

A Stylistic Analysis to JoJo Moyes's the Last Letter from Your Lover: Exploring the Adjectives

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ABSTRACT

The aim of the current research is to undertake linguistic stylistics principals, which investigates how meaning is created in literary language and other types of texts. The purpose is to clarify how and why the author JoJo Moyes selected some adjectives and how often in her novel *The Last Letter from Your Lover*. The investigation is conducted to trace Jojo Moyes' choice of adjectives that adds to her style in writing the novel. Hence, enriches the relation of the reader with the plot and the meaning of the story in general. During this process, the novel has been read thoroughly multiple times. Based on Leech and Shorts' (1981) model, the adjective category was investigated, where the choice of adjectives and the various types are analyzed, examined, and highlighted. At the end of the analysis, it is established that the adjectives capture an array of qualities, characteristics, and emotions within the narrative. They, as versatile linguistic tools, enhance the depth and diversity of the story, creating a multifaceted and dynamic narrative within the novel. Thus, allowing the scenes to unfold vividly, playing like a movie in the readers' minds.

1. Introduction

The focus of stylistic analysis is frequently on the phonological, lexical, grammatical, semantic, pragmatic, or discoursal characteristics of texts. With reference to linguistic stylistics, linguists such as Verdonk (2002:4) and Crystal (1980:14) have defined stylistics as the linguistic analysis of different features of language deviation and describing their functions and impacts. To summarize, the reason for the various and yet diverse definition of stylistics is credited to the multidisciplinary nature of stylistics and the fact that it draws methods and techniques from other disciplines despite having its own focus (Nørgaard, et.al, 2010).

Regarding the emergence of stylistics study, it dates to the late 19th and early 20th centuries, with the Russian formalist approach to literary meaning. They attempted to identify the textual triggers that existed in literary works and to distinguish the triggers' literary effects from their structures (Jeffries, 2017). Nevertheless, stylistics is also associated with ancient times, as literature was the center of interest. That is why stylistics is seen as a direct descendant of rhetoric, which constituted a major part of the training of educated men during ancient times. The style of expression has been an object of study since the times of Aristotle, Cicero, Demetrius, and Quintilian, as well as medieval priests who treated style as the proper adornment of thought (Verdonk, 2002). In addition, it is worth mentioning that the necessity of a linguistic description in the analysis of a literary text lies in the fact that language is the singular medium of its expression.

2. The Last Letter from Your Lover

The Last Letter from Your Lover is a novel written by the British writer Jojo Moyes in 2010. It was translated into forty-six languages with over fourteen million copies sold worldwide. Moreover, it was adapted to the cinema in 2021 starring Shailene Woodley, Felicity Jones, Callum Turner, Joe Alwyn, and Nabhaan Rizwan. The novel begins in the 1960s with Jennifer Stirling waking up in a hospital not remembering herself or what brought her there. She does not recall



the accident that led her to be hospitalized or the fact that she is married. The story goes back and forth between two separate timelines where the characters are connected by love letters. It is a love story that is powerful, spellbinding with a heartfelt ending. The story continues with Jennifer going back to a life that she does not have any recollection of, whether she liked it or was happy about it. She starts searching for clues that can help her remember her old life when she stumbles upon passionate letters written to her by a man other than her husband. She starts to wonder who this man was? What happened to their story? The man that writes so passionately about her and only signs as “B”. With the passage of time, Jennifer unravels the truth about her marriage to the wealthy Mr. Laurence, and the fact that she lives an unhappy marriage that is masked by the glamorous house and luxurious parties. With her growing discontent with her life, Laurence discloses everything to Jennifer, meaning he knew about the affair and the reason for the car accident. Just as the dots are about to be connected, the story deftly shifts forty years forward to 2003, introducing the audience to the young London reporter, Ellie. Her story is intertwined with Jennifer’s as she comes across the passionate yet heartbreaking love letters in the archive of her newspaper as she searches for an article for the newspaper’s anniversary edition. Like Jennifer, Ellie is mired in her own life. She struggles with her career and the affair she has with a married man. Ellie is struck by these enigmatic letters and the beauty of B’s plea to his lover; consequently, she attempts to find the owners of these letters, in a hope to impress her editor. Ellie’s life is profoundly transformed in the process of reuniting the two long-lost lovers as she finally sees the truth about her own romance.

In this romantic drama, Moyes offers the readers a sharply detailed setting where the events take place in London but in two distinct periods with Jennifer Stirling, the 1960s housewife and the 2000s modern-day journalist Ellie Haworth. The novel is written in the third person from a limited set of points of view. These limited perspectives and dual timelines allow Moyes to create an atmosphere of mystery from the beginning. The readers see the story unfold from Jennifer’s and other characters’ perspectives, following the passionate love

story of Jennifer and B, portraying the love, loss, infidelity, and tragedy that come with it, along with the inspiration.

Concerning how the writer prepared for the novel, she conducted her own research for the 1960s era along with trying to acquire as many love letters as possible. In an interview with Penguin Random House Canada, she explains that she was bold and not ashamed of asking people to show her their love letters. She even urged her family and friends to give her theirs. Moyes went so far as to place an ad in an English national newspaper and on social networking sites asking for love letters. She believes that a true source of inspiration is real life, i.e., nothing can motivate you to write like real life. Moreover, she took inspiration from her old love letters. Moyes was captivated by not only the love, the passion, and the urgency that jumped off the page but also by the distinct impression that she was reading about the life of someone she no longer really knew. Moyes sees herself as a perfectionist, calculating every detail before committing to any type of writing. She wants her style to stay true to the time in every aspect, specifically the language and the varieties of words that might have been used in that era.

The Last Letter from Your Lover is an intelligent and emotionally moving novel where Moyes explores love, marriage, and fidelity in the modern world and generations ago. The writer presents a subtle and realistic portrait of the passion and tenderness of both lovers' relationship that jumps off the page and into the reader's mind. The novel has been awarded the Romantic Novel of the Year (RoNa's) for 2011. The novel has sold over eighteen million copies internationally and been translated into forty-six languages.

This novel is a testament to Moyes' talent, unique style, her powerful usage of language to inspire, enchant, and make her readers feel every sense and emotion as if they were reading their own love stories with happy and/or tragic endings. Moyes' style of writing makes her stand out as an excellent candidate for linguistic and academic studies. Her choice of particular words, phrases, expressions, and semantic structures forms and builds up a particular style of her own, which distinguishes her from other writers. Her creative exploitation of language, utilizing distinctive artistic means of expression along with a variation

of language use, becomes the medium of identification, which shapes her style and identity as a novelist and a screenwriter.

3. Methodology

An empirical investigation is conducted to trace Jojo Moyes' choice of adjectives that adds to her style in writing the novel. Hence, enriches the relation of the reader with the plot and the meaning of the story in general. During this process, the novel has been read thoroughly multiple times. Based on Leech and Shorts' (1981) model, the adjective category was investigated, where the choice of adjectives and the various types are analyzed, examined, and highlighted. According to the chosen parameters, the adjectives used by the author are closely inspected, aiming to uncover how the creative choice of adjectives shape the semantic landscape of the narrative and influence the readers' experiences.

4. Exploring the Adjectives in The Novel

Moyes is known for using a rich amount of adjectives in her writing. Adjectives serve as essential elements in her writing style because they infuse life and vibrancy into the plot, the characters, and the setting in her prose, making her narratives more colorful and engaging. The adjectives stand at the heart of the two love stories told in this novel. Each magnifying the scenes described, the emotions felt, the love, loss, betrayal, and all the subtle emotions and experiences that lie in the middle.

A thorough analysis is conducted of the adjectives utilized in the novel, aiming to unravel the linguistic intricacies that give rise to the novel's unique stylistic qualities. Considering the above lines, the table below presents the top 20 most frequent adjectives creatively employed by Moyes in her novel. The complete list of the adjectives is available in the appendix list (A).

Table (1): The top 20 frequently used adjectives in the novel

N.	Adjectives	No. Used
1	Little	255
2	Last	245
3	Other	187

4	Sure	134
5	Good	107
6	Old	100
7	Few	97
8	Sorry	95
9	Own	84
10	More	83
11	New	81
12	Much	75
13	Small	74
14	Right	74
15	Long	69
16	Happy	64
17	First	55
18	Only	50
19	Afraid	49
20	Same	49

Within the captivating story of *The Last Letter from Your Lover*, the power of language emerges often concealed in the subtle hues of adjectives. Since adjectives, as linguistic elements, play a fundamental role in shaping the narrative, constructing vivid imagery, and communicating Moyes' intended emotions and tone. Moyes took the significance of this part of speech to her advantage, thus infusing depth into her already heartfelt story of love, loss, and growth and engaging the audience with her descriptive language and choice of words. Moreover, it is worth noting that the initial total number of adjectives used in the novel is 8300. However, when the duplicate instances are eliminated, a total of 1758 distinct adjectives are left. Those adjectives include not only the ones that are syntactically classified as pure adjectives but also other forms functioning as adjectives as they possess artistic value and affect the story and Moyes' distinct linguistic choices.

The researcher's analysis is based on the hard copy version of the novel. This is mentioned due to the variances that exist between the different available formats of this book. The hard copy comprises 26 chapters along with a prologue, while the PDF version of the same text contains an additional chapter, Chapter 16, which is notably absent in the hard copy. Another difference is in the prologue, which is found in the hard copy whereas it is not found in the PDF

edition. While these distinctions are noteworthy, they are not the primary focus of this research, but they are mentioned to ensure transparency regarding the sources of data as these discrepancies might change the number of adjectives found in each format. The variances in chapter divisions between these versions may potentially influence the analysis of specific scenes, especially where chapter boundaries play a role, and this will be considered throughout the investigation. Now that the integral role of adjectives within Moyes' narrative and their frequent usages have been explored, it is evident that a closer investigation is needed to categorize the adjectives and understand their diversity.

5. The Types of Adjectives in the Novel

In the exploration of adjectives within Jojo Moyes' narrative, it has become paramount to classify these linguistic elements effectively, shedding light on their diverse functions and contributions to the text. Delving into a detailed exploration of the array of adjectives found within the novel reveals that the richness of Moyes' prose is not only defined by the sheer number of adjectives used but also by the varied types and categories it encompasses. To address this, the present study has chosen to adopt Leech and Short's comprehensive model of analysis, often referred to as a checklist, which provides a structured framework for the analysis.

Considering the abovementioned, depending on the Leech and Short model (checklist), any attempt to study adjectives must start by posing three key questions (2007, 61-62). First, "Are the adjectives frequent?" Second, "to what kind of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Color? Referential? Emotive? Evaluative?" Third, "are adjectives restrictive or nonrestrictive? Gradable or non-gradable? Attributive or predicative?" This section will endeavor to answer these questions and accordingly categorize the detected adjectives from the novel into their appropriate types.

By using these questions as guiding principles, the researcher aims to uncover not only the frequency but also the underlying semantic nuances present within

these adjectives. This approach provides a deeper understanding of their role in shaping the narrative, investigating the complexity of Moyes' stylistic choices and the way her selection of words conveys various meanings in her texts, adding depth to her storytelling. In response to Leech and Short's first proposed question of whether the adjectives are frequent, the answer is yes. Moyes has employed a significant number of adjectives throughout the chapters, thus providing the best description of the characters, plot, and settings and engaging her audience in the narrative.

Concerning the second question, Leech and Short have proposed eight attributes that adjectives might refer to, namely "physical, psychological, visual, auditory, color, referential, emotive, and evaluative" aspects. Leech and Short raised this question in the argument that adjectives are classified according to the types of attributes they embody. In other words, they describe various properties of the nouns and/or pronouns they modify. Hence, they can denote various types of meaning. A single adjective can belong to several attributes spontaneously at the same and/or different times and contexts. Addressing this question, it is found that the adjectives utilized by Moyes encompass a spectrum of characteristics. Especially with the rich number of adjectives detected, all the attributes are located. The novel's adjectives are classified into the following types, as shown in Table (2).

Table (2): The classification of the used adjectives in the novel.

N.	Attributes	Adjectives
1	Physical	Little, Old, small, few
2	Psychological	Happy, Sorry, afraid, good
3	Visual	Good, Small, right, long, last , first
4	Auditory	Loud
5	Color	Red, white
6	Referential	Other, own
7	Emotive	Happy, sorry, afraid
8	Evaluative	Good, happy, right, sure, only

Upon inspecting Moyes' stylistic choices and the hue of adjectives she employed, it is concluded that each adjective usage eloquently adds to the story and serves as a hallmark of Moyes' thumbprint, gaining her the reputation of a talented award-winning romance novelist.

