| **RESEARCH ARTICLE**

Developing an Integrative Paradigm through a Comparison of Literary and Linguistic Stylistics

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| **ABSTRACT**

Both learning to write and teaching it are challenging tasks. Different techniques and approaches are used by English language instructors to teach this skill. Due to the varied educational, cultural, social, linguistic, and economic backgrounds of the students, teaching at the tertiary level in the Indian environment can be more difficult. The goal of this thesis is to use a stylistic approach to teach writing skills to students. The method for analyzing and interpreting literary or non-literary texts has traditionally been stylistics, the scientific study of style. Only a small amount of research is done in the pedagogical sector to explore stylistics' full potential. The stylistics field was explored by scholars through the current study since it has its roots in ancient rhetoric and the craft of persuasion in speech and writing, making this research promising to produce discovery. By combining elements of literary and linguistic stylistics, this thesis created a stylistic model. The coping stone of this thesis states that style in any written work (i.e., verbal artifact) is the way in which the content (i.e., ideas and arguments) is organized, and the language exploits all possible choices, helping this organization to achieve an intended purpose or to create the desired effect. This idea of style should be studied stylistically, which is what this research project is all about. For textual analysis and text creation in classroom contexts, the integrated model of stylistics offers a framework and principles. Similar to how understanding the various levels at which language operates, as well as various stylistic techniques and methods, enables students to master culinary skills, understanding the various ingredients, methods, and tools would empower and enable students to write effectively and coherently in both personal and professional settings. The model created emphasizes distinct options available at each linguistic level on the paradigmatic and syntagmatic planes for the students to exploit depending on their need, audience, context, and effect to be produced in the readers' minds.

1. Introduction

Since its birth certificate was signed in 1909, stylistics has travelled more than a century and grown, advanced, and gained strength to carve a place for itself in academic and research history. The following facts provide proof of its extremely prolific nature: The number of events organized by the Poetics and Linguistic Association (PALA) is growing along with its membership; the emergence of new stylistics branches is a sure sign that researchers are interested in this area; and its associations and research collaborations with other disciplines, including psychology, anthropology, pedagogy, history, sociology, cultural studies, and cognitive sciences,

to name a few, highlight its acceptance and research; Fourth, the discipline continues to be 'alive' rather than 'elusive' for academics and researchers since there are still many unanswered problems, uncharted territories, and unresolved conflicts.

One of the numerous unresolved concerns was what motivated the scholar to start this scholarly endeavour. The scientific examination of texts is known as stylistics. Is it possible to teach writing skills using stylistics? The answer to this question is yes, but the question of "how" is what this thesis attempts to address. Given the amount of study being done in the area of stylistics, the current thesis seeks to develop a conceptual stylistic model that incorporates elements of literary and linguistic stylistics. Some literary critics began to practice what they called "a close reading" of a literary text, in contrast to their forebears who were examining the historical, sociological, psychological, and biographical details of an author in order to appreciate a literary work. They took the stance that no external factors or "extra-aesthetic" features were required in order to interpret and analyze a literary text and that a close examination of its linguistic structure and the structure of it was sufficient. Since there has never before been an attempt to create a model of stylistics, the current work, which is somewhat interdisciplinary in nature and has the educational goal of teaching analysis and writing with a stylistics model, claims to be original. The scholar's prior experience instructing writing, communication, and soft skill courses to engineering and business students at the tertiary level offers an experiential foundation for pursuing this academic objective. The goal of this lesson is to familiarize tertiary students with this style model so that they can use it to create texts for their academic, personal, and professional projects after studying various types of texts and their stylistic descriptions and taxonomies. The objective is to equip students with the writing skills necessary to meet the needs and specifications of their particular fields and businesses. Excellence in writing abilities is a must for success in school and the workplace. Stylistics is a discipline that has little formal research being done by Indian researchers to fully utilize its potential and use it to teach pupils different types of writing and promote language awareness. Therefore, a stylistic model could be useful to expose students to various types of text, help them comprehend the various linguistic levels at which language operates, and empower them to decide on the best set of words and phrases to use at each level of language with the purpose of writing in mind, and help them decide on the purpose, audience, and effect they want to produce in the minds of the readers. Literature and literary criticism classrooms are where stylistics is usually taught. It serves as a theoretical foundation and critical tool. It has yet to be utilized to its full potential. This paper argues that, in order to improve writing and analysis, stylistics should be taught in management and engineering courses in addition to language and literature programs, particularly in the Indian context.

