the meaning of literary texts. However, it has evolved beyond a structuralistic approach and now embraces a more pragmatic orientation, aiming to establish connections between textual choices and their social and cultural context. This perspective acknowledges that authors make deliberate choices based on the specific context in which they write. This does not mean that the exploration of meaning has been completely abandoned in stylistic analysis.

Sarfraz (2022) in the article titled "Stylistic Analysis of Coelho's novel *The Alchemist*" examines the stylistic features employed in Paulo Coelho's renowned novel, *The Alchemist*. The study utilizes a linguistic approach to analyze the text, exploring various aspects such as word choice, sentence structure, and rhetorical devices. The author aims to uncover how these stylistic choices contribute to the overall meaning and impact of the novel. The findings provide valuable insights into Coelho's writing style and shed light on the artistic and communicative strategies used in *The Alchemist*.

The article titled “Stylistic Analysis of Emily Brontë’s *Wuthering Heights*” by Varghese (2012) focuses on analyzing the stylistic elements present in Emily Brontë’s novel, *Wuthering Heights*. Using a stylistic approach, the study examines various linguistic and literary features employed in the text, including figures of speech, narrative techniques, and sentence structures. The author aims to uncover the stylistic choices made by Brontë and their impact on the overall meaning and aesthetic qualities of the novel. The findings contribute to a deeper understanding of Brontë’s writing style and enhance the appreciation of *Wuthering Heights* as a literary masterpiece.

Niazi (2013) in the research titled “A Stylistic Analysis of D. H Lawrence’s *Sons and Lovers*” explores the stylistic aspects present in Lawrence’s novel, *Sons and Lovers*. Through a stylistic analysis, the study investigates various linguistic and literary features employed in the text, including word choices, sentence structures, and narrative techniques. The author aims to uncover the stylistic choices made by Lawrence and their impact on the overall meaning and aesthetic qualities of the novel. The findings contribute to a deeper understanding of Lawrence’s writing style and enhance the appreciation of *Sons and Lovers* as a significant work in English literature.

Ramzan, Arif, Nusrat, and Shakir (2023) in their work, “Human-Nature Relationship in Shafak’s *The Island of Missing Trees*: An Ecocritical Approach”, by employing ecocritical perspective, analyze the depiction of human-nature harmony in Shafak’s novel. The study explores how the text represents the interactions between humans and the natural environment, focusing on themes of environmental consciousness, ecological balance, and the impact of human activities on nature. Through this ecocritical lens, the authors aim to shed light on the novel’s environmental message and its implications for human-nature dynamics. The findings contribute to the understanding of Shafak’s environmental themes and the significance of *The Island of Missing Trees* in the context of ecocritical literature.

This research aims to fill a research gap, by conducting a stylistic analysis of Shafak’s novel, *The Island of Missing Trees*, by using Leech and Short (2007) theoretical perspective, with a view to exploring figures of speech including simile, metaphor, anaphora, onomatopoeia, personification, and alliteration.

THEORETICAL FRAMEWORK

Every individual possesses their own distinct style of language, reflecting their unique characteristics. Stylistics is a discipline that closely examines texts, analyzing their significant language forms for interpretation and aligning with practical criticism. It plays a crucial role in various critical approaches, including reader response theory and reception theory. Stylistics is defined as the science or art of literary style and the linguistic study of style, serving as a bridge between literary criticism and linguistics. Stylistics is a branch of linguistics that focuses on analyzing how language is used in different contexts to convey meaning and create specific effects. It explores the linguistic and literary devices employed by writers or speakers, such as figures of speech, rhetorical devices, sentence structures, and word choices. Widdowson (1975) defines it as the examination of literary discourse from a

linguistic perspective. Short and Candlin (1989) describe stylistics as an approach that utilizes linguistic analysis to analyze and understand literary texts. Put simply, the style used by an author is a means of expressing specific emotions and conveying meaning.

According to Leech and Short (2007), stylistics endeavors to provide an “understanding of how language is employed and its artistic significance” (p. 11). Furthermore, they assert that any analysis of style is an effort to uncover the “artistic principles”(p. 60) that guide a writer’s selection. Stylistics primarily focuses on specific stylistic categories rather than general language categories, but it remains closely connected to linguistic aspects. Leech and Short (2007) outline four main categories of study in stylistics. The first category is lexical categories, which involve analyzing the lexical items found in the text, including nouns, verbs, adjectives, and adverbs. The second category is grammatical categories, which examine the sentence structure, including considerations such as tense usage, sentence complexity, active or passive voice, and word choice. The third category is cohesion and context, which play a significant role in the analysis of language style. Cohesion refers to the interconnectedness of words and sentences within a text, while context refers to the setting in which the text exists. Cohesion and coherence are essential for a text to become “a coherent discourse”(p. 61).

The fourth category is figures of speech, which are forms of language that deviate from ordinary speech and introduce “figurative language” (p.62) as defined by Leech and Short (2017)Figures of speech are a crucial aspect of stylistic analysis. They involve the use of language in non-literal or metaphorical ways, adding layers of meaning and artistic expression to the text. Figures of speech include various devices such as similes, metaphors, personification, hyperbole, and many others. These devices allow writers to convey complex ideas, create vivid imagery, evoke emotions, and engage readers on a deeper level. The study of figures of speech in stylistics examines how these rhetorical devices contribute to the overall aesthetic and communicative impact of a text. By understanding and analyzing figures of speech, researchers and readers can appreciate the artistry and subtleties of language use in literature, speeches, advertisements, and other forms of communication. Figures of speech initially serve as devices for making comparisons or highlighting similarities based on certain features. Within the realm of figurative language, figures of speech encompass linguistic elements that convey meanings beyond their literal interpretations.

Leech and Short (2007) explain that metaphor is a form of figurative language that unveils the “sense of analogizing in figures of speech”(p. 71). Metaphor can be understood as a type of analogy or comparison, albeit in an implicit manner. Furthermore, Leech and Short (2007) emphasize that poetic metaphor encourages individuals to “deny a literal sense” (p.21) and instead stimulates them to seek meaning through interpretation and paraphrasing.

DATA ANALYSIS AND DISCUSSION

Simile

The Island of Missing Trees masterfully utilizes a wide range of similes to enrich its stylistic appeal, adhering to Leech and Short's (2007) model of figures of speech. Through these comparisons, the novel skillfully creates vivid imagery and evokes emotional responses in readers. Similes depicting the father's retreat into research as a burrowing animal seeking safety and warmth reveal character depth. The contrasting qualities of silence are conveyed by likening it to thick, spreading dark ink on delicate doilies. The cyclical nature of time is vividly portrayed through similes that draw circles within circles like tree rings. The physical surroundings are described through similes such as coastlines etched like creases in a palm and eyes curling like half-moons. By incorporating similes that engage the senses, such as scented flower bracts flapping like handkerchiefs, and by evoking the taste of a fig like a lost paradise, the novel captivates readers, enhancing their immersion in the narrative. The proficient use of similes in accordance with Leech and Short's model contributes to the novel's stylistic richness and reader engagement. Through vivid and imaginative comparisons, similes deepen the reader's understanding of the characters' emotions, their relationship with nature, and their personal growth. The similes used in the novel evoke strong emotions and create a sense of connection between the characters and their environment. They also emphasize the complexities of human experiences, particularly in relation to rootlessness, grief and self-discovery. On the whole, similes in the novel contribute to the rich imagery and thematic depth, enhancing the reader's engagement with the story. Similes from selected novel are given below:

"He had retreated into his research **like** a burrowing animal hiding in its tunnel for safety and warmth."(p. 5)

"There was a sharpness and hardness to it that reminded Kostas of cracked, fractured slabs **like** broken tiles." (p. 169)

"Untethered and released from gravity, **like** trees in a dream."(p. 169)

"Silence, thick and glutinous, trickled into the space around her. She imagined it spreading out **like** dark ink onto crocheted white doilies - like the ones she had once found in the drawer of her mother's dressing table." (p. 10)

"It draws circles within circles, **like** the rings."(p. 13)

"Arboreal-time is equivalent to story-time-and, **like** a story..." (p. 13)

"The day his wife fell into a coma from which she never woke, grief settled on this house **like** a vulture that would not leave until it had gorged sell on every last trace of lightness and joy." (p. 23)

"Slowly, all my fears and doubts abandoned me, floating away **like** wisps of mist." (p. 23)

"I recognized every twist and turn of his voice as it rippled and rolled, washing over me **like** clear water. He said, 'It won't be for long anyway - just a few weeks.'"(p.25)

"Coastlines etched in the sandy terrain **like** creases in a palm waiting to be read."(p.26)

"clear eyes shaded by eyelashes that curled **like** half-moons..."(p.27)

“Or the dove tree, which keeps you waiting for so long and then offers the most enchanting, romantic flower bracts that flap in the breeze **like** scented handkerchiefs.”(p.28)

“I don't mean to belittle a fellow plant, but what chance does a bland apple have next to a luscious fig that still today, acons after the original sin, tastes **like** lost paradise?”(p.28)

“Some have even gone crazy for me, crazy enough to forget everything else and stay with me until the end of their brief lives, **like** my little fig wasps.”(p.28)

“Fifty-two seconds passed- almost but not quite a minute - and her voice gave out, leaving her throat dry and hollow inside **like** a parched reed.” (p.30)

“Time warped and leaned into itself, **like** dry, charred timber.” (p.32)

“Steering a zigzag course, the butterfly settled on the teacher's shoulder and hopped on to one of her dangling silver earrings, shaped **like** chandeliers.” (p.31)

“She remembered her father telling her that in extremely cold temperatures some birds, **like** the black-capped chickadee.”(p. 32)

“The clock on the wall inched its way forward painfully slowly. Time warped and leaned into itself, **like** dry, charred timber.” (p.32)

“A gust of wind swept past, cutting into me **like** a serrated knife.” (p.33)

“Both ...separated from other by some unspoken experience, **like** survivors of a car accident.” (p.34)

“They confide in us, describing their dreams and aspirations, including those they have left behind, **like** wisps of wool caught on barbed wire during fence crossings.” (p.34)

“Many mornings when we woke up, we found the roads glazed with ice and blades of grass stiffened **like** shards of emerald.”(p. 36)

“She noticed in the slate-grey sky, amidst banks of clouds, a sliver of crimson bleeding into the horizon, **like** an old wound that had never quite healed.”(p.38)

“She smelled **like** a mixture of rosewater and lemon cologne.”(p.42)

“She was tired of seeing him lose all his battles against her, whether trivial or consequential, retreating to his corner each time **like** a wounded animal.” (p.46)

“The storm hit London in earnest in the small hours of the night. The sky, dark **as** a jackdaw's breast, weighed down upon the city with all its load of steeled intensity”(p.74)

“Grief spooled itself around her entire being, tightening its grip on her **like** a coil of rope.” (p.74)

“Your mother loved butterflies,' Kostas said. His voice rose and fell, **like** water settling.” (p.119)

“The fruits were dropping prematurely, they taste sour and oozed goo **like** pus from a wound.” (p.136)

Metaphors

Metaphors in the selected text of novel contribute to the richness and depth of the novel's themes. By comparing the well to a hungry mouth, the metaphor emphasizes the insatiable nature of desire or longing. The metaphorical portrayal of time as a songbird suggests its fleeting and ephemeral quality.

Furthermore, the metaphor of the voice as a flying carpet highlights its transformative power and the lack of control the character feels. The metaphor of truth as a rhizome implies its interconnectedness and the way it spreads and grows. These metaphors, following Leech and Short's (2007) model, evoke vivid imagery and add layers of meaning to the novel's exploration of human experiences and the natural world.

"The well is a **hungry mouth**, awaiting its next meal." (p.3)

"Time is a **songbird**."(p.4)

"Her voice was a **flying carpet** that lifted her up and carried her against her will." (p.31)

"Truth is a **rhizome**" (p. 136)

Anaphora

Anaphora in the selected text of novel adds emphasis and rhetorical effect to the novel's narrative. Through the repetition of certain phrases anaphora amplifies the importance of these ideas and questions. The use of anaphora also intensifies emotions, as seen in the breathless plea with words tumbling into each other. Additionally, anaphora helps to establish patterns and rhythms in the text, such as the precise sequence of hooting described by Kostas. It creates a sense of anticipation and adds a musical quality to the language. The consistent repetition of negations, like "no snakes, no scorpions, no spiders," further reinforces a sense of clarity and rejection. In summary, anaphora enhances the thematic concerns of the novel by emphasizing key concepts, intensifying emotions, and creating a rhythmic flow to the narrative. Examples of Anaphora from the selected text are given below

"**Who is to be** our enemy and **who is to be** our friend, **who deserves** our love and **who deserves** our hatred?" (p. 1)

"**No** marriage, **no** husband, **no** possession no domestic obligations, thank you very much!"(p.40)

"**her** lips moving in a prayer, **her** words coming fast and tumbling into each other in a breathless plea." (p.47)

"**No** snakes. **No** scorpions. **No** spiders dangling from silken threads." (p. 4)

"She held her breath, listening. Kostas had taught her the precise sequence of their hooting: **brief** note, **brief** silence,..."(p.54)

"**long** note, **long** silence."(p.54)

"**No** supernatural signs, **no** unearthly mysteries."(p.71)

"**We are** doing this to ourselves. **We are** going to see more floods and hurricanes"(p.99)

"**no** cracking of the stems, **no** bleeding cankers, **no** mottled patterns on the leaves. Even so, something was not quite right." (p.136)

Onomatopoeia

In *The Island of Missing Trees*, onomatopoeia is used to create a vivid sensory experience and bring the reader closer to the events and emotions depicted. Examples such as "swallowed drily," "thudded," and "crack-crack-crack" appeal to the sense of hearing, immersing the reader in the characters'

surroundings. The onomatopoeic words like “fluttering,” “jingling,” “clatter,” “splashed,” “rap-rap-rap,” and “rustle” evoke distinct sounds, adding depth to the narrative. They contribute to the atmosphere and enhance the reader's engagement with the text. The use of onomatopoeia in the novel aligns with Leech and Short's model of figures of speech by utilizing sound-related words to create a multisensory experience and enrich the storytelling.

“Ada swallowed drily. Her pulse **thudded** in her temples.”(p.10)

“A strange, muffled **crack-crack-crack** rose from the ground beneath.”(p. 24)

“The butterfly she had Naluye sketched in her notebook was **fluttering** around the classroom.”(p.31)

“Collapsing into the nearest armchair, Meryem shrugged off her coat, her many bracelets and rings **jingling**.” (p. 42)

“Of course, hundreds! Your **mum** would send them to me.”(p. 42)

“Ada grabbed her bleeding thumb, which had begun to **throb**- a steady, pulsating beat.” (p.42)

“...her bosom, large and soft, **bumping** up against Ada's chin.”(p. 42)

“During the day I enjoyed listening to the **clatter** of plates, the **chatter** of customers, the singing of musicians - songs in Greek and Turkish, songs about love, betrayal and heartbreak.”(p. 43)

“She poured herself a bowl of cereal and **splashed** in some milk.”(p. 44)

“Your **mum's** sister, Meryem.” (p. 45)

“A pale **glimmer** from the silver-moon fell on the stone path.”(p.47)

“From where I lay, I listened to the low, resonant, steady **rap-rap-rap**, stone laid on stone, rising like a column to support the vault of heaven.”(p. 48)

“Ada **muttered** under her breath as she stabbed her fork into the pastry.” (p.51)

“Every time the door to the tavern opened, and a new draught of wind **fluttered** the curtains, the same shadows danced a little dance just for them.” (p.58)

“every**crack** in the wall.”(23p.65)

“Thursday afternoon, Kostas walked into The Happy Fig, **whistling** a tune he had picked up on the radio, 'Bennie and the Jets'.” (p.78)

“and he kept **humming** the melody as though to prolong it, to stay inside another realm of lightness and beauty.” (p.78)

“The parrot, Chico, excited by the sight of her, began to **rustle** his wings and squawk her name, 'Dapnee! Dapnee! Kiss-kiss’” (p. 87)

“ the tip of a slipper **tapping** against the fence, as if to a melody only she could hear.” (p.85)

“It's obvious. I don't get why my father is so **hush-hush** like all this is some kind of secret.” (p.90)

“They **fluttered** through the open sky, flitting and dancing in the summer light, oblivious to the cold, grey battlefront.” (p.116)

“Engraved inside the lid of the watch was a verse - the letters **glinting** like fireflies against the night.”(p.120)

Personification

Personification is prominently employed in *The Island of Missing Trees* to breathe life into non-human entities, enabling them to exhibit human-like

characteristics and actions. Through personification, trees and plants are portrayed as sentient beings capable of sensing danger, defending themselves, and forming connections with humans. This anthropomorphic treatment emphasizes the emotional bond and nostalgia that immigrants feel towards their plants, viewing them as companions and carriers of memories from their homeland. The personification extends to the sky, which is described as having weight and intensity like a burden, and to abstract concepts such as grief, pain, and silence, which are given physical qualities and behaviors. This figurative language enriches the narrative by infusing the natural world and emotions with vivid and relatable qualities, inviting readers to empathize with the characters and their experiences.

“Or that trees in the forest can tell when deer are about to eat them, and they defend themselves...” (p.6)

“Humans walk by us every day, they sit and sleep, smoke and picnic in our shade...” (p.6)

“they carve their lover's name on our trunks and vow eternal love...”(p.6)

“The sky, dark as a jackdaw's breast, weighed down upon the city with all its load of steeled intensity.” (p.74)

“Grief spooled itself around her entire being, tightening its grip on her like a coil of rope.”(p.74)

“She fell quiet. Just as suddenly as she had started, she stopped.” (p.30)

“Pain, there was so much pain everywhere and in everyone.”(p. 33)

“The world turned the colour of melancholy.”(p.34)

“Grief spooled itself around her entire being, tightening its grip.” (p.74)

“On the second morning of the storm, the entire city grew dark, as if night had finally won its eternal battle against day.” (p.99)

“Humans care more about the fate of animals they consider cute - pandas koalas, sea otters and dolphins, too, of which we have many in Cyprus, swimming and frolicking about our shores.” (p.119)

“That night they chatted for hours, keeping me (fig tree) awake. I rustled my branches, trying to remind them that a fig tree needed some sleep and rest” (p.123)

“I can't help but compare myself with the other trees in our garden - the hawthorn, the English oak, the white beam, the blackthorn - all properly native to Britain. I wonder if the reason why I am more inclined to melancholia than any of them is because I am an immigrant plant and, like all immigrants, I carry with me the shadow of another land? Or is it simply because I grew up among human beings in a noisy tavern?” (p.136)

“So when Meryem came into the garden, surprising me with her presence, and began to walk this way and that, oblivious to the cold and the storm, I had an inkling she was hatching up a plan to help Ada”(p.144).

“Then again, if it's love you're after, or love you have lost, come to the fig, always the fig” (p. 262)

“Silence, thick and glutinous, trickled into the space around her. She imagined it spreading out like dark ink onto crocheted white doilies - like the ones she had once found in the drawer of her mother's dressing table.”(p.10)

Alliteration

The novel, *The Island of Missing Trees* employs alliteration to create rhythmic and melodic effects, emphasizing certain sounds and enhancing the overall linguistic experience. The repetition of consonant sounds is observed in phrases such as “sit and sleep, smoke,” and “patting and pounding.” These instances of alliteration add a musical quality to the language, drawing attention to the words and creating a sense of harmony. Additionally, alliteration is used to highlight specific details, such as the “scattering of snowflakes” and the presence of “black kites, grey geese, starlings, swallows, and swifts.” By employing this figure of speech, the author adds texture and depth to the narrative, engaging the reader's senses and creating a memorable reading experience.

“They sit and sleep, smoke.”(p.6)

“Ada sat up straight, surprised by the touch of intimacy in their exchange.”(p.41)

“her nails **d**igging **d**eep into her palms, though she would not realize this until later.” (p.47)

“It is a spooky sight, should you ever see it happen.”(p.48)

“his cheeks webbed red from the cold, a scattering of snowflakes sete on his hair. For a split second, she thought she saw a shadow in a window.”(p.54)

“The local florists and flower farms,” (p.59)

“No supernatural signs, no unearthly mysteries.” (p.71)

“Sea love seeks sea beauty.”(p. 72)

“...all trees perennially communicate, compete and cooperate” (p.93)

“...stories germinate, grow ...” (p.93)

“...a long, fluffy fur coat.”(p. 95)

“But **then things** got really bad.”(p.105)

“...we stopped speaking to each other.”(p. 105)

“...**p**atting and **p**ounding it between her **p**alms.”(p.108)

“... all those black kites, grey geese.” (p.124)

“...starlings, swallows and swifts.” (p. 124)

CONCLUSION

By analyzing the text of the novel *The Island of Missing Trees*, it becomes evident that the author, Shafak (2021) possesses remarkable skill in employing figures of speech to craft vivid and elegant prose. Through the skillful use of simile and metaphor, the author adeptly compares ideas, captivating readers with engaging perspectives. These literary devices enhance readers' understanding of various concepts by painting more vibrant imagery. Additionally, the author incorporates abundant instances of alliteration throughout the text, guiding readers' attention to specific sections of the text. The strategic use of anaphora further allows the author to sway emotions and elicit specific responses from the audience, appealing to their pathos. To create natural auditory effects, the author seamlessly integrates onomatopoeic sounds throughout the text of the novel. Shafak's (2021) adept use of personification breathes life into the narrative, infusing inanimate objects and abstract concepts with human-like qualities, ultimately enriching the reader's connection to the story. Similes, both explicit and implicit, are plentiful in this

text, utilizing words such as "like" and "as" to great effect. The author skillfully employs both basic and multiple similes. Although metaphors are less prevalent than similes, they still contribute to the text's linguistic richness. The writer extensively employs alliterated patterns, resulting in an enchanting reading experience. The study's findings present significant potential for literary analysts and linguists undertaking stylistic analyses of literary works. By examining deeply the text of the novel, researchers can explore the diverse range of stylistic devices and figures of speech employed, such as assonance, hyperbole, oxymoron and irony, thereby enriching the stylistic analysis of *The Island of Missing Tree*.

REFERENCES

- Aitchison, J. (1999). *Teach Yourself Linguistics*. McGraw-Hill.
- Bezar, S.A.; Sadiq, M.; Zehra S.; Azhar, M.A.; & Mohsin, L.A. (2023). Negotiating Cultural Hybridity and Liminality in Kashua's *Second Person Singular: A Bhabhaian Analysis*, *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(2), 295-306.
- Candlin, C. & Short, M. (1989) *Teaching study skills for English literature*. In M. Short (Ed.) *Reading, Analysing and Teaching Literature*. London: Longman.
- Leech, G. (1969). *A Linguistic Guide to English Poetry*, London: Longman,
- Leech, G., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose* (2nd ed.). London: Longman.
- Leech, G., and Short, M. (1981). *Style in Fiction*. London: Longman.
- Mohsin, L. A., Afzal, M.I., & Masood, M. H. (2023). Human Embeddedness with Nature in Shamsie's *In The City By The Sea: An Ecocritical Critique*. *An Ecocritical Approach*. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(2), 534-545.
- Mohsin, L. A., Iqbal, U.J. & Ishfaq, F. (2021). Incarcerating of Women in Tribal Areas: A Third World Feminist Critique. *Pakistan Languages and Humanities Review*, 5(2), 412-421.
- Niazi, N. (2013). A Stylistic Analysis of D. H Lawrence's *Sons and Lovers*. *International Journal of Applied Linguistics and English Literature*, 2(4), 118-126.
- Ramzan, S., Arif, S., Nusrat, G., & Shakir, F. N. (2023). Human-Nature Relationship in Shafak's *The Island of Missing Trees: An Ecocritical Approach*. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(1), 473-483.
- Shafak, E. (2021). *The island of missing trees: a novel*. Bloomsbury Publishing USA.
- Thornborrow, J., & Wareing, S. (1998). *Patterns in Language: Stylistics for Students of Language and Literature*. London: Routledge.
- Varghese, L. M. (2012). Stylistic Analysis of Emily Brontë's *Wuthering Heights*. *IOSR Journal of Humanities and Social Science*, 2(15), 46-50.
- Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.
- Bradford, R. (1997). *Stylistics*. London: Routledge
- Widdowson, Henry George. (1975). *Stylistics and the Teaching of Literature*. Longman: London.