Critical Stylistics vs. Critical Discourse Analysis: A General Review of the Two Main Critical Approaches to Language Studies

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Abstract

The current article represents a review of the literature on critical discourse analysis (CDA) and critical stylistics. The article aims at showing the differences between the role of critical stylistic vs. critical discourse analysis. It is well known that both critical discourse analysis and critical stylistics uncover ideologies delivered by text producers. The article presents an account of background approaches. Hence, topics such as stylistics, systemic functional linguistics, and the terms transitivity and modality all are discussed in this current article. The structure of the article follows the sequences, defining stylistics, the development of stylistics, background to critical discourse analysis, The main objectives of critical discourse analysis, principles of critical discourse analysis, systemic functional linguistics, transitivity, modality, critical stylistics, aims of critical stylistics, critical stylistic tools, the notion of ideology, critical stylistics vs. critical discourse analysis, and findings. As a result, the discussion traces the versatility and diversity of both approaches. It is found that critical discourse analysis puts heavy emphasis on power relations in texts. Unlike critical discourse analysis, critical stylistics does not limit itself to power relations. It reaches any ideology through a set of analytical tools with precise linguistic triggers to provide additional support for claims and an intelligible path in the analysis.

Keywords: critical discourse analysis, critical linguistics, critical stylistics, ideology, and stylistics.

The Objectives of the Article
1- To give a condensed overview of the literature in critical stylistic & critical discourse analysis.
2- To compare both approaches; and
3- To give an account of the reasons critical stylistics is considered comprehensible and objective in analyzing texts.

Defining Stylistics
It is believed that the term 'style' refers to the method that is applied in a particular context, by a particular person, for a particular purpose, etc. (Leech and Short, 2007). However, there is a disagreement between writers in their interpretation of the subject. In general terms, style can be spoken or written language, and literary or everyday language. In literary writing, the term style may refer to the particular style of the language of a certain writer like the style of 'Dickens,' or a certain genre, period, and school like 'epistolary style,' 'early eighteenth-century style' (Leech and Short, 2007).

Simpson and Carter (2005) identify two types of stylistics which are linguistic and literary stylistics. On one hand, in linguistic stylistics, the main purpose of a stylistician for studying style is to develop models for language analysis. On the other hand, literary stylistics attempts at providing a thorough understanding and appreciation of the literary text. The role

of a stylistician is to make use of linguistic intuition in an eclectic way to have a complete understanding of a text.

It is believed among many literary critical circles that what stylisticians do is the same as what old grammarians do in searching after nouns and verbs and the number of times, they have been used in a certain text which sets up the core of stylistician's 'insight' (Simpson, 2004). Furthermore, Simpson (2004) states that studying or undertaking stylistics will open the way to having a full understanding of language, and accordingly, having a full understanding of literary texts. According to Burke (2014), the term stylistics is synonymous with 'literary linguistics'. It refers to the study and analysis of a text especially though not an exclusively literary text.

Whether a text is literary or non-literary, stylistics represents the best method to dig deep into the language. To be confined to literary texts, stylistics is the means by which linguists can find an entrance to the literary world and criticism; they can criticize through a linguistic point of view not a literary point of view.

The Development of Stylistics

Stylistics is not a newborn field in language study it dates back to the ancient classical world as it was related to rhetoric. The type of stylistics that is found in most textbooks nowadays was developed with the advance of the twentieth century. It was part of the work of the Russian formalists such as Roman Jakobson, Victor Shklovsky, and Vladimir Propp who focused on discovering what makes poetic texts poetic. Although their work continued in the Prague school within the structuralism framework, later on, it started to shift from formalism towards functionalism which focused on language use. Nevertheless, the appearance of the context in textual meaning led to the emergence of new approaches within stylistics. Thus, away from rhetoric, poetic, formalism, structuralism, and functionalism; contemporary stylistics includes corpus, critical, cognitive, pedagogical, pragmatic gender, multimodal, and neuroscientific approaches (Burke, 2014).