Although there are sections of grammar and writing instructions in the course materials for Business Communication, Professional Writing, Technical Writing, and Soft Skills, to name a few, they do not expose students to the various levels at which the language operates. Stylistic research does that. The present study takes a step into the interdisciplinary fields of stylistics and pedagogy, departing from the league of general research conducted in the field of stylistics, wherein the main focus is on the analysis of literary or non-literary texts. As a result, it is relevant for both teachers and students. Thus, the current study's main goal is to create an integrative model of stylistics. With the help of this model, students would get an understanding of language, its various levels and layers, and how decisions made at each level are influenced by the text's purpose or objective, target audience, and intended effect on the readers. With this knowledge, understanding, and awareness, teachers would be able to instruct the aforementioned subjects effectively, and students would be able to confidently generate the various texts in both personal and professional situations.

1.1   Research Objectives
The aims of this study have been suggested in light of the background information and context.

I. To make an effort at a comparative analysis of various types of stylistics, focusing on literary and linguistic stylistics.

II. To create a paradigm for an integrated approach to stylistics.

III. Using this method/model to analyze various texts and assist in the instruction of various writing abilities.

IV. To apply this approach in pedagogy, which will be very beneficial in that (a) it will aid students in understanding and appreciating all types of writing; and (b) it will show them how various elements of a text come together to form an organic whole, thereby preparing them for effective writing.

1.2 Statement of the Problem
Additionally, this study will benefit:

1) Researchers by introducing them to rich areas that could be explored and investigated by them to engage in interdisciplinary research;

2) Teachers by providing them with frameworks and guidelines to teach English subjects in various disciplines, such as management and engineering, with the inclusion of stylistics in their pedagogy;

3) Students by providing them with an integrative model of stylistics; and

4) Professional and creative writers.

1.3 Perspective Framework

Writing is a challenging talent that must be intentionally mastered through formal teaching and practice in an academic setting. When setting writing goals at each level while keeping in mind their audience, purpose, and other limiting variables, authors engage in a number of processes and sub processes, according to a cognitive model of writing (Fowler and Hayes, 1981). Further research reveals that writing instruction is culture-specific and is given while taking into account the needs and expectations of every civilization. The cognitive model of writing offers the foundation for the mental processes involved in writing (Uysal, 2008).

As a result, each society's writing tradition is unique and distinguishes it from the conventions observed in other societies. When writing a text, stylists keep all the aforementioned considerations in mind. Because it is based on a complex interaction between reading and writing, analyzing and composing, the inclusion of stylistics in writing instruction serves a special purpose. It would be simpler to comprehend the mechanism because stylistics has its roots in rhetoric, as one rhetorician, Peter Ramus, puts it. He claims that the two main components of rhetorical pedagogy are analysis and genesis. It is the analysis of effective speaking or writing that comes before and enhances one's own speaking or writing (genesis).

2. Literature Review

The process of linguistic data analysis through the use of various tools available, the process of problem-solving and decision-making with the available linguistic choices by the writers, the history of stylistics, its proliferation in the current decade into various branches and sub branches, and critical reading was done to understand these topics. The grasp of the ideas of literature, language, linguistics, writing process, reader response, and their intrinsic linkage with the context in the meaning-making process of any written piece was further enhanced through talks with professionals and experts in the field.

2.1 Important Information Theory of the Creation of Models

The researcher integrated and compiled the information with the purpose of creating the integrative stylistic model based on the data gathered from primary and secondary sources. As they observed the students, the difficulties they encountered in the classroom, and the emphasis on the courses they were taking, the scholars took note of the significant problems they encountered and used tools like note-taking, research journal writing, blogging, and publication on academic and social platforms to improve their experiential knowledge of writing. The researcher developed a preliminary conceptual model after fully comprehending the various parts of writing difficulties pupils confront.

2.2 Integrated Stylistics Model

The integrative model of stylistics was proposed by the scholar based on the assessment of the literature and experience gained from the assimilation and synthesis of the knowledge. Additionally, assessments of the chosen samples of texts were performed, as well as the production of new samples of texts to demonstrate the effectiveness of the model.

2.3 A Comparison of Linguistic and Literary Stylistics

Stanley Fish (1982) made scathing forecasts that the term "stylistics" is "ailing," yet contrary to their prophecy, the stylistics area appears to be rich and developing. In actuality, studies of stylistics have exploded over the past three decades and have given rise to numerous definitions of stylistics, each of which has its own subfield. According to Simpson (2004, p. 2), the field of stylistics is interdisciplinary in nature and is not only "alive" but also "flourishing," as evidenced by the growth of its sub-disciplines. These sub-disciplines enrich stylistics methods by fusing them with discourse, cultural, and societal theories and methods.

2.4 Origin and Stylistics

The academic study of writing is known as stylistics. Here, greater justification of the term "scientific" is required. Stylistics examines works (whether literary or non-literary) methodically, methodically, and objectively, in contrast to literary criticism, which examines literary texts while taking into account the biographical, historical, or contextual characteristics of the author or environment. It examines texts using linguistics-related technologies and takes an unbiased approach. While stylistic analysis focuses on a careful examination of the formal and distinctive elements of the text, literary criticism mostly relies on the critic's intuition, impressionism, and value judgment (s). Thus, stylistic analysis allows one to evaluate any piece of writing and determine what sets it apart and differentiates it from other texts.

Michael Toolan (1998, p. 9) stated: "[One of the] fundamental feature(s) of stylistics is that it persists in the quest to comprehend the method, or the craft, of writing. Why did you choose these words, phrase structures, rhythms and intonations, contextual implications, coherent linkages, voice and perspective choices, transitivity, etc., instead of any other options that were conceivable? Can we also identify the linguistic underpinnings of some problematic elements of poor writing and poetry, such as confusion and banality?

Toolan's insight underlines "excellence of technique" that can be noticed and analyzed through the stylistic analysis of any text. In addition, other approaches and methods of criticism, such as literary criticism, new criticism, and practical criticism, are only interested in the analysis, evaluation, and appreciation of literary texts, as opposed to stylistics, whose goal and focus is to examine all types of texts, regardless of their nature, genre, and purpose. As a result, it is significantly more inclusive and expansive than previous literary theories and criticisms.

2.5 Early Rhetoric

Although stylistics as a field of study emerged in the 20th century, its roots can be traced to the fifth century BC in ancient Rome and Greece, when rhetoric was a common course of study. This section primarily recounts the transformation of ancient rhetoric into the descriptive stylistics of the 20th century from its prescriptive nature.

Since the term rhetoric was derived from the Greek techno rhetoric, which signified the art of speech, oratory was emphasized when teaching rhetoric. This skill was taught to write and deliver speeches effectively. However, Socrates and Plato criticized this persuasiveness, essentially calling it the "mother of falsehoods." They believed that rhetoric should be "the art of winning the soul by discourse, which means not only argument in the courts of justice, and all other types of public councils, but in the private conference as well." They also believed that rhetoric should be "always intrinsically honorable" and be based on the truth.

2.6 The Proliferation of Style

According to Enkvist, stylistics is developing into "an autonomous discipline that draws freely and eclectically on approaches both from linguistics and literary study." Thus, despite being described as "elusive" and "slippery," the discipline is flourishing, stimulating researchers' minds, and becoming more interdisciplinary. It would be accurate to say that this field's freedom to include the methods, conceptual frameworks, theoretical underpinnings, and conceptual models of the other disciplines, including linguistics, sociology, psychology, culture, philosophy, and anthropology, gives it life and energy.

