

Rhetorical Nuances in Graphological Features: A Stylistic Reading of Femi Osofisan's and Niyi Osundare's Poetry

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Abstract

Graphological foregrounding has increasingly gained attention as a rhetorical strategy in stylistics. Although most studies still emphasize lexico-semantic and syntactic deviations while giving limited attention to graphology. This study addresses this gap by examining the rhetorical functions of graphological devices in the poetry of Femi Osofisan and Niyi Osundare. The study investigates how both poets employ graphological elements to extend meaning beyond the conventional capacities of poetic language. Using Halliday's Systemic Functional Grammar, the research explores the social and communicative significance of these stylistic choices through qualitative textual analysis. Features such as stanza and line arrangement, capitalization and decapitalization, colons, ellipses, question marks, dashes, and asterisks are identified and interpreted as devices that enhance aesthetics, emphasis, and rhetorical effects. The study, therefore, concludes that graphology is a meaningful rhetorical resource in poetic communication.

Keywords: Graphological Foregrounding; Stylistics; Rhetoric; Punctuation in Poetry; Niyi Osundare; Femi Osofisan.

Introduction

Linguistic innovation remains a defining feature of Nigerian culture and has continued to attract the attention of language scholars (Olaosun, 2013). This creativity is also evident in poetry and other forms of popular art, which are often encoded through diverse graphic and stylistic patterns that require critical scholarly interpretation. Consequently, graphological devices, like rhetorical features, deserve sustained analytical attention because of the multiple meanings they convey. While graphological features are primarily associated with written texts, rhetorical devices manifest in both written and spoken discourse. Graphology therefore plays a crucial role in enriching written communication in much the same way that rhetorical strategies enhance literary expression.

The aesthetic and communicative value of rhetoric may be compared to that of proverbs because of the universality and depth of meaning both

convey. In a similar vein, graphological devices possess broad communicative appeal, although their interpretations are largely shaped by context, including the contexts of culture, situation, and ideology, as emphasized by Halliday and Hasan (1985). Against this backdrop, this study investigates the rhetorical functions of punctuation marks, irregular lineation and stanzaic patterns, as well as other stylistically significant graphological features in selected poems by two Nigerian poets.

The study primarily examines the graphological devices employed in one selected poem each by Niyi Osundare and Femi Osofisan from rhetorical and stylistic perspectives. Specifically, the study seeks to identify the graphological features present in the selected poems and to explicate the meanings and stylistic effects generated through their deployment. The selected poems are representative of the works of Nigeria's second-generation postcolonial writers. Therefore, the demystification of graphological devices undertaken in this study will be valuable to scholars of language and literature, particularly in the analysis of written texts enriched with graphological and stylistic resources.

Brief Biography of Femi Osofisan

Babafemi Adeyemi Osofisan was born in June 1946 in the village of Erunwon, Ogun State, Nigeria. He is popularly known as Femi Osofisan. He is a Nigerian writer noted for his critique of societal problems and his use of African traditional performances in some of his novels. A regular thematic issue in his works is the conflict between good and evil. As a didactic writer, his works seek to correct the decadence in society. He is a Professor of Theatre Arts with many works of play and prose. He has also written some poetry collections which include *Dream Seeker on a Devine Chain* from which a poem is now selected for this study.

Brief Biography of Niyi Osundare

Niyi Osundare was born in Ikere-Ekiti in 1947. He is a Nigerian essayist, writer for the theatre, lecturer, and poet. He is a linguist who has published many volumes of poetry, including *Tender Moments*, from which a poem is now selected for this study.

Theoretical and Conceptual Considerations

This section captures the theoretical underpinnings for this study which is the Systemic Functional Grammar by Halliday. It also extends to a brief review of the key concepts that are related to this study.

Systemic Functional Grammar

Systemic Functional Grammar (SFG) was developed by M. A. K. Halliday, who adopted the notion of ‘system’ from J. R. Firth (Halliday, 1961). Halliday conceptualized language as a network of interrelated choices in which systems represent possibilities that are subordinated to structure. Unlike many traditional approaches to linguistic description that prioritize structure and the syntagmatic axis, SFG foregrounds the paradigmatic axis by emphasizing choice as the central organizing principle of language (Alice, Martin, Christian, & Matthiessen, 2004). Consequently, Halliday’s model maintains that every communicative act involves a process of selection from a range of linguistic alternatives. These alternatives are represented through ‘system networks,’ which map the choices available within a language.

The functional dimension of SFG derives from the view that language evolved in response to the communicative functions it serves in society (Halliday, 2004). According to Halliday, language simultaneously performs three metafunctions. The first is the ideational metafunction, through which language construes human experience and logical relations in the external and internal world. The second is the interpersonal metafunction, which enacts social relationships and interpersonal interactions. The third is the textual metafunction, which organizes linguistic resources into coherent and meaningful texts.

The central concern of Halliday’s linguistic inquiry has always been the question: “How does language work?” (Alice, Martin, Christian, & Matthiessen, 2004). In answering this question, Halliday conceptualizes language as a social semiotic system; a resource for meaning-making within diverse and constantly changing contexts of human interaction. The broad applicability of SFG to different communicative contexts makes it particularly suitable for explaining the complexity of language use in literary discourse, especially in relation to rhetorical and graphological foregrounding.