According to Leech and Short (2007), stylistics emerged from two movements in the early twentieth century which are Russian formalism and the practical criticism of I.A. Richards (1929) and William Empson (1953). Before 1981, most of the stylistic analysis was made on poems; it is *Style in fiction* the first book that opens the way for stylistic analysis in prose fiction.

Meanwhile, the area of linguistic pragmatics was flourishing which led to the use of pragmatics in stylistic analysis. Stylistics witnesses another influence from the field of narratology which conceives the aims of both the viewpoints and the plot as being similar to that of stylistics. Not only the aims of narratology overlapped with the aims of stylistics; but also the aims of the empirical literary studies in which the focus on the processes of literary text interpretation was identical to that of stylistics.

Another shift was when 'Stylistics' starts to study not only literary texts but also non-literary texts, here came the influence of CDA for some of the analytical tools found in CDA that appeared in stylistics. CDA approaches to stylistics analysis of literary texts were practiced by Birch (1989), (1991), and Weber (1992).

Simpson (2004) gives an account of how stylistics is in the twenty-first century, a very vivid discipline. It integrates with the theories of discourse, culture, and society like feminist theory, cognitive psychology, and discourse analysis to form feminist stylistics, discourse

stylistics, and cognitive stylistics. More than that, stylistics flourished in teaching and learning processes to form pedagogical stylistics. Critical stylistics is a new area of study within stylistics that is considered a type of contemporary stylistics.

Background to Critical Discourse Analysis

Critical discourse analysis is established during the beginning of the1990s as a "synthesis of approaches to the study of discourse". It is defined in terms of " analyzing opaque as well as transparent structural relationships of dominance, discrimination, power, and control as manifested in language" (Wodak, 2001, p.2). A major fact about CDA is its interdisciplinarity that forms its basis in a variety of disciplines, including cognitive science, anthropology, philosophy, rhetoric, applied linguistics, and sociolinguistics (Wodak and Meyer, 2001).

The principles of CDA have their roots within the critical theory of the Frankfurt School prior to the Second World War. However, the focus shifted to language and discourse with critical linguistics emergence at the end of the 1970s (Fowler et al, 1979; Mey, 1985). Equally, CDA is found in 'critical' developments in psychology, sociolinguistics, and social sciences as it is viewed to be a 'reaction' towards the social or uncritical models of the 1960s and 1970s (Van Dijk, 2015).

Fairclough (2014) describes critical discourse analysis as the employment of critical traditions of social analysis with language studies. Critical social analysis has a special interest in discourse, and the relation between discourse and social elements including power relations, ideologies, institutions, social identities, etc. This critical social analysis is on one hand normative because it involves not only describing the realities; but also evaluating them. On the other hand, it is an explanatory critique since it describes and explains these realities.

Critical discourse analysis is currently referred to as a critical linguistic approach to language that is adopted by scholars who hold the view that the larger discursive unit of text represents the basic unit of communication (Weiss &Wodak, 2003). Critical discourse analysis is an approach to investigating written and spoken discourses. Its bases are found in critical linguistics, critical semiotics, and socio-politically discourse and communication. Critical discourse analysis is not a field or sub-discipline, but it is as mentioned earlier, a critical approach. It mostly associates itself to study social problems such as sexism, racism, colonialism, etc. (Van Dijk, 2015)

As far as Fairclough (1995) is concerned, critical discourse analysis is the type of discourse analysis with its target to 'systematically' discover frequently opaque relationships of causality and determination between (a) discursive practices, events, and texts, and (b) wider social and cultural structures, relations and processes; as a matter of examining how these practices, events, and texts arise out of and are ideologically molded by relations of power and struggle over power. Moreover, it attempts at examining how the opacity of these relationships between discourse and society is itself a factor in securing power and hegemony.