Its reliance and weakness may be highlighted by the field's flexibility and accommodating nature, which allows it to borrow tools and frameworks from other disciplines, but it also offers a greater opportunity to experiment with different techniques for reading, analyzing, and appreciating texts. The field currently brags about having a liberal and international outlook. As a result, academics in the subject are not deterred by the rigid definitions and conventions, but rather they are self-assured to use their creativity and intellectual curiosity to investigate and try out novel ideas as well as their areas of interest and points of view to convey.

2.7 Language Stylistics

The study of the linguistic description of the text is the focus of the stylistics field known as linguistic stylistics. Using linguistic methods, it analyzes the stylistic elements included in the text. In a sense, linguistic stylisticians make an examination utilizing linguistic models, methods, and frameworks, and in the process, they advance the development of linguistic theory. However, as Fowler also notes, this analysis doesn't really change how the text should be interpreted. He claims that "a mere description is of no great service unless perhaps as an exercise to increase awareness of language or of the method" in his argument with Bateson (1971).

Therefore, linguistic stylistics does not significantly contribute to the interpretation of a work, which seems to be of greater importance to literary critics and theoreticians. Although the process of defining the text's linguistic description brings it closer to the text's interpretation, such analysis is still lacking. Pearce, who supports linguistic stylistics, acknowledges the field's theoretical ambiguity and its tense connection with literary criticism. A full explanation of the linguistic aspects of a big text like a novel becomes "difficult and laborious and certainly unenlightening," he continues, adding that such study can be useful to smaller writings (1977, p. 8).

As a result, linguistic stylistics falls short of capturing all significant facets of literary texts, despite being beneficial at the level of linguistic description and language awareness. It only addresses the "what" of the text, so a different model must be employed to address the "why" and "how"; a model that may explain what distinguishes a literary text from other texts. Literary stylistics provides this response and model.

2.8 A Comprehensive Model of Styling

The importance of including both literary and linguistic stylistics in a thorough analysis of any text where the meaning, interpretation, and evaluation of the texts are attempted is highlighted by this comparative study of literary and linguistic stylistics. This understanding that the integration of literary and linguistic stylistics results in a more thorough analysis of a text propels us to the next stage, where it is important to emphasize the need for a model that can offer a strategy for analyzing and evaluating a text while also aiding in understanding the processes involved in its creation.

a. Informative, with the only objective of informing the audience. This also applies to writing in academic and scientific publications.

b. The expressive function is present when a text is created to convey sentiments and emotions, as in the case of writing poetry, diaries, and journals. These days, writing blogs fall under the umbrella of this linguistic function because bloggers use blogs as a platform to share their innermost thoughts and feelings.

c. Phatic role: In a group or small circle, language is used to create social and meaningful discussions through the exchange of welcomes and compliments.

d. The directive, as its name suggests, instructs people through words as to what to do and what not to do. This function of language includes making requests and posing queries to elicit answers.

e. The idealization function of language relates to the use of it to make offerings, sing songs, or pray to supernatural beings.

b. The performative role occurs when we employ language to carry out certain functions in particular contexts, such as a judge issuing an order or a lawyer arguing a case in court.

g. When language is employed for enjoyment or amusement, the clear role is in effect.

2.9 Axes that are Paradigmic and Syntagmatic

The paradigmatic plane is referred to by the vertical axis, and the syntagmatic plane by the horizontal axis. The choice of options or style by the writer on these two planes is influenced by their aims, the message they want to convey, their knowledge, their perspective, their milieu, and the reason they are writing. As a result, the writer can choose and change words in a particular sentence depending on the genre, the need, and the audience's background. Additionally, a sentence's words are syntagmatically and paradigmatically related to one another.