First, the adjectives relating to the physical attributes describe tangible aspects of the love story, such as the characters' appearances or physical settings. For example, at the outset of the story, Jennifer, the main character, wakes up from her accident with no recollection of her identity, and at a scene, she gazes at her reflection in the mirror. The readers receive a vivid depiction of her complexion through the line, "Jennifer stared at the girl who stared back at her. Quite pretty... a little pale, but an agreeable face...."(2012, 30) (Here, the adjective 'little' conveys that the physical appearance of Jennifer is pale but not excessively so, underscoring her enduring beauty despite the accident. In the sense that the accident did not overshadow her obvious beauty. Moyes skillfully paints a clear picture of her character's appearance and impacts the way readers perceive Jennifer and empathize with her. Similarly, the adjective "small" is used to describe the physical setting within the narrative. For instance, in the line, "Anthony turned away and headed for the garden gate. The pathway was lit by small lanterns placed in the flower beds"(ibid. 70), the use of "small" here offers a sense of the setting's scale and intricacy to the readers. The description allows the readers to engage themselves not only in the conversations but also in the physical details of the environment, enhancing their immersion in the story.

Second, the adjectives relating to the psychological attributes describe the inner thoughts, emotions, and mental states of the characters. For example, in the final chapter of the book, Jennifer writes a letter to her beloved Anthony (henceforth Boot), stating, "She has told me a little about you. I sat and wondered, and hardly dared think that I may get the chance to sit and talk to you. I pray that you are happy"(ibid. 478). In this moment, readers witness Jennifer's wish for Boot's happiness after many years of separation and lost love. The use of the word 'happy' denotes more than a simple wish; it represents Jennifer's hope for Boot's inner peace and emotional well-being and that he is in peace with his life and his past. She does not want him to be in constant regret over their lost love. Through a simple adjective, Moyes connects with her readers on a profound emotional level. The passage invites the audience to sympathize with Jennifer and Boot as they contemplate their own experiences

and ponder whether, after the passage of time, will they still be able to wish their lost love happiness. Moyes masterfully involves her readers, allowing them to step into the characters' shoes and reflect on their real lives and the universal themes of love, loss, and the passage of time. Likewise, the adjective "afraid" is used to illuminate the psychological state of the characters within the narrative. For instance, in the line "'I'm afraid of you,' He battled to understand. 'But I wouldn't—' 'I'm afraid of what I feel for you. I'm afraid to love somebody this much'" (2012, 188). The multiple usages of "afraid" in this context offer a sense of complexity and emotional depth in Jennifer and Boot's relationship and their feelings. At first, it seems Jennifer is afraid of Boot, but it is unfold that the fear is actually about her emotions. It marks an initiating incident in the story, where her admission of fear and strong feelings for boot reveals Jennifer's vulnerability and inner conflict, adding depth to the narrative. It conveys the idea that she is psychologically wrestling with her deep and intense feelings for him. Moyes' skill in creating an authentic and emotionally resonant dialogue is clear, as the repetition of the adjective "afraid" intensifies the conversation and thus engages the audience on an emotional level.

Third, Visual attributes are vividly depicted, painting scenes with colors, shapes, and visual details via the adjective. The adjectives describe what can be seen, the way someone or something appears. For example, in the beginning of the story, the readers are introduced to Jennifer, who has been in an accident. Moyes, in her narration, skillfully utilizes adjectives to offer a vivid and multi-sensory portrayal of the character, with the aim of forging an instant connection between the reader and Jennifer. The narration provides a detailed account of her appearance, from her apparent beauty to the injuries she sustained in the accident. Her injuries are visually presented through adjectives such as "long". For example, in the lines "She had had a second operation on her arm and it was healing well, they told her, although the long red scar where the plate had been inserted made her wince, and she tried to keep it hidden under a long sleeve" (ibid. 29). Moyes employs these adjectives to not only emphasize the length of a sleeve but also to convey the extent of Jennifer's accident-related wounds,

revealing the scar as a source of discomfort and self-consciousness. This eloquent use of adjectives draws readers into Jennifer's world, fostering empathy and an immediate bond with her. Another example of adjectives that provide vivid imagery of the novel is "right" in the lines "She closed her eyes. This is my husband, she told herself. He adores me. Everyone says so. We're happy. She felt his fingers running lightly along her right shoulder, the touch of his lips at the back of her neck. "Are you very tired?" he murmured" (2012, 53). In this context, the use of this adjective is to offer a specific and precise detail of the intimate scene to the readers, that is, to add a sensory and spatial dimension to the scene. In other words, the adjective "right" contributes to the sensory experience, making the narrative style more engaging and sensory-rich.

Fourth, complementary to the adjectives relating to the visual attributes are the auditory attributes. These adjectives describe sounds and noises that envelop the story's environment. Describing features related to sound such as harmony, pitch, and loudness. In this novel, such adjectives are utilized. For instance, in a scene, Boot writes an apology letter to Jennifer and takes it to her; however, instead of reading the letter, Jennifer makes him read it aloud. In the lines, "He opened the envelope, pulled out the sheet of paper, and after a moment read the contents to her, his voice unnaturally loud on the mountain. He finished and tucked it back into his pocket. He felt oddly embarrassed in the silence, broken only by the quiet hum of the engine" (ibid. 100). The adjective "loud" is used to describe the volume of his voice as he reads the letter. This adjective also implies the intensity of his inner embarrassment and emotional turmoil. Moyes' creative choice is to magnify the sense of discomfort and unease in that situation, making the scene more relatable to her readers. As it is a universal aspect of humans, people often find it challenging to apologize in public and in a vocal manner, in the same way as in Boot's situation. This adds depth to Boot's character and engages the audience with him in a way that they relate to his emotional state and the complex nature of making amends. Other examples include the use of "noisy" in the line "Oh, don't be mean, Sandra." There was another noisy burst of laughter, and then the cloakroom door was closing behind her" (ibid. 283). In

that context, the quality of the laughter is described in the sense that it was a loud burst of laughter that was possibly disruptive and gave a hint of mockery to the interaction.

Fifth, color attribute adjectives are among the most straightforward types of adjectives, as elucidated by Quirk et al. (1985). These types of adjectives describe the visual appearances of the people or things being modified. The adjectives also exhibit a range of colors, lending richness to the narrative. Moyes employed a variety of color-related adjectives in narrating her lover's story, thus enhancing the vivid, intense descriptions and imagery of the story and the scenes. For instance, in the line "The sky above Antibes was a searing blue, the beaches dotted with holidaymakers basting themselves on the white sand" (2012, 98), both "blue" and "white" are used to describe the scenery in Antibes. The adjectives play an essential role in creating a vibrant and detailed description of the place, thus creating a rich visualization of it.

Sixth, the adjectives relating to the referential attributes (also known as relational adjectives) describe or specify the relationship between the entities, like the characters, objects, and places in the story. For example, in the lines "Afterward, she wasn't sure why she didn't want the woman to know quite how little she remembered about the layout of her own house. It just seemed to her that if she could pretend and everyone else believed it, what was an act might end up being true" (ibid. 34), "Own" is used as an adjective describing the house and that it belongs to Jennifer. Here, "own" is used as a referential adjective, specifying the connection between the house and Jennifer. This type of adjective is used to add variety and avoid sounding monotonous, as Crystal (1997) asserts. Other examples of referential adjectives are "As the periods of wakefulness stretched and grew in number, she became familiar with the faces of the other women on the little ward" (ibid. 27), where "other" is used as a referential adjective. Through incorporating these types of adjectives, Moyes has strengthened and highlighted the connections between the characters, objects, and places, thus enriching the storytelling and adding depth to the overall

reading experience while at the same time preventing monotony, especially with long literary works like novels.

Seventh, the adjectives relating to the emotive attributes evoke sentiments and emotional responses, be they positive, negative, or neutral, to the people or things being modified. Lass (1999) discusses that these types of adjectives describe an individual's subjective response to the modified entity. For example, in a scene where Jennifer overhears Anthony (Boot) belittling his host for the evening, Mr. and Mrs. Sterling and their guests, she confronts him. In the lines, "Her voice cut through the still air: "I'm sorry we were such a disappointment to you, Mr. O'Hare, that how we live caused such offense. Perhaps we would have met with your approval if we had been dark-skinned and impoverished"(2012, 71). The adjective "sorry", employed by Moyes as an emotive adjective, shows Jennifer's negative emotional response to Boot's words. The same applies for "I really did marry him, she thought. And then: I look so happy" (ibid. 34). Here, "happy" is an emotive adjective modifying the speaker and describing her personal, positive response of looking happy.

Eighth, the adjectives relating to the evaluative attributes are utilized to convey judgments, assessments, or opinions. Givón (2001) notes that these adjectives may pertain to innate characteristics or temporary conditions. For instance, in a scene following Jennifer's accident, she struggles to recall her past life and her husband. She states, "She closed her eyes. This is my husband, she told herself. He adores me. Everyone says so. We're happy" (ibid. 53). In that context, "happy" serves as an evaluative adjective. She is uttering those words in the sense of assessing her marriage, which she has no recollection of, and attempting to convince herself of this life. Her judgment becomes more complex as she discovers love letters from someone named Boot. Similarly, in the lines "I'm sure once you're surrounded by familiar things, your old routines, friends, shopping trips, and the like, you'll find that it's all popping back into place" (ibid. 31) , "sure" is used as an evaluative adjective assessing Jennifer's amnesia and assuring her that she will recover soon.

Regarding the third and final question raised by Leech and Short, “are adjectives restrictive or nonrestrictive? Gradable or non-gradable? Attributive or predicative?” Upon close analysis of the adjectives in the novel, it becomes evident that they demonstrate diverse syntactic features. Whether they are restrictive or nonrestrictive, gradable or non-gradable, attributive or predicative, the importance of adjectives cannot be understated, as they play a pivotal role in shaping the narration and influencing readers’ perceptions. In “The Last Letter from Your Lover”, the adjectives are not only frequently used throughout the narrative but also remarkably versatile in meaning and syntactic structure. However, it is essential to note that while syntactic attributes are significant, the current study primarily focuses on the semantic aspects of adjectives and their implications within the novel rather than delving into the syntactic intricacies.

6. Conclusions

After the investigation of the novel’s adjectives and discussing Leech and Short’s proposed attributes and their respective examples drawn directly from the novel, it is established that the adjectives capture an array of qualities, characteristics, and emotions within the narrative. They, as versatile linguistic tools, enhance the depth and diversity of the story, creating a multifaceted and dynamic narrative within the novel. Thus, allowing the scenes to unfold vividly, playing like a movie in the readers’ minds. Adjectives can effectively navigate the spectrum of attributes proposed by Leech and Short. Subsequently, Moyes’ employment of a rich number of adjectives in this romantic narrative allows her to evoke multiple attributes simultaneously; this strategy has a maximum impact on the readers, drawing them to the story and the messages she seeks to deliver. In light of the abovementioned, it is clear that adjectives play an essential role in creating the intricate emotional landscapes of the characters in “The Last Letter from Your Lover” and invoke a sensory and emotional response from the readers. The adjectives serve as vehicles to convey the depth of the feelings, internal struggles, and complex relationships among the characters. Jojo seamlessly engages her readers on an intellectual, emotional, and sensory level,

making the story not only linguistically compelling but also emotionally resonant and memorable. It can be argued that Moyes' abundance of adjectives compensates for the lack of audiovisual stimuli thus making the novel more impactful and engaging for the readers.

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Appendix list (A)

able	alternative	available	blameless	bumpy
abortive	amateur	awake	blanched	buoyant
about	amazed	aware	blank	busiest
above	amazing	awful	bleak	busy
abrupt	American	awkward	blessed	button
absent	amorous	bacchanalian	blind	cacophonous
absolute	ample	back	blond	calm
accented	amused	backed	bloody	capable
acceptable	amusing	backward	blooming	caramel
accidental	analytical	bad	blotchy	careening
accurate	ancient	baked	blue	carefree
accustomed	angrier	balding	blunt	careful
acerbic	angry	baleful	blurred	careless
achievable	anguished	balmy	bold	careworn
aching	animated	barbed	bolder	carpeted
actual	annoyed	bare	bolshy	cartoonish
acute	annoying	barefoot	bony	casual
adept	anonymous	battered	boozy	catastrophic
adequate	antiaging	beaming	bored	caught
admirable	anxious	beautiful	bottom	cautionary
adulterous	apart	beauty	bound	cavalier
advisable	apologetic	bedraggled	braced	cavernous
advised	appalled	Belgian	bracing	celebratory
aflame	apparent	believable	brave	central
afraid	appreciative	belligerent	breathless	ceramic
African	appropriate	belowground	breezy	certain
aged	apt	belted	brief	challenging
agitated	arched	bemused	briefed	changed
aglow	armed	benevolent	briefest	chaotic

ago	aroused	benign	briefly	charged
agog	arrogant	bent	bright	charitable
agreeable	asleep	bereft	brighter	charming
aimless	astonishing	best	brightest	chattier
ajar	astute	better	brisk	chatty
alcoholic	atrocious	biblical	British	cheap
alien	attempting	big	brittle	cheerful
alienated	attentive	bigger	broad	cherubic
alienating	attractive	biggest	broken	chested
alive	audible	biggish	Brown	chief
alone	authentic	bitter	bruised	childish
alphabetical	authorized	black	Brutal	childlike
altered	automatic	blackened	Bullish	chill
chilled	commercial	cosy	dark-skinned	dignified
chilly	committed	countless	Darling	dim
Chinese	common	courteous	Darned	diplomatic
chippy	communal	cowardly	Dated	dire
chivalrous	communist	cowed	daunting	direct
choleric	companionable	cozy	Dead	dirty
choppy	comparative	crack	Deaf	disappointed
chubby	compassionate	cramped	deafening	disappointing
churlish	compelling	cranky	Dear	disapproving
circular	competitive	crappy	dearest	disastrous
cited	complete: 2	crazy	Decent	disconcerting
civil	complex	creased	decisive	discreet
civilian	complicated	crisp	decorative	disdainful
classy	composed	cross	decorous	disgusting
clay tiled	comprehensive	crossed	Deep	disheartened
clean	compressed	crowded	deeper	dishonest
clear	concerned	cruel	defeated	dislocated
clearer	conciliatory	crumby	defensive	disloyal
clever	confident	crumped	definite	dismissive
cleverer	confidential	crushed	defunct	disoriented
clingy	confused	cultural	deliberate	disorienting
close	confusing	curious	delicious	disruptive
closed	congested	cursory	delighted	dissatisfied
closer	Congolese	curt	delightful	dissociated: 1
closest	connected	curtained	deliquescent	distanced
clumsy	conscious	cushioned	demanding	distant
coastal	conspicuous	customary	Dented	distasteful
coated	conspiratorial	cute	dependent	distinct
coincidental	constant	cutting	deprecating	distinctive

cold	continent	daily	depressing	distracted
collapsed	contrary	damaged	derivative	distracting
colored	contrasting	damaging: 1	desirable	disturbed
colossal	controversial	damn	deskbound	disturbing
combative	conversational	damned	desk-bound	ditch
comfortable	convinced	damning	despairing	dolly
comforting	convincing	damp	desperate	domelike
comfy	cool	dangerous	desultory	domestic
comic	copious	Danish	determined	doomed
coming	copyrightable	dappled	devastating	double
commanding	correct	dark	different	dour
commemorative	corrosive	darkened	difficult	downstairs
chilled	cosmic	darker	Digital	downtrodden
drab	enlightened	extravagant	First	French
dreadful	enormous	exuberant	Fit	frequent
dreary	enough	eyed	Fitted	fresh
droll	entertaining	fabulous	Flaccid	friendly
drunk	entire	faced	flameproof	frightened
drunken	enviable	faded	Flashy	front
dry	envious	faint	flat	frosted
due	ephemeral	faintest	flattened	frothy
dull	epic	fair	flattered	frozen
duplicious	equipped	faithful	flattering	fruitless
dusty	errant	fake	fleeting	fuggy
dynamic	erratic	familiar	flimsiest	full
dysfunctional	estranged	fanciful	flinching	fun
eager	etched	fancy	flippant	functional
early	euphoric	fangled	floodlit	fundamental
easier	eureka	far	fluid	funny
easiest	even	fascinating	flushed	furious
easy	eventual	fashionable	flustered	furnished
easygoing	everyday	fashioned	foam	further
eclectic	evident	fat	focused	fussy
effective	evidential	favorite	following	future
egalitarian	exact	fawn	fond	futuristic
eighteenth	exaggerated	fearsome	foolish	fuzzy
elastic	exasperated	feeble	forbidden	game
elated	exasperating	fellow	forbidding	garrulous
elderly	excellent	female	foregone	gaudy
electric	excessive	fervent	foreign	gay
electronic	exciting	festive	forensic	generic
elegant	exclusive	fetching	formal	generous

eleventh: 1	executive	feverish	former	gentle
elongated	exhausted	few	foul	gentlemanly
embarrassed	exhausting	fictional	fourth	genuine
emerald	exhilarating	fidgety	fragile	Georgian
emotional	exotic	fierce	fragmented	German
emphatic	expensive	fifteenth	frail	giddy
emptier	expert	filth	frank	gilded
empty	exposed	final	frantic	girlish
enamel	exquisite	financial	freckle	give
ended	extended	fine	freckled	glacial
endless	extra	finest	freckly	glad
enduring	extramarital	firm	free	gleaming
engaged	extraordinary	firmer	freezing	gloomy
glorified	halting	hopeless	impotent	interior
glorious	handsome	horrible	impooverished	interminable
glossy	handwritten	horrific	impressed	intermittent
gloved	hapless	hostile	impromptu	internal
gold	happier	hot	improved	international
golden	happy	hottest	impulsive	intimate
gone	hard	huge	inadequate	intolerable
good	harder	human	inappropriate	intoxicated
gorgeous	harmless	humble	inbuilt	intrigued
graceful	harsh	humid	incapable	intriguing
graceless	haunted	humiliating	inclined	intrusive
gracious	headed	humorous	incomprehensible	inured
grand	heady	hungover	inconsiderate	investigative
grateful	healthiest	hungry	incorruptible	invisible
gratified	healthy	hurried	incredulous	involved
graveled	heartbreaking	hurt	incriminating	ironic
gray	heartbroken	hurtful	indecent	irresistible
great	heartfelt	hushed	indigo	irrevocable
greater	heartless	hypersensitive	indiscreet	irritable
greatest	hearty	iced	indispensable	irritated
greedy	heavenly	icy	indistinct	irritating
Greek	heavier	idyllic	inept	Italian
green	heavy	ill	inevitable	itchy
greener	heeled	illegal	inexplicable	jagged
grey	heightened	illuminated	infinite	jealous
grim	helpless	imaginary	ingrained	jeweled
gritted	heroic	immaculate	inherent	joyful
gritty	hideous	immediate	inky	joyous
groomed	high	imminent	innocent	judgmental

ground	highest	immobile	innocuous	jumbled
groundbreaking	historical	immoral	innovative	junior
grow	histrionic	immovable	inopportune	just
grown	hoarse	immune	inquisitive	justified
gruff	holed	impartial	insane	juvenile
grumpy	hollow	impassive	inside	keen
guileless	homemade	impatient	insistent	kind
guilty	homesick	impending	insufferable	kinder
guttural	honest	impenetrable	insular	knowing
habitual	honorable	impervious	insurmountable	known
haired	honorific	impolite	intense	labored
hairy	hooded	important	interested	labyrinthine
half	hopeful	impossible	interesting	laden
lanky	livelier	mauve	most	nicer
large	lively	mean	motionless	Nigerian
larger	living	meaningful	mournful	nihilistic
largest	loaded	meaningless	moving	noble
last	local	meant	much	noisier
late	lonely	measly	muddy	noisy
later	long	measured	muffled	noncommittal
latest	longer	mechanical	mulish	nonexistent
latter	looped	medical	mulled	nonplussed
lazy	loose	Mediterranean	multi	nonsensical
lead	lost	melancholic	multicolored	normal
lean	loud	melancholy	multi-patterned	northern
least	louder	mellifluous	mundane	nostalgic
left	lovely	mental	municipal	nosy
legal	loving	mercurial	murderous	noticeable
legendary	low	mere	musical	nourish
legged	lower	merry	musty	numb
legitimate	lowered	metronomic	mute	numerous
lengthy	loyal	middle	muted	obedient
less	lucid	mild	mutual	obliged
lesser	lucky	mildewing	myriad	oblique
lethargic	lukewarm	mine	mythical	oblivious
level	lurid	minute	naked	obscure
liberating	mad	minxy	narrow	obvious
lidded	magic	miscellaneous	nasty	occasional
lifelong	magical	mischievous	national	odd
light	magnetic	miserable	natural	off
lighter	main	misguided	nauseated	okay
lightest	makeshift	mismatched	navy	old

lightheaded	male	misplaced	near	old-aged
lighthearted	malevolent	mobile	nearest	older
like	mammoth	mock	neat	ominous
likely	manic	modern	necessary	ongoing
limited	manicured	modernistic	necked	only
limitless	manlike	moist	neglected	open
limp	many	momentous	nervous	openmouthed
lined	married	monitored	neutral	opinionated
lit	marvelous	moonlit	new	oppressive
literary	masculine	moral	newborn	oral
lithe	matching	more	next	ordinary
little	matronly	mortified	nice	oriental
lanky	livelier	mauve	most	nicer
original	patrician	pleasurable	pressured	random
ornate	patterned	plump	pretentious	rapt
ostentatious	paunchy	pointed	prettier	rare
other	peaceful	pointless	pretty	raw
oust	peachy	poised	previous	ready
outdoor	peerless	poky	pricey	real
outer	pelted	pol	priggish	rear
outrageous	penitent	polar	prim	reason
outstretched	penniless	poleaxed	prime	reasonable
oval	Pennsylvanian	polished	principal	reassuring
over adorned	pensive	polite	prior	recent
over attentive	perfect	political	private	reckless
overbearing	perfunctory	Polynesian	pro	reclaimed
overheated	perilous	pompous	productive	reclusive
overindulged	periodic	pontificate	professional	recognizable
overnight	permanent	poor	prolonged	recovered
overriding	perpetual	popular	promising	recreational
oversize	perplexing	portable	prone	rectangular
overwhelming	Persian	portentous	proper	red
owlish	personal	possessive	proprietary	reddened
own	perturbed	possible	prosaic	redheaded
packed	Peruvian	post	prospective	redundant
padded	perverse	postal	proud	reflexive
painful	petrified	postwar	proving	refresh
pale	phantom	potent	public	regional
palest	pharmaceutical	potted	puddingy	regretful
paneled	phosphoric	powdery	pudgy	regular
parallel	physical	powerful	puffy	relative
paralyzed	pier	practical	punishable	relaxed

paranoid	pigtailed	practiced	punishing	relentless
parched	pinched	precarious	purple	relevant
parental	pink	precious	put	relieved
parliamentary	pissed	precise	puzzled	reluctant
part	pitched	preferable	quasit	remarkable
partial	pitiful	pregnant	quick	remarried
particular	plain	prehistoric	quiet	removal
party	plastic	preoccupied	quieter	removed
passionate	playful	prepared	quieting	reserved
past	pleasant	present	quite	residual
pastel	pleased	pressed	racing	respectable
patient	pleasing	pressing	radioactive	responsible
original	patrician	pleasurable	pressured	random
random	random	restful	satisfied	sharper
rapt	rapt	restless	satisfying	sheer
rare	rare	restricted	saturated	shimmering
raw	raw	reticent	scarlet	shiny
ready	ready	reverent	scary	shocked
real	real	Rhodesian	scheduled	shocking
rear	rear	rich	scorched	short
reason	reason	richer	scornful	shrewder
reasonable	reasonable	rictus	Scottish	shrill
reassuring	reassuring	ridden	scrawled	shy
recent	recent	ridiculous	scruff	sick
reckless	reckless	rife	sculptural	sided
reclaimed	reclaimed	right	seamless	sideways
reclusive	reclusive	rigid	searing	silent
recognizable	recognizable	rigorous	seasonal	silky
recovered	recovered	rimmed	second	silly
recreational	recreational	riotous	secondary	silver
rectangular	rectangular	risky	secret	silvered
red	red	rival	secretarial	similar
reddened	reddened	romantic	secure	simple
redheaded	redheaded	rooted	seductive	simpler
redundant	redundant	rough	seismic	single
reflexive	reflexive	round	selfish	sisterly
refresh	refresh	royal	senior	Sisyphean
regional	regional	rubbish	sensible	sizable
regretful	regretful	ruddy	sensitive	sized
regular	regular	rude	sentimental	skinny
relative	relative	rudimentary	separate	sleek
relaxed	relaxed	rumpled	serial	sleepless

relentless	relentless	rust	serious	sleepy
relevant	relevant	sad	set	sleeved
relieved	relieved	safe	seventeenth	sleeveless
reluctant	reluctant	safer	several	slender
remarkable	remarkable	safest	shabby	slight
remarried	remarried	same	shadowed	slightest
removal	removal	sandy	shadowy	slim
removed	removed	sane	shaken	sloppy
reserved	reserved	Sarcastic	shambolic	slow
residual	residual	Sardonic	shameless	sly
respectable	respectable	Satiated	sharp	small
responsible	responsible	Restful	satisfied	sharper
random	random	Restless	satisfying	sheer
smaller	spindly	Spindly	spindly	spindly
smart	square	Square	square	square
smiley	squashed	Squashed	squashed	squashed
smooth	stained	Stained	stained	stained
snappier	stale	Stale	stale	stale
snug	Stalinist	Stalinist	Stalinist	Stalinist
soaked	standard	Standard	standard	standard
sober	starched	Starched	starched	starched
sociable	stately	Stately	stately	stately
social	steadier	Steadier	steadier	steadier
socked	steady	Steady	steady	steady
sod	steading	Steadying	steading	steading
soft	steamy	Steamy	steamy	steamy
softened	steely	Steely	steely	steely
softest	stereotypical	stereotypical	stereotypical	stereotypical
solid	sticky	Sticky	sticky	sticky
solitary	stiff	Stiff	stiff	stiff
solvent	stifle	Stifle	stifle	stifle
some	stifling	Stifling	stifling	stifling
sonorous	still	Still	still	still
soothing	stilted	Stilted	stilted	stilted
sore	stockinged	Stockinged	stockinged	stockinged
sorry	stoic	Stoic	stoic	stoic
sound	stooped	Stooped	stooped	stooped
sour	straight	Straight	straight	straight
south	straightforward	straightforward	straightforward	straightforward
southeastern	strained	Strained	strained	strained
southwest	strange	Strange	strange	strange
Spanish	stray	Stray	stray	stray

spare	streamlined	streamlined	streamlined	streamlined
sparkling	stressed	Stressed	stressed	stressed
sparse	striking	Striking	striking	striking
special	striped	Striped	striped	striped
specialized	strong	Strong	strong	strong
specific	stronger	Stronger	stronger	stronger
speckled	stroppey	Stroppey	stroppey	stroppey
spectacular	stubborn	Stubborn	stubborn	stubborn
speculative	stuccoes	Stuccoes	stuccoes	stuccoes
spent	stuck	Stuck	stuck	stuck
spiky	spindly	Spindly	spindly	spindly
smaller	square	Square	square	square
smart	squashed	Squashed	squashed	squashed
spindly	spindly	Spindly	stumped	stupid
square	square	Square	stunned	substantial
squashed	squashed	Squashed	stunning	subtle
stained	stained	Stained	stupid	suburban
stale	stale	Stale	substantial	subversive
Stalinist	Stalinist	Stalinist	subtle	successful
standard	standard	Standard	suburban	such
starched	starched	Starched	subversive	sudden
stately	stately	Stately	successful	sufficient
steadier	steadier	Steadier	such	suitable
steady	steady	Steady	sudden	suited
steading	steading	Steadying	sufficient	sunbaked
steamy	steamy	Steamy	suitable	suntanned
steely	steely	Steely	suited	super
stereotypical	stereotypical	stereotypical	sunbaked	support
sticky	sticky	Sticky	suntanned	supportive
stiff	stiff	Stiff	super	sure
stifle	stifle	Stifle	support	surprised
stifling	stifling	Stifling	supportive	surprising
still	still	Still	sure	surreal
stilted	stilted	Stilted	surprised	surreptitious
stockinged	stockinged	Stockinged	surprising	surrogate
stoic	stoic	Stoic	surreal	suspected
stooped	stooped	Stooped	surreptitious	sweaty
straight	straight	Straight	surrogate	sweet
straightforward	straightforward	straightforward	suspected	swept
strained	strained	Strained	sweaty	swivel
strange	strange	Strange	sweet	swollen
stray	stray	Stray	swept	sympathetic

streamlined	streamlined	streamlined	swivel	synthetic
stressed	stressed	Stressed	swollen	taciturn
striking	striking	Striking	sympathetic	tailored
striped	striped	Striped	synthetic	talentless
strong	strong	Strong	taciturn	tall
stronger	stronger	Stronger	tailored	taller
stroppey	stroppey	Stroppey	talentless	tallish
stubborn	stubborn	Stubborn	tall	tangled
stuccoes	stuccoes	Stuccoes	taller	tanned
stuck	stuck	Stuck	tallish	tardy
spindly	spindly	Spindly	stumped	stupid
square	square	Square	stunned	substantial
squashed	squashed	Squashed	stunning	subtle
tattered	total	Uncaring	unimportant	unspecific
tearful	touching	Uncertain	uninhibited	unspecified
teasing	tough	uncharacteristic	unintelligible	unspoken
teenage	toxic	Unclear	uninvited	unsteady
tempered	transatlantic	uncomfortable	unkind	unsure
temporary	translucent	uncommon	unknown	unsuspecting
tender	transparent	uncomprehending	unless	unthink
tense	trendy	uncontrolled	unlikely	untidy
tentative	tricky	unconvincing	unloved	untouched
terminal	trite	uncooperative	unlovely	untroubled
terraced	triumphant	Undecided	unmanageable	unused
terrible	tropical	undemonstrative	unmarried	unusual
terrific	troubled	underground	unmissable	unwary
terrifying	true	underrated	unmistakable	unwashed
thick	trusting	understandable	unmoving	unwelcome
thin	truthful	understated	unnamed	unwilling
thinner	Tudor	undervalued	unnerving	unwise
third	tumultuous	Uneasy	unobtainable	unworried
thirtieth	turquoise	Uneven	unpaid	upbeat
thirty	twinkling	unexpected	unpleasant	upholstered
thoughtful	typewritten	Unfair	unpredictable	upper
thoughtless	ugly	Unfaithful	unprepared	upright
thousandth	ultimate	Unfamiliar	unprotected	upset
threadbare	unabashed	unfashionable	unread	upsetting
thunderous	unable	unfathomable	unreadable	upturned
tidy	unaccounted	unforeseen	unreal	urban
tiered	unadorned	unforgivable	unreasonable	urgent
tight	unadulterated	unforgiving	unrecognizable	used
tighter	unaided	unfounded	unrelated	useful

tilled	unannounced	Unfriendly	unreliable	useless
tiniest	unattended	ungracious	unrelieved	usual
tiny	unavoidable	Ungrateful	unrequited	vacant
tipsy	unaware	unguarded	unruly	vacuous
tired	unbalanced	Unhappier	unseasonal	vague
toned	unbearable	Unhappy	unseeing	vain
tonic	unbecoming	Unheard	unseen	valuable
top	unbloody	unhindered	unsentimental	varied
torrential	unbridgeable	unhurried: 1	unsettling	various
tortuous	unburdened	unimaginative	unimportant	unspecific
tattered	total	Uncaring	uninhibited	unspecified
vast	touching	Uncertain	unintelligible	unspoken
velvet	vulnerable	Weighty	wishful	yellow
velvety	waking	Weird	wistful	yielding
verbal	wan	Welcome	witty	young
vertiginous	warm	welcoming	wonderful	younger
very	wary	Well	wooden	youngest
Victorian	waterproof	Wet	woolly	
vigilant	waxy	White	workmanlike	
vigorous	weak	Whole	worried	
villain	weakened	Wicked	worse	
violent	wealthy	Wide	worst	
visceral	wearied	Wider	worth	
visible	wearisome	Wild	worthwhile	
vital	weary	Wilder	wounded	
vivacious	wearying	Willing	wretched	
vivid	weathered	windblown	wrinkly	
volatile	weekly	Windowed	wrong	
voracious	weightless	Wise	wry	

شیکارییه کی شیوازاناسی (ستایلیستیکس) بۆ رۆمانی جوڭو مۆیس "دوا نامه له خۆشه ویسته که ته وه": گه ران به دوا ی ئاوه ئاوه کاند

پوخته:

ئامانجی ئەم توێژینه وهیه بریتییە له وه رگرتنی بنه ماکانی شیوازاناسی زمانه وانی، که ئه رکیان لیکۆلینه وهیه له چۆنیتی بنیاتنانی مانا له زمانی ئه ده بی و جۆره کانی تری ده قدا. به مه بهستی روونکردنه وهی ئه وهی که ئایا نوسەر، جوڭو مۆیس، چهند جار و چۆن و بۆچی کۆمه لیک ئاوه ئاوی به کاره ی ناوه له ناو رۆمانه کهیدا به ناوی " دوا نامه له خۆشه ویسته که ته وه." ئه نجامدانی لیکۆلینه وه که بۆ به دوا داچوونه بۆ هه لبژاردنی ئاوه ئاوه کان له لایه ن مۆیسه وهیه، که به نیشانه یه کی جیا که ره وه داده نرێن بۆ ستایلی نوسینه که ی له رۆمانه که دا. و که به هۆیانه وه، په یوه ندی نیوان خوێنه رو چیرۆکه که و مانا که ی به گشتی به هێزتر ده بێت. له م پرۆسه یه دا چهن دین جار رۆمانه که به وردی خوێندرا وه ته وه و به پشت به ستن به مۆدیلی لیچ و شۆرتز (1981)، لیکۆلینه وه له سه ر هه لبژاردنی ئاوه ئاوه کان و جۆره جیاوازه کانیان کرا وه و تیایدا تیشک خرا وه ته سه ریان و شیکردنه وه یان بۆ کرا وه. کۆتایی لیکۆلینه وه که ئه وهی خستۆته روو که ئاوه ئاوه کان کۆمه لیک تاییه تمه ندی و سیفات و هه ستی جیاوازیان له ناو رۆمانه که دا به رجه سه ته کردو وه. ئاوه ئاوه کان، وه ک ئامرازیکێ زمانه وانی هه مه لایه ن، قولی مانا و فره چه شنیا ن به خشیوه به رۆمانه که به شیوه یه ک که چیرۆکی فره په هه ند و داینامیکی دروست بێت. به م شیوه یه دیمه نه کانی ناو رۆمانه که به شیوازیکی روون و زیندوو ده رده که ون له لای خوێنه ر که وه ک دیمه نی فلیمی ک بن له میشکیاندا پشان بدرێت.

تحليل أسلوبية لرواية جوجو مويس "الرسالة الأخيرة من حبيبك": استكشاف الصفات

الملخص:

الهدف من البحث الحالي هو اعتماد مبادئ الأسلوبية اللغوية، التي تبحث في كيفية إنشاء المعنى في نصوص الأدبية وأنواع النصوص الأخرى. والغرض من ذلك هو توضيح عدد المرات و كيفية و سبب اختيار الكاتبة جوجو مويس بعض الصفات في روايتها "الرسالة الأخيرة من حبيبك". بمعنى آخر، تهدف الدراسة إلى متابعة اختيار جوجو مويس للصفات التي تضيف إلى أسلوبها في كتابة الرواية. وبالتالي تعزيز علاقة القارئ بالرواية وبمعنى القصة بشكل عام. خلال هذه العملية، تمت قراءة الرواية بدقة عدة مرات و بناءً على نموذج ليج وشورت (1981)، تم دراسة فئة الصفات، حيث يتم تحليل وفحص وإبراز اختيار الصفات والأنواع المختلفة. وفي نهاية التحليل، ثبت أن الصفات تعبر عن مجموعة من شتى الخصائص والعواطف داخل الرواية. وباعتبارها أدوات لغوية متعددة الاستخدامات، فهي تعزز عمق القصة وتنوعها، وتخلق سردًا ديناميكيًا ومتعدد الأوجه داخل الرواية. وبالتالي سيتمكن القراء من خوض تجربة المشاهد في الرواية وكأنها فيلم يعرض في أذهانهم.