Critical linguistics and critical discourse analysis are substitutable. However, CDA is considered by Fairclough and Wodak (1997) to be 'language as a social practice' (as cited in Wodak & Meyer, 2001, p.1). Furthermore, Wodak (2001) states that CDA is used to refer to the relation between language and power. Recently, CDA represents the critical linguistic approach that is used to show how the basic unit of communication is constituted by the larger discursive unit of text.

Furthermore, Meyer (2001, p.18) concludes that "there is no guiding theoretical viewpoint that is used consistently within CDA, nor do the CDA protagonists proceed consistently from the area of theory to field of discourse and then back to theory". Chouliaraki and Fairclough (1999) add that CDA brings about a different range of theories whether linguistic or social theories, CDA mediates between social and linguistic in its theories. Hart (2010), on the other hand, features that the critical discourse analyst embraces the theoretical tools to investigate language use and to convey issues such as manipulation and ideology which are not obvious to the public.

The Main Objectives of Critical Discourse Analysis

As Wodak & Meyer (2001) state CDA revolves around social problems in which they are constructed in the discourse from television and newspapers, in public and private discourses. Furthermore, critical discourse analysis attempts to connect social and cultural performances, notions, and beliefs which underlie the discourse. In addition, critical discourse analysis uncovers the way people say and use the discourse and relates to their views of the world, themselves, and their relations with each other. Critical discourse analysis holds the belief that language and meaning relate to each other in a non-arbitrary way since the selection of a certain genre or strategy assumes certain meanings and ideologies (Kress, 1994 as cited in Paltridge, 2012).

Critical discourse analysis considers power to be the main notion in critical discourse analysis studies as Blommaert (2005) states that power should be defined and analyzed in critical discourse analysis studies shedding light on how this power affects people, groups, and societies (as cited in Rogers, 2011).

Also, power is defined and emphasized by Van Dijk (1995) to be the main domain in critical discourse analysis. He presents the difference between power and dominance. Power refers to the control of one group over the other, the critical discourse analyst interferes when the control is over the mind of the others by reproducing text and talk in a manipulative way and it is indirect. Dominance on the other hand is where the text and talk are reproduced in a natural and acceptable way. He adds that dominance is the misuse of power in the form of social relations. (Van Dijk, 2009). He restricts the main aim of critical discourse analysis to that of having a better understanding of social inequality and injustice.

Principles of Critical Discourse Analysis

According to Fairclough and Wodak (1997, as cited in Paltridge, 2012), the primary principles of critical discourse analysis are the following:

- Social and political issues are established and reflected in discourse.
- Power relations are negotiated in discourse.
- Discourse both reflects and reproduces social relations; and
- In the use of discourse, ideologies are created and reflected

As far as Van Dijk (2015) is concerned CDA does not tie itself to a particular field, school, or theory. Rather, it is inspired by social problems as it aims to understand these social problems. However, CDA does not neglect the application of complex theories without which such understanding would be impossible.

In so far, critical discourse analysis work is complex by nature for its multidisciplinarity as it involves a set of relations between text, talk, power, society, and culture.

Systemic Functional Linguistics

The systemic functional model of linguistics abbreviated as SFL is found by Halliday

(1985) as an approach to language. It contrasts the mental theories and approaches to language in favor of the social use of language in social contexts. It makes use of discourses (spoken or written) with their contexts as its own data. Thus, it mostly emphasizes language function rather than language structure (O' Donnell, 2011).

Similarly, Jeffries (2014) asserts that Halliday's work emphasizes the view that language is a 'social semiotic'. Thus, he focuses on language function rather than language structure as has been seen by the theoretical and descriptive linguists. His work within systemic functional linguistics aspires to the work within the 'critical' tradition. One of those who make use of his model is Jeffries when she reproduces Halliday's meta-functions in her own account as will be illustrated later (Jeffries, 2014).

Halliday (2004) adopts a systemic theory. Such a theory is considered to be comprehensive. It deals with language as a whole in which any single aspect is interrelated in terms of the language as a whole. He proposes systemic functional linguistics with its three meta-functions that show the difference between textual, ideational, and interpersonal meaning. A fact these meta-functions contribute to critical stylistic analysis, it is noteworthy to come across each of these meta-functions.

The interpersonal meta-function is the type of meta function that is concerned with the interaction between the speaker and listener, in social roles, and speech roles as it creates, changes, and retains interpersonal relations; the ideational meta-function is the type of meta-function that is concerned with 'ideation'. It refers to the use of grammar to shape the world around and inside us; and

The textual meta-function is the type of meta-function which is concerned with generating texts and presenting the ideational and interpersonal meanings as being informative for both speaker and listener in the text clarified by the context (Bavali and Sadighi, 2008).

Finally, as Schleppelgrell(2012) notes that this theory views the way that language plays an important role in people's lives and how it constructs meaning and is constructed by it. Additionally, SFL helps language producers to their own meaning, plus it helps language analysts to identify the choices within the text through systematic text-based grammar.

Transitivity

According to Simpson (1993), transitivity is part of the ideational function which refers to the way that meaning is exemplified in the clause. It shows how language users encode their mental picture of reality and how they represent their experience of the world around them.

As far as Halliday is concerned, transitivity represents one of two ideas. The first idea indicates a group of a system according to which the partakers of the action can be organized in a clause. The second idea is that of the sub-group of such systems in which its responsibility lies in its delivery of the extension of the process (Morling,2015).

Hallidayan transitivity system corresponds to material, mental, relational, behavioral, verbal, and existential processes. Such a transitivity system explains the world of experience in terms of a set of processes where each affords a model that creates a specific scope of experience. (Halliday & Matthiessen,2004).

Jeffries (2010) accounts for transitivity and how it can be used to reveal the meaning of a text, thus revealing its ideology. As Halliday suggests that the choice of the verb underlies a

certain view of an event or action. Jeffries adds that the term transitivity has its roots in traditional grammar as in the prescriptive Latin-based system the verbs are either transitive or intransitive. It is noteworthy to mention that she bases her analysis on Simpson's transitivity model (1993).

Modality

Modality is manifested by Halliday (1985) as one of the main functions of language, later it is adapted by critical analysts of language.

The term modality is primarily associated with a "speaker's attitude toward an opinion, or the truth of a proposition expressed by a sentence. Moreover, it covers their attitude to the situation or event described by a sentence. Modality is a major exponent of the interpersonal function of language" (Simpson, 1993, p.43).

Jeffries (2010) maintains that both transitivity and modality as carrying ideational conceptions. She continues by saying that modality conveys the standpoint of the text producer in an explicit way. Accordingly, this leaves an impact on the recipient of the text whose acceptance of such a standpoint rest on her/his thought of the text producer. For example, powerful and authoritative institutions are more likely to be believed by the public.

Critical Stylistics

It is the approach to language that is based on stylistics and critical discourse analysis. The founder of this approach is Lesley Jeffries who founds this approach to cover ideologies within texts by setting the appropriate analytical linguistic tools that critical discourse analysis lacks. Jeffries (2010) defines critical stylistics as a method to identify the ideology in any text, whether or not you agree with it. This approach is not limited to a particular type of text, rather it is applicable to various types of texts including literary, political, social, etc.

Any discussion about this approach is not sufficient without alluding to Halliday's meta-functions mentioned earlier in the article. Jeffries (2015) reproduces these functions by renaming them and creating the textual conceptual model. The textual meta-function becomes linguistic meaning that contains the linguistic structure and meaning including Phonetics, Phonology, Morphology, Syntax, and Semantics. The ideational meta-function becomes the textual meaning that carries out the co-textual effect by creating structures of the linguistic systems. The interpersonal meaning is the pragmatics with a contextual frame of the text in the situation. Critical stylistics draws from Halliday's meta functions of language in which meaning mediates between language structure and language in context. It is at his level language resources should be implemented to uncover the worldview created by the text producer (Jeffries, 2014). The following figure elucidates and summarizes the process through which this approach works:
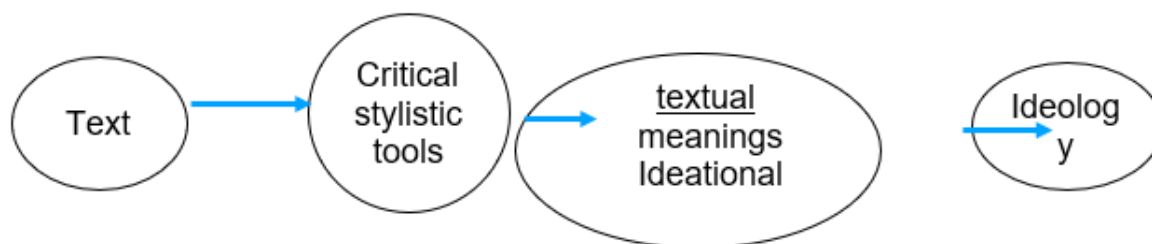

Figure:1 Steps of Critical Stylistic Analysis

Jeffries (2010) considers that language is the world from the viewpoint of the text producer. For her, all kinds of texts are ideologically based. For her, ideologies can be detected through linguistic analysis and revealed to the target audience whether they approve or disapprove of such ideologies. This leads to the fact that not all text recipients will be affected by such ideologies, hence they are still capable at least of knowing them.

Aims of Critical Stylistics

As mentioned above Jeffries aims at making any text recipient aware of the ideologies behind any text. Besides that, the core of this approach is to provide linguistic evidence to support any claim about a certain ideology that existed in a text. Moreover, Jeffries (2010) states that her major objectives are in the same domain as Simpson's (1993). Both Jeffries and Simpson agree that stylistic choices and textual analysis are significant in highlighting what type of choices the text producer makes. Also, Jeffries's interest lies in providing the text recipient with an ideology that is delivered in any texts despite that, they are deliberate and whether the text recipient is influenced by it or not.

Critical Stylistic Tools

They represent the textual conceptual functions, and they are the framework of critical stylistics that are distinguished from critical discourse analysis. These functions are drawn from several models and are part of the ideational function of language. The textual part of textual conceptual functions represents the textual features or triggers. While the conceptual part represents the ideational function (Jeffries, 2014).

This section presents the list of the basic analytical tools for any type of text as adopted by Jeffery (2010). However, each tool is represented in this section with a brief definition as there will be a detailed description of each tool in chapter three.

1.*Naming*

It is the tool that refers to noun choices. It is through nouns/ noun phrases ideas are packaged up since nouns/noun phrases are the entities that are employed in a way to name things and persons in a distinct way rather than another. Naming involves the choice of a noun where a specific noun is selected to represent a specific referent. Also, it involves noun modification, in which case adjectives are used to give a further description to a noun. Finally, naming can be achieved through nominalization. It is the process of forming nouns from verbs.

2. Representing /Actions/Events/States

This tool brings on the use of transitive (the choices of verbal processes). For this tool Jeffries (2010) makes use of the transitivity model by Simpson (1993) according to which, the lexical verbs are of four main categories as follows:

The material action process involves human actions. It consists of three subcategories, namely, intention, supervention, and event. It is identified by agent and goal.

Verbalization process where actions are carried out by human language in the case of telling or reporting. It is identified by a sayer, verbiage, and a target.

The mental cognition process refers to what happens within human beings. It consists of cognition, reaction, and perception. It is identified by a sensor and phenomenon.

The relational process represents the fixed relationships between a carrier and an

attribute. It is of three kinds: intensive relational, possessive relational, and circumstantial relational.

3. Equating and Contrasting

Equating and contrasting refer to the employment of equivalences and opposition and their role in the construction of ideologies in terms of associating or contradicting certain texts with certain ideologies. As for equating, it is based on certain syntactic triggers. Hence, the triggers of equivalence are the following:

- Intensive relational equivalence x is y, x seems y, x became y, x appears y
- Appositional equivalences x, y, (z)
- Metaphorical equivalences x is y, x is like y

While the following list shows the possible realizations for contrasting and opposition:

- Negated opposition x not y
- Transnational opposition turn x into y
- Comparative oppositions more x than y
- Replacive opposition x instead of y
- Concessive opposition despite x, y
- Explicit oppositions x by contrast with y
- Parallelism He liked x, she liked y, your house is x, mine is y
- Contrastive x, but y

At this stage, it is important to draw on the opposition model that is developed by lexical semantics since its subtypes are useful in the creation of ideologies.

1. -Complementaries if you are not x, you must be y like alive/dead, girl/ boy;
2. -Gradables like hot/cold.
3. -Converses like buy/sell
4. -Directional or reversive the reverse of the action pack/ unpack.

4. Exemplifying and Enumerating

It is the tool for listing and categorizing. For exemplifying, it is the case in which not every type in a certain category is mentioned in the list of that category. On contrary, in enumerating each type in the list a certain category is mentioned. Exemplification and enumeration are linguistically recognized by a list with a set of similar items separated by commas in a written text and by the use of intonation in a spoken text and they have a conjunction '*and*' between the penultimate and the final item. Such a list is a two, three, or four-part list in which each varies in its effect. Starting with two parts list they overlap with the textual construction of opposites. Sometimes, the items in the list contrast with each other. Moving the three-part list; refers to a symbolically complete list. Finally, the four-part lists are considered to be fully complete.

5. Prioritizing

It is the focusing on particular information in the sentence. This can be achieved in the first place by information structure by positioning the new information at the end of the sentence. In the second place by the transformation of the active verb to the passive everywhere the focus is on the action represented by the transformed verb. In the third place the subordination where the significant information is placed in the main clause, where the other information that is not intended to be focused on is placed in the subordinate clause.

6. Assuming and Implying

Assuming and implying refers to the use of presupposition and implicature. On one hand,

presupposition can be categorized into existential presupposition and logical. On the other hand, implicature is the employment of Grice's Maximus (quality, quantity, manner, and relation). As for each type of presupposition, there are a set of linguistic triggers as shown below:

Existential presupposition
The + noun phrase
Demonstratives (this, that, these, those) + noun phrase
Possessive pronouns (my, your, our, their, her, his, its) + noun

Logical presupposition
The change in the state of verbs
Factive verbs (realize, know, etc.) + that + clausal element
Cleft sentence
  Iterative words (again, more, etc.) or iterative verbs (reconsider, reproduce, etc.)
Comparative structures

7. Negating

  This tool embraces constituting alternative realities within a particular text. That's to say, where something is not exited in one reality, it means it is exited in the other. Negation can be realized, first, syntactically through the combination of the negative particle added to the verb phrase. Second, lexically through the negative connotation of the certain lexicon. Third, morphologically through affixes. Finally, negation can be obtained through certain pronouns such as 'nobody,' 'no one,' 'nothing,' 'none,' etc., or through the modification of the noun by 'no'.

8. Hypothesizing

  This tool refers to the creation of an alternative reality by text producers. In other words, this tool relates in one way or another to the modality system. In this case, Jeffries approves of Simpson's model of modality (1993). Each of the following modal auxiliary verbs 'will,' 'would,' 'shall,' 'should,' 'can,' 'could,' 'may,' 'might,' 'must,' 'ought,' 'dare,' and 'need' has a modal meaning or several meanings. Such modal meaning can be either epistemic (likelihood) that alludes to the speaker's doubt vs. certainty, deontic referring to the expression of obligation, or boulomaic denoting the expression of desirability.

  Modality expressions also include lexical verbs 'think,' 'suppose'; Modal adverbs 'probably,' 'maybe,' 'definitely'; Modal adjectives 'probable,' 'possible,' 'definite,' 'sure,' 'certain'; and Conditional structures 'if,' 'then.

9. Presenting Other's Speech and Thought

Jeffries follows Short's model (1996) of direct and indirect speech. Furthermore, more classes are included, namely, the developed classes of Leech, Short, and Semanio. Thus, this model includes the following classes:
1.   -Direct speech (DS).
2.   -Free indirect speech (FIS).
3.   -Indirect speech (IS).
4.   -Narrator's report of speech (NRS); and
5.   -Narrator's report of speech act (NRSA).

Direct speech is the norm or the standard as it is the original words of the speaker or writer. However, other ways of representing speech, particularly being closer to the direct speech means there is a distance between the listener or reader and the original words. Similarly, a thoughtful presentation is made out of a similar structure to that of a speech presentation as

shown below:
1.   -Direct thought (DT).
2.   -Free indirect thought (FIT).
3.   -Indirect thought (IT).
4.   -Narrator's report of thought (NRT); and
5.   -Narrator's report of thought act (NRTA).
Where IT represents the norm since one can access the exact thought of others.

10. Space, Time, and Social Representation

In this tool, Jeffries depends on the use of deixis. That means the text is constructed by the speaker or writer through time, place, and social dimensions. Speaking about deixis, it is significant to highlight the major types of deixis:

Place deictic: the use of adverbs here, and there; demonstrative, 'this,' 'that,' 'those,' and these; prepositional structures such as in front of, opposite to, next to, etc.

Time deictic: is the use of adverbs now and soon, verb tenses, demonstrative, adverbials later, earlier, immediately, etc.

Personal deictic: the use of personal pronouns first person, second person, and third person; and

Social deictic: the use of Mr., Dr., your highness, your majesty, etc

The Notion of Ideology

Jeffries (2010) counts ideology as an 'unavoidable fact of all discourse'. Further, she adds that ideology is not always corrupted as it serves the egoistic intentions of some political groups rather it might be a decent one or it is culturally restricted.

In critical linguistics, the term ideology refers to the interaction between people's speech and thought with society. When the ideology represents the values and beliefs of the powerful group, it is to be known as dominant like the ideologies of powerful political and social institutions, for instance, the government, the law, and medical professions. According to critical linguistics, language is not context-free, it is formed within social contexts that it should 'reflect' and 'construct' ideology of that social context (Simpson, 1993). Furthermore, Simpson (1993) considers ideology as a set of belief systems of social groups. Actually, he concentrates on ideology in the literary framework.

As far as Fairclough (2003) is concerned, ideologies represent aspects of the world. Such aspects assist in establishing, maintaining, and changing social relations of power, domination, and exploitation. He presents a 'critical' view of ideology which is against the 'descriptive' view that presents ideology as a set of beliefs, norms, or values. In addition, this critical view enhances the representation of ideology as it plays a curial role in constructing the social relation between power and domination.

Additionally, Fairclough (2010) declares that ideology can be represented by the use of a particular style of a text, for example, the government institution may choose a certain style to depict their activities and systems, thus, they shape the text to give a certain image for themselves. He states that not all types of discourse are ideologically invested by showing that advertising is more invested than physical sciences.

Gramsci (1971), on the other hand, states that ideology is "a conception of the world that is implicitly manifested in art, in law, in economic activity and in the manifestations of individual and collective life" (as cited in Fairclough, 2010).

As for Kodak and Meyer (2001), ideology in the spectacle of CDA is the core feature through which unequal power relations are created.