2.10 Phonological Selections

The selection of a phoneme or sound pattern in a given language is referred to as phonological choice. Studies on phonology, the linguistic structure, and in particular, the way sound expresses linguistic distinctions in meaning are discussed by Lodge (2009). In their works, poets take full advantage of phonemic levels of rhyme, rhythm, and meter. The rules of prosody have been utilized by composers to create special effects using techniques like onomatopoeia, alliteration, and assonance, to mention a few. Compared to other types of writing, the concept of phonetic choices is more significant in poetic writing.

By providing students with some phonological sounds and asking them to create jingles, puzzles, tongue twisters, or little lyrical poems, teachers can engage their students. This may help children comprehend the idea of deliberate choice at the phonological level as well as the desired outcome. These engaging exercises could be included in lessons in the classroom because they are simpler to implement.

2.11 Morphological Options

The discrete sound units known as phonemes are the higher-level units after the morpheme. The focus of a morphological examination of a text is on the internal organization of words, their formations, and their forms. The identification of the form is the first step in the analysis. Next, the form's structure is described, along with its function and placement in the target phrase. To get started with morphological analysis, consider the following questions:

How many unique morpheme units are there in a single word?

• What do they all mean, and what purpose do they serve?

• What if the author's current choice was substituted with any other morphological option?

• Will it have any impact on the sentence's style or semantics?

A bound morpheme is one that is bound and is dependent on the free morpheme for its existence and meaning making. Examples of bound morphemes will be: re, un, er, est. The study of morphemes also includes looking at words and identifying their roots and affixes (prefix and suffix). This study of morphology helps when as writers, students would want to exploit the potential of morphological density in sound and rhythm production along with the creation of meaning oriented text.

2.12 The Integrated Model of Stylistics in Action

When combined with an awareness of the integrative stylistic model, this integrative stylistic matrix can be used for both textual analysis and text creation. This is because the cognitive process of writing makes it possible to grasp the writer's thought process while they write. A tabular depiction of the integrative elements of the stylistic model is called a stylistic matrix. The matrix is used to keep track of stylistic information needed for text analysis. Two sections make up the matrix. The columns on the left are for the students to enter the linguistic information from the test text in accordance with the taxonomy supplied in the matrix. The columns

on the right-hand side allow for the recording of literary data. This style matrix can be used as a tool for stylistic profiling. The pupils utilize this matrix to gradually gather information from the text. They profile the data in the stylistic matrix for any linguistic information that stands out to them during the process of textual examination under the many literary and linguistic headings.

2.13 Note Influential Actions

In literary criticism, intuitive response is crucial because, when a reader engages with a text, the initial aesthetic response that arises in their mind serves as the foundation for any attempts at full interpretation. This response also serves as a jumping off point for a deeper investigation of stylistic analysis. Constant exposure to the language of the text produces and hones intuitive responses. The likelihood of a reader's enhanced linguistic response is better the more she engages with and considers what and how of a book. However, according to Carter (1982), it is somehow difficult to respond to the text intuitively without an analytical understanding of the rules and conventions of typical language communication.

2.14 A Linguistical Analysis of the Text's Key Information

To fully understand a topic, a text must be dissected into smaller bits. This is an analysis. Its goal is to comprehend how the text is connected, as well as its key elements and the work these components do. Even for a stylistics expert, the process of analysis can occasionally be too difficult because it entails examining the textual tapestry and uncovering the layers of language, its sound patterns, grammatical structures, lexical items, conversation, and the circumstances in which a text was created. The following techniques are crucial for students to keep in mind while dealing with the stylistic study of texts since each detail—such as historical, social, political, and cultural—is significant because it aids in forming and developing the initial response.

1. Audio (effect of combination of sounds)

2. Lexis (words and word structures)

3. Semantics (meaning relationship)

4. Grammar (sentence structure)

5. Gratitude (meaning in context)

6. Discussion (structure of linguistic interaction)

7. Setting (situational constrains)

2.15 Analysis and Appraisal of the Text

Data is abundant in a text. The goal of reading a text through a thorough analysis is to interpret it for the purpose of comprehending, drawing deductions, and coming to judgments. Texts demand a variety of interpretations since they are part of a larger context that includes the language, knowledge, culture, and nation of the author. In non-literary materials, the singularity of interpretation and unambiguity stop the text's significance and relevance, whereas the diversity of interpretations in literary texts denotes richness and aesthetic depth.

Understanding the author's chosen decisions at a conscious level is made possible by this decoding through analysis. Additionally, the analysis includes the characteristics that students first describe before using them to comprehend, appreciate, and evaluate the text. Evaluation delivers a perceptive and informative assessment of the content. Based on criteria that consider the text's strengths and weaknesses, this rating is conducted. The evaluation has a significant role in terms of language, diction, tone, theme, message, and theoretical judgment.

2.16 Textual Cohesion and Coherence

If a group of words lacks both meaning and logic, they are meaningless. Understanding cohesion—the connective force that keeps the meaning of words together in a sentence—becomes essential. The way the words are grammatically and lexically linked together to form a cohesive whole in a text is what gives the text its meaning. Sentence coherence contributes to the overall coherence of a document. Teaching pupils how diverse elements of a text fit together to form an organic whole and developing their writing skills is one of this thesis's final goals. Explaining the function of coherence in textual construction is the main goal of this section.

2.17 Context and Text

Before moving on to the text analysis, it is important to define and debate the term "text." The term "texere," which has Latin roots, meaning "to weave." In this case, the text is a linguistic construction made up of words, phrases, and sentences. The linguistic scale of a document immediately comes to mind when we think of it. While not being very extensive in their linguistic size, words or sentences like "TURN LEFT," "SPEED THRILLS BUT KILLS," and "SILENCE PLEASE" do express their whole meaning. As a result, we

can state that whether a sentence, phrase, or word can be referred to as a text depends on how meaningfully it is used within its context.

A text also refers to a length of language that is complete and meaningful rather than a collection of linguistic elements of varying lengths that are interwoven. But the decision on the text's linguistic and extra-linguistic context will determine its fullness and significance. Text is contained in language; it only exists in the action of a language, as Roland Barthes points out in his book Image, Music, Text (1977).

In linguistics, any spoken or written phrase of any length that does not function as a cohesive whole is referred to as a "text." Halliday and Hasan (1976).

Because they carry meaning in each context and serve the purpose of communication for which they are written or delivered, a single sentence, a headline, or a piece of road signage are all texts. Because they are interpretable and were created with some intentionality, these texts become a focus of study for literary critics and linguists. Although the goal of text analysis is to determine the text's meaning and interpretation, any attempt to do so without first understanding the context would be challenging and difficult.

2.18 The Composition of Phonology and Morphology
Newspaper headlines have a specific vocabulary, where the preferred words are shorter, more rhythmic, and occasionally more dramatic than everyday English words. According to McCarthy, O'Dell, and Swan (2005, p. 212), headline vocabulary is known for being uncommon and exciting. Additionally, Khodabandeh (2007, p. 107) claims that journalists prefer verbs and nouns with only one syllable to those with more. Additionally, they choose the strongest and most relevant phrase to prevent lessening the readers' overall impact (Bird and Mervin, 1955, p. 178), using words like win for "victory," job for "appointment," and OK for "accept." The word "wrap up" was used in the text above the top.

2.19 Advance Your Stylistic Competence with Rafi Technique
According to Dillard, "Many professional writers learned the technique of authorship as Mark Twain did - 'unconsciously (1982).

The main point made in the aforementioned quotation is that writer instinctively pick up the craft of writing. However, students have a middle ground. Through information, comprehension, and awareness obtained, the stylistic model seeks to start students on the path of conscious learning in which they become conscious of the language employed as a tool, its many functions, and its means of expression. They must understand when, why, and how to purposefully utilize words in the context at hand. The researcher suggests the RAFI technique, which is founded on the concepts of exposure, purposeful practice, and experiential learning. This technique helps students develop their stylistic competency and prepares them to utilize the developed model. In conclusion, a number of texts have been produced using this method and the integrative model. The scholar first offers a viewpoint on the use of language as a tool before discussing any of the above techniques and notions.

Since the beginning of time, people have utilized language as a potent weapon to communicate and reveal the truth using both verbal and non-verbal techniques. Language is utilized by authors and speakers to touch the dimensions of truth through reading, writing, listening, and speaking. Aristotle believed that the soul must be touched by language. Nothing should be sacrificed or put in jeopardy in order to protect the truth. Socrates once said that one should always say what is true, beneficial, and good.

2.20 The Integrative Model of Stylistics is designed to help students improve their stylistic proficiency
The capacity to employ suitable diction, style, and syntax to meet the demands and expectations of the personal and professional situations based on knowledge, understanding, and awareness obtained is referred to as stylistic competence. The following considerations will help to further explain what stylistic competence entails. When students are competent stylistically, they will:

 Understanding of accurate use of structure, syntax, and registers.

Understanding of language appropriateness and pragmatics.

Understanding of functional use of language.

Understanding of contextual and cultural assumptions underlying language usage.

Awareness of language usage as a tool to seek and present the truth.

2.21 Importance of Vocabulary
Expanding one's vocabulary is crucial for writing. Every genre calls for the presentation of ideas and concepts using the right language. These words provide the core of the written work and help to create its general structure. When one develops a passion

for reading and masters the art of comprehension, their understanding of words and their technical features grows. Teachers should therefore promote reading a variety of books in a wide range of genres and writing styles.

2.22 Assessment of Texts
McElveen & Dierking "Young authors must...watch the skill being modeled. They must hear the sound the skill makes... They require time to develop the necessary skills and share their writing.

The idea that analysis comes before genesis in the composition is a well-known and tried hypothesis. Greek authors are renowned for their analysis and hours spent reading classics. In order to know and comprehend the "how" of effect generated in the writings, it was important to take note of the masters' precise writing and style skills. Those authors dedicated years to developing their trade and honing their rhetorical skills. The prescriptive norms of rhetoric were imitated, practiced, and established based on analysis of those literary classics.

2.23 Imitation
As said by Marcia Freeman, According to Schwedt & DeLong in their book, Using Children's Literature to Teach Writing, "Writing is a craft, and one of the best ways to acquire a craft is to mimic the masters."

Unskilled students lack the confidence to express themselves when they are unfamiliar with the appropriate kind of structure, and as a result, their ideas are lost when they are not presented properly. The frameworks that are pre-made or required by imitation allow students to quickly embed their ideas and finish their job. For students to read, study, analyze, and mimic the writing and writing styles that they find most successful, instructors must present the best writing and writing models.

2.24 Limitations of Knowledge and Experience
The scholar believed that the solid knowledge basis was the biggest and most important limitation. Master's degree in English literature held by the scholar. The current study needed preliminary preparation and instruction in the fundamentals of linguistics and stylistic nomenclature. Since stylistics is a relatively new area of study, there were few academics and books available when the researcher started her work in the Indian NCR region.

But after joining PALA (Poetics and Linguistic Association) and obtaining a notification subscription to the Language and Literature Journal, which frequently featured research and conference updates on the most recent trends and topics in the field of stylistics, the scholar began to see promise in the field.

2.25 Limitation of Resource Reach
After all these four years, the researcher cannot claim that there is a lack of stylistics-related content in the NCR region. Reaching the right resource, though, might be difficult for working women and students living in remote places.

Despite this, the mentors and supervisor have advised the scholar to go to university libraries where accurate, current, and reliable material can be found. Furthermore, relying on online resources was much less scary in the era of Google and technology. However, relying on the information's credibility and authenticity was never easy.

3. Recommendations
The success of any research effort depends on what the field and work have to give in its ultimately developed armory, just as any emerging technology or tool must have something to offer that contributes or adds value to the client. The use and exploitation of stylistics in language teaching, second language teaching and acquisition, composition classes, creative writing classes, professional and technical writing courses must be introduced in Indian settings because only then can the full potential of this subject be measured, acknowledged, and realized. This may make the scholar sound biased, but it is important to mention this.

