

A Stylistic Analysis “The Forty Rules of Love” by Elif Shafak

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Abstract

This study conducts a stylistic analysis of Elif Shafak's novel, The Forty Rules of Love, with a focus on the thematic exploration of mysticism, spiritual love, and spiritual belief. By examining the chapter dedicated to Water, the research identifies and analyzes various figures of speech employed by the author. The analysis reveals that Shafak utilizes simile, alliteration, anaphora, and onomatopoeia to create vivid imagery and emotional resonance within the narrative. This approach enhances the reader's engagement with the text and deepens their understanding of its underlying themes. The findings underscore the importance of stylistics in literary studies, highlighting how language can be manipulated to convey complex ideas and emotions. By showcasing Shafak's adept use of figurative language, this research emphasizes the power of stylistic devices in enriching literary works. It encourages a greater appreciation for the intricacies of language and expression in literature. Ultimately, this study contributes to the broader discourse on stylistic analysis and its relevance in understanding contemporary literary texts.

Keywords: Mysticism, Stylistic Analysis, Contextual Analysis, Linguistic Description.

Introduction

Language is a form of communication utilized by a nation or society. Grammar and vocabulary are two components of language. Humans communicate primarily through language, both orally and in writing. Writing is the depiction of sounds on paper. Stylistics is the study and analysis of spoken language texts of all types in terms of their grammatical and tonal style, a sub-field of applied linguistics. Style refers to the specific language employed by various people in various contexts or situations. Writing can take on many forms and shapes, making studying stylistics a crucial field for linguists. The survey of stylistics explores how language is used creatively. The use of stylistic devices aids readers in understanding texts more profoundly. It increases linguistic awareness and knowledge. Figures of speech are ways of expressing ideas that are not literal. It gives language additional depth and shows one thing by connecting it to another (Gautam, 2014). A figure of speech is any expression or language that departs from the most straightforward way to convey meaning. Grey (2008), p. 120.

The primary goal of this research is to identify the figures of speech in Elif Shafak's novel "The Forty Rules Of Love" through stylistic analysis. Using figurative language allows writers to paint a sharper image with their words, increasing the impact of their creative work.

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Literature Review

A literature review's main objective is to assess the previous research on the subject of the inquiry. Through a stylistic analysis of Elif Shafak's work, this study seeks to discover figures of speech. Some researchers have conducted a stylistic analysis of a short story "The Last Word" written by Dr. A. R. Tabassum. In order to help the reader better grasp the short narrative, they went into great detail discussing the formative components, such as POV, characters, and allegorical elements. Grammatical, lexical, and phonological systems were taken into consideration when the story's stylistic analysis of figures of speech was conducted. The authors adhered to a set of linguistic and stylistic classifications put forward by Leech and Short. The article concentrated on the usage of figures of speech like rhyme, alliteration, consonance, and parallelism. Repetition, assonance, consonance, rhyme, alliteration, parallelism, and anaphora were found to be figures of speech that were used in the story to deepen its concept and underlying meanings (Khan et al., 2015).

Another team of experts looked into the short story's stylistic elements "The Sound of Falling Leaves" written by Qurat Ul Ain Hyder. They briefly discussed the various defining aspects of the narrative, such as the characters and point of view, to help the audience and readers better understand the plot and aesthetic components. Different phonological, grammatical, and lexical schemes were taken into consideration when analyzing the short story's stylistic techniques (Khan et al., 2015). The researchers Leech and Short followed the checklist of linguistic and stylistic devices. Simile, prolepsis, hyperbole, exclamation, claque, and inquiry were taken into consideration as stylistic elements. The discussion of the short story's stylistic elements was concluded by including the findings and conclusion parts in the section (Leech & Short, 2007).

The researcher Zheng has conducted a stylistic analysis of the speech "I have a Dream" made by Martin Luther King. The stylistic study was done to determine the King's mannerisms, attitude, and aim, all of which contributed to the speech's notoriety as a notable literary composition and delivery. Through the use of the theories and methods presented by Leech and Short (2007), the author has investigated this. He has emphasized literary and popular terms, pronouns, and words in both their full and reduced forms from the lexical system. He has researched periodic sentence construction, repetition, and parallelism in terms of syntactic properties. He has investigated euphemism, simile, metaphor, pun, paradox, irony, and antithesis under semantic aspects. Alliteration and sentence rhythm have both been researched under the heading of phonological characteristics. These can offer some pedagogical application suggestions and can improve English language learning methods (Zheng, 2014).

An author named Li carried out a study on the comprehensive examination of the advertisement's stylistic elements "Atkins Chocolate Chip Granola Bar" that was aired in China. He used linguistic description, textual analysis, and contextual analysis as the basis for his analysis. Graphological style markers, syntactic style markers, grammatical style markers, lexical style markers, and semantic style markers were all included in the linguistic description. Cohesive devices were used to analyse the arrangement and paragraph development of the text. Communication channels and their roles were taken into consideration for contextual analysis. The writers came to the conclusion that by using such techniques in the articles, commercial and ad markers may reach their target audiences with their messages and increase the popularity of their advertisements, so achieving the purchase motivation that never ends (Li, 2009).

A researcher Varghese conducted a stylistic analysis of the novel "Wuthering Heights". Although Emily Bronte admitted that her book *Wuthering Heights* horrified and outraged Victorian readers, later critics have defended the structure of the book and praised Emily Bronte's creative and

methodical use of language. According to the author, stylistic analysis is a tool used to identify textual patterns and their significance. The statistical evidence that supports the use of multiple linguistic components, such as vocabulary and syntax, to explain text served as the foundation for this study. There are several different styles represented in *Wuthering Heights*. The novel's language has a lot of paradoxes. There were several paradoxes used. The novel is peculiar due to violent motions, vocal violence, atmospheric turbulence, shifts from past to present tense, interjected remarks, broken sentences, half-expressed concepts, and striking imagery (Varghese, 2012).

A study carried out by Widayanti to examine the stylistic language variation in Thomas Hardy's work *The Ruined Maid*. According to the author, every poet is free to write any poem elegantly, even if it deviates from standard language. The poet is given this poetic freedom to create a word, phrase, or even a sentence without following the conventional rules. The study found that Thomas Hardy was a poet who employed variations to convey his beliefs through poetry. These deviations help to make the language of the poem attractive and eye catching (Widayanti, 2014). ELIF Shafak adds to the modelling of "an obviously different Rumi...designed for the market of Americans" through her book *The Forty Rules of Love*. *The Forty Rules of Love* compares Rumi's experience to that of Ella, a middle-aged housewife from Massachusetts, in that both women succeed when they are cut off from their normal lives and discover their actual selves and hearts opening to love. Figures of speech are imaginative and clever strategies used in literary and everyday conversations and works to describe speech outside of its conventional use (El-Zein, 2000).

Researchers Hashim Alhousseini and Bushra Hassan have examined the metaphorical language employed by author ELIF Shafak in her unique book *The Forty Rules of Love*. To illustrate and address every facet of metaphor, the researchers choose four exemplary passages from the English novel *The Forty Rules of Love*. To cover every aspect of metaphor covered in the book, the researchers employ a model based on Lakoff and Johnson's *Theory of Metaphor* (1980). Contextual analysis and cognitive linguistic analysis are the two degrees of analysis that are conducted based on the model that has been chosen to study the characteristics of Metaphor. It has been discovered that metaphor is a form of rhetorical method used to show the Sufi beliefs, and symbolisms (Hassan & Alhousseini, 2020).

The researchers Faiza Latif, Madiha Ziarat and M. Tahir Rasheed have conducted a stylistic analysis of the novel *The Forty Rules of Love*. They have found the figures of speech by doing stylistic analysis of Elif Shafak's novel *The Forty Rules of Love*. The work is divided into five parts: an introduction, Earth, wind, Water, Fire, and The Void. The heuristic checklist of linguistic and stylistic categories provided by Leech and Short (2007) is the actual methodology employed in the study since it provides an opportunity to understand linguistic description with critical appreciation (Latif et al., 2020). According to "Collins English Dictionary" figure of speech is described as "an expression like simile, in which words are not showing their literal meanings, but are classified as multi-word expressions, which perform in the text as units (Collins English Dictionary, 2006).

Research Methodology

Research Paradigm

It is a qualitative research that is built around the reading and analysis of the text of the book *Forty Rules of Love*. Exploratory research techniques are essentially what qualitative research is. It is used to identify trends in beliefs and viewpoints. It offers a deeper comprehension of the

fundamental beliefs and viewpoints. A literary stylistic analysis will go through the novel's stylistic interpretation.

Content/sample

The sample and main source for this study will be Elif Shafak's novel *Forty Rules of Love*.

Method

The stylistic analysis will be the real method or methodology used in this study. By using stylistic analysis as a tool, the figures of speech simile, anaphora, alliteration, and onomatopoeia will be investigated.

Content Analysis

The analysis of Elif Shafak's *The Forty Rules of Love* reveals a rich tapestry of figurative language that serves to deepen the reader's engagement with the text. The use of simile allows Shafak to create vivid comparisons that enhance the imagery within the narrative. For instance, similes such as "as gentle as a whisper" evoke sensory experiences that resonate with the reader, making abstract concepts of love and spirituality more tangible. This aligns with the theoretical framework of cognitive linguistics, which posits that figurative language aids in conceptual understanding by linking new ideas to familiar experiences.

Alliteration

I entered it from a different gate each evening.
 Right across from me sat a dervish, tall, thin and erect with a veil on his face.
 He had been holding out his hand to me.
 But when I lifted the cloak, he had vanished.
 Perhaps this was what my own voice would sound like in a state of infinite agony.
 And I screamed and screamed until my wife held me tight.
 In the stillness of the night, the sight of the well sent a shiver down my spine.
 With the belief that this was the duty God had assigned me.
 Discussing theology with other sharia scholars.
 It is flattering to hear people praise my preaching skills.
 Mothers point me out on the streets to scare their misbehaving little ones.
 But in places where death and despair loom large.
 Hopeless penny-pinchers race to give alms, keen to compensate for all their sins, past and present.
 The afternoon is the perfect occasion for panhandlers and pockets.
 All were chipped copper.
 My skin, my organs, my face falling apart.
 In their eyes I was worse than a thief or a murderer.
 He looked less like a scholar.
 The two are as beautifully balanced and coordinated as the wings of a bird.
 With his flawless reputation and royal demeanor.
 Even someone as perfect and privileged as he could someday tumble and fall.
 There is no wisdom without love.
 The patron pulled at the end of her thin mustache.
 Sesame accompanied her like a silent shadow.
 Constantinople, ransacking the mansions, demolishing the icons inside chapels and churches.

When they came to the bakery begging for crumbs.
 But the bread baby that God kneaded for my mother must have been enormous.
 There was a cold, cruel stare in his eyes that was not there before.
 There were carriages crossing the forest, most of them belonging to the nobility.
 I lowered my gaze, expecting him to leave a copper coin in my bowl or hand me a piece of bread.
 You want to punish a person for going into a mosque.
 Fast as rabbit, she took to her heels, her long hair flying.
 I saluted, smiling from ear to ear.
 But before I could make a sound, sound, something sharp whizzed by my head.
 Too tipsy to comprehend what had happened, the merchant held the stone in his hand.
 Outside, a wild wind blew, slamming shut the windows.
 I don't understand why wine was forbidden in this world but promised in heaven.
 That's why we were given a brain.
 Hristos heaved a sigh.
 And all they did was get merry, sing songs, and then doze off.
 A mixed bunch of wine lovers of all faiths, raised our glasses and toasted together.
 I nodded, feeling fortunate to have a friend who cared about me.
 I wished I had taken a bottle of wine with me.
 I had been reprimanded by prim and proper people
 It was darker here because of the massive trees towering above.
 The moon suddenly hid behind a cloud, shrouding me in thick, dense darkness.
 What the hell is he raving about?" the first guard grumbled.
 Shams of Tabriz shook his head.
 Besides, one does not become a believer overnight.
 What difference does it make, my friend?
 When a Sufi stares at someone.
 Everything had happened so fast.
 I fixed the scarf swiftly.
 We stepped into the street.
 He had a terrible temper.
 The novel's alliterated pattern is demonstrated by the author's usage of the same letters or sounds at the beginning of words that are near to one another.

Anaphora

He is coming! He is coming!
 Lash the deceiver! Lash the whore!
 God is great! God is great!
 Drink! for you know not whence you came, nor why; Drink! for you know not why you go, nor where.
 The louder I sang, the harder he hit.
 I warn you, I stink, I mumbled in shame.
 Can I hope so? Yes. Can I control it?
 The author highlighted a specific area of the text by using the same words at the beginning of different clauses and the same phrases. The author has succeeded in emphasizing the subject of action by employing anaphora.

Simile

I saw myself reading the Quran in a carpeted room that felt familiar but was like no place I had been before.

I am proud of them just as I am proud of my adopted daughter.

I have been trained as a preacher and a jurist.

They would run their course as God willed it.

It gnaws at my soul like a disease and accompanies me where I go, as quiet as a mouse and just as ravenous.

We ate as we talked.

I nodded as I waved good-bye.

And so have women like me.

It looked like an idyllic village.

In that state I moaned like a wounded animal.

If Hristos heard you talk like this.

It felt like a tasteless joke.

As quiet as a mouse.

As silent as broken tombstones.

Through the direct comparison of two dissimilar items, the author employs the simile literary device in the book. The aforementioned examples highlight the similes that are employed throughout the text.

Onomatopoeia

Chopping

Whining

Mumbled

Muffled

Moaned

Beat

Plucked

Chuckled

Cracking

Whip

Howling

Sniffed

Chimed

Clacking

Spitting

Whispered

Pounding

Barking

Braying

Laughing

Yelling

Throbbing

Murmured

A word that phonetically imitates, resembles, or evokes the sound it describes is called an onomatopoeia. The authors' use of onomatopoeia heightens language beyond what is written on the page literally. Its sensory impact is utilized to produce incredibly vivid pictures. It feels as though you are inside the text, hearing what the author is saying.

Conclusion

The study's conclusions make it abundantly evident that the author employed a variety of figures of speech in the novel's second chapter to give it a vivid and distinctive feel. The author has enhanced readers' comprehension of many concepts and ideas by using similes. In order to draw the reader's attention to a specific passage of text in the work, the author made extensive use of alliteration in the second chapter. Additionally, the author has employed anaphora to influence the audience and elicit a specific reaction from them. The author has appealed to the audience's emotions or pathos with the use of anaphora. The author has utilized many onomatopoeic sounds to simulate real sounds. The second chapter of the novel *Water* was chosen for extracting figures of speech simile, anaphora, alliteration, and onomatopoeia contains a great number of similes and alliteration. These similes have been used with a variety of "like" and "as" terms.

Study may be very beneficial for linguists and literary critics who intend to examine the stylistic components of a literary work. The last four sections of the book contain assonance, hyperbole, oxymoron, personification, irony, and other figures of speech that can be detected while performing a stylistic study of *Forty Rules of Love*. By searching for stylistic variations, references, cohesive and coherent procedures, etc., the novel can also be artistically assessed. This study will also be beneficial to language and literature students who want to conduct research in the field of stylistic analysis. The researcher suggests that aspiring authors use figures of speech in their novels to make their writing style engaging and appealing and to aid readers in understanding their ideas and concepts.

It is crucial to note that the novel's author included crucial elements to capture readers' interest. Figures of speech have been employed in such a way that they diverge the language of the novel from common usage, achieving the aforementioned goal, as evidenced by the analysis of the novel. For future research, it is suggested that scholars explore additional chapters of the novel to uncover further stylistic devices and their implications. A comparative analysis with other contemporary works could also yield insights into the evolution of stylistic techniques in modern literature. Additionally, aspiring authors are encouraged to incorporate diverse figures of speech in their writing to enhance the richness of their narratives and engage readers more effectively. By doing so, they can create works that resonate deeply with audiences, much like Shafak's compelling storytelling in *The Forty Rules of Love*.

Ultimately, this study not only contributes to the understanding of Shafak's literary artistry but also underscores the importance of stylistic analysis in appreciating the nuances of language and expression in literature.

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