Critical Stylistics vs. Critical Discourse Analysis

Jeffries (2010) starts her own approach as a matter of bridging the gap in critical studies represented by CDA by finding the efficient linguistic tools that CDA lacks. According to Jeffries what matters about understanding how a text 'transmits' and 'reinforces' ideologies is to have greater knowledge of the interpretation of a text.

Following Fairclough's (1989) three dimensions which are known by him as the stages of CDA:
1.   -The description is the stage that deals with the formal properties of text;
2.   -The interpretation is the stage that views the text as the outcome of the production process and at the same time the resource for the interpretation process. Thus, this stage deals with the relationship between text and interaction; and
3.   -The explanation is the stage that deals with interaction and social context.

For most CDA literature, the third stage is the one that is highlighted as it is concerned with the way the text fits in the socio-political setting. This is of some value to contextualizing the linguistic analysis for it is bringing social theory with linguistic insight. On the contrary, for critical stylistics, the first and second of Fairclough's stages are the most important. Jeffries (2010) demonstrates that; Fowler (1991) draws on Halliday's functional model to develop an eclectic one through which he adds the following tools:

1.   -Transitivity.
2.   -Some syntactic transformations of the clause.
3.   -Lexical structure.
4.   -Interpersonal elements: modality; and
5.   -Interpersonal elements: speech acts.

However, Fowler restricts the interpersonal meta-function to the last two tools of analysis though according to Jeffries these are ideational. Jeffries (2010) criticizes the tools suggested by Fowler which are incomplete in their handling of linguistic features. These characteristics are problematic making it difficult for the specialist in language studies and the nonspecialist. As for the specialist, he can only see the importance of those features only. While the nonspecialist; will consider them as features of the language. In addition, these features are syntactically identified without reference to their function. It does not show how a text is approached by representing reality as in transitivity or how a text considers alternative realities through modality.

However, CDA does not give a detailed account of linguistic analysis as Wodak and Meyer (2001) state:

CDA is […] not interested in investigating a linguistic unit per se but in studying social phenomena which are necessary complex and thus require a multidisciplinary and multi-methodological approach (p.2)

Furthermore, they add that in discourse analysis ideology is perceived through the fact that spoken or written texts are constructed through the spectacle of dominance. That means

CDA focuses on the inequalities represented by such dominance.

As a result, Jeffery (2010) comments that CDA does not offer a clear set of comprehensive tools to carry out a linguistic analysis. On the other hand, Critical stylistics offers a fuller analytical set of tools. This represents the strong point of critical stylistics analysis.

To sum up, it is obvious that for most of CDA's work that the notion of power and dominance are what dominate texts to reproduce inequalities. While CDA puts ideology parallel to power, Critical stylistics handles ideology without any relation to power. Critical stylistics doesn't neglect the power found in texts; however, it doesn't confine any ideology to only power relations hidden in texts. Furthermore, CDA does not provide a complete set of analytical tools to uncover ideologies hidden within a text. Opposite to CDA, critical stylistics provides a thorough set of analytical tools to work out the hidden ideologies within a text as it focuses on the interpretation of the text by bringing both the linguistic side and the ideological side altogether. Critical stylistics can deal with any kind of text as it considers that all texts are embedded by the text producer with a certain ideology whether consciously or not.

Findings

Critical stylistics is the approach that provides systematic and accurate tools to investigate any ideology in any spoken or written discourse. The fact that this approach brings stylistic, systemic linguistics, and critical studies together with a collection of tools makes the analysis of discourse clearer. Since these tools represent the linguistic triggers that can be found in any text to reveal the concealed ideology within each text and in an objective way. The uniqueness of the approach lies in its flexibility in the incorporation of other tools. The ten tools in this approach are not definite. It is apparent that both approachers whether critical stylistics or critical discourse analysis are dealing with the notion of ideology. However, critical discourse analysis associates the notion of ideology more with political and social aspects. It deals with how ideologies are structured by the power of various social and political groups. On the other hand, critical stylistics approaches any ideology within any type of text regardless of its power.

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