4. Area of Future Research
The very characteristics that stylistics was previously condemned for are now its strengths. It is dynamic, hospitable, adaptable, and welcoming. The quantity of papers published in the field's upcoming journals and the Language and Literature Journal is an indication of its advancement. From classical rhetoric to the frontiers of cognitive neuroscience, it has traveled (Burke, 2014). There aren't many fields or subjects that enjoy this privilege.

Young and new scholars are encouraged to pursue research in stylistics because it has a substantial impact on forensics, cognitive sciences, and corpus studies. Scholars advise that in order to effectively include stylistics in course offerings for literature, language education, translation studies, second language acquisition, and creative writing, to mention a few, while highlighting the new role that stylistics can play. By producing powerful and persuasive marketing and selling materials, stylistics can make a substantial contribution to business communication and marketing.

In addition, the application of neuroscientific techniques enhances this field by enhancing the analysis of various texts and recording their responses to various questions. Reading prisoners' unconscious and subconscious minds to understand their

psyches, patients with depression, neurosis, or psychosis in psychiatry, and its incorporation into forensics are just a few of the areas where stylistics has enormous potential and a bright future ahead of it. Through their approaches, tactics, and frameworks, fields like cognitive psychology, cognitive linguistics, feminist critique, cognitive poetics, corpus studies, and computational studies have greatly contributed to the study of stylistics. An interdisciplinary approach to stylistics would make the research meaningful and beneficial to any researcher with a particular research focus.

5. **Conclusion**
A model that combines elements of linguistic and literary stylistics has never been proposed in the field of stylistics. While there is an increase in the study in the area of pedagogical stylistics, where the emphasis is on developing language awareness and observing readers' emotional responses to texts, there appears to be a vast amount of room for research that might be done to help students learn how to write.

In his book Creative Writing and Stylistics, Jeremy Scott (2013) emphasizes the importance of using stylistic devices in creative writing in order to make the most of linguistic options. He states: "Just as a painter learns to use shading to create the illusion of depth, so can a writer learn to use fracturing syntax, creative punctuation, and linguistic deviation to convey the illusion of being inside a character's mind" (P. 2).

The proposed integrative methodology is also applicable to other types of text creation; thus, it can benefit both students and teachers outside of creative writing programs. In creative writing, literary stylistics can open up opportunities for utilizing linguistic choices like deviation and foregrounding; in academic and professional writing, knowledge and awareness of linguistic choices should support goal-oriented work. The current thesis paves the way for the incorporation of stylistics in language instruction so that students can receive the proper instruction and exposure to get them ready for academic and professional writing.

Pedagogy and stylistics have always had a tight working relationship. It has been crucial in the instruction of both language and literature. In this section, the researcher emphasizes that this thesis was also an effort to show what stylistics may contribute to both textual creation and interpretation. The thesis was divided into two sections: The first part dealt with the model's creation, theory development, and methodological concerns. The second part dealt with the model's application to both literary and non-literary texts and went into more detail about how students may utilize the toolkit and the model to create text. The premise is therefore supported by theory and experience while also taking Indian teachers and students into consideration.

Additionally, this study shows that understanding is significantly influenced by style. It brings us a step closer to understanding the text's meaning. It might be argued that studying stylistics aids in developing a feeling of appropriateness, which in turn aids in developing a greater knowledge of the language. Grammar aids in accuracy, but stylistics aids in the text's suitability. Students could be empowered at the tertiary level to employ these prescriptive formulae created to develop and make the impact that they want to achieve through stylistic tactics, strategies, and devices that are available.

Students can come up with their own permutations and combinations to write a text with the intended purpose for a specific audience when they are made clear with the concepts of how language works, how it leaves an impact in the minds of readers, and how it generates a response in the linguistic and cultural context with the help of linguistic and literary devices. As a result, after students see the writing assignment and question from an academic or professional perspective, they will choose which formula to employ to obtain the correct response using the stylistic tools at their disposal.

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