Halliday further describes language not merely as a system of signs but as a systemic resource for creating meaning (Halliday, 2003). Language, therefore, constitutes a ‘meaning potential’ from which speakers and writers make selections according to communicative needs. In this sense, linguistics becomes the study of how people exchange meanings through ‘linguaging.’ The term ‘systemic’ emphasizes the idea of linguistic choice, while ‘functional’ highlights the purposes those choices serve. This perspective contrasts sharply with traditional grammatical approaches that view language primarily as a set of rigid

rules. Halliday also argues that language development is rooted in how children assign meaning to elements within their environment, thereby differing from the nativist position advanced by Noam Chomsky. In essence, SFG conceives grammar as a meaning-making system rather than a mere rule-governed structure.

Another important aspect of Halliday's theory is the concept of context, which explains the relationship between language and the situations in which it is used. Halliday identifies three interrelated levels of context: context of situation, context of culture, and context of ideology. The context of situation, commonly referred to as register, concerns the influence of social, occupational, and linguistic situations on language use. Register itself comprises three variables: field, tenor, and mode, which collectively shape the nature of communication. The context of culture emphasizes the broader cultural background that informs linguistic interaction. Halliday and Hasan (1985, p. 6) argue that any adequate description of language must account not only for immediate situational factors but also for the wider cultural history that gives meaning to communicative practices. The context of ideology, which is the most abstract level, refers to the system of beliefs, values, and perspectives through which individuals interpret reality. Language use is, therefore, influenced not only by situational and cultural factors but also by ideological orientations that shape one's perception of issues and events. While culture is collective, ideology operates more personally, although both remain interconnected (Halliday & Hasan, 1985; Hasan, 1989).

Graphology

Graphology, as a linguistic level of analysis, occupies a significant position in stylistics and multimodal studies. Although it is also prominent in semiotics, graphology is particularly relevant to stylistic analysis because it performs in written language a role similar to that of phonology in spoken language. According to Brain (2020), the term graphology derives from the Greek word *graphè*, meaning "writing," and generally refers to the study of handwriting. In this traditional sense, graphology examines the ways individuals form letters and words in handwriting, often with the aim of revealing aspects of personality and character. In support of this view, Pierre (2009) maintains that handwriting serves as a unique expression of human behaviour and can therefore be used in personality analysis.

In linguistics and stylistics, however, graphology extends beyond handwriting to include the analysis of typewritten and printed texts. This broader perspective recognizes that written texts also reflect the stylistic identity and communicative intentions of their authors through features such as font type, font size, capitalization, punctuation, spacing, boldface, italics, and other mechanical devices. Walliyullah (2016), citing Lawal (1997), defines graphology as the study of the patterns through which graphic symbols are arranged on paper to encode meaning. Its major features include quotation marks, italics, capitalization, spelling variations, semicolons, dashes, bold print, and related visual resources.

Graphological analysis, therefore, involves the examination of visual and typographical features that contribute to meaning-making in texts. In literary discourse, graphological devices often function as stylistic and rhetorical tools that foreground particular ideas, emotions, or themes. Amarnath (2017) identifies two approaches to graphological analysis: manual analysis and computer-aided graphology. Manual analysis pays attention to features such as spacing, alignment, slant, margins, and letter formation in handwritten texts. In stylistic studies of typewritten texts, however, emphasis is placed on features such as capitalization and decapitalization, lineation, stanzaic arrangement, font variation, and the unconventional use of punctuation and other mechanical devices. These features deepen readers' understanding of textual meaning and stylistic intention, which constitutes the major concern of this study.

Rhetoric

Rhetoric and language are closely interconnected concepts. According to Hartelius and Browning (2008), rhetoric exists within language, although not all language use is necessarily rhetorical. Rhetoric extends beyond verbal expression to include visual and symbolic forms of communication. Thus, objects such as images, memorial sites, and graphological features may possess rhetorical significance because they communicate meanings capable of influencing interpretation and response. In this study, rhetoric is understood as the strategic use of language and stylistic resources to achieve communicative and persuasive effects. It encompasses rhetorical theory, rhetorical analysis, rhetorical performance, and the broad range of rhetorical practices employed in linguistic and literary investigations. The rhetorical dimension of graphological features lies in their ability to shape readers' perception, emphasize meaning, and create aesthetic impact.

Hartelius and Browning (2008) trace the origins of rhetoric to classical antiquity, particularly to the intellectual traditions of the Greeks and Romans. Classical rhetorical theories continue to influence contemporary interpretations of symbolic interaction and discourse practices. However, rhetoric has sometimes attracted criticism because of its perceived manipulative potential. Scholars such as Kieser (1997) argue that rhetorical skill can be abused when individuals employ persuasive strategies for selfish or unethical purposes. Nevertheless, rhetorical theorists maintain that rhetoric itself is morally neutral and may be used constructively or destructively depending on the intentions of the speaker or writer. Consequently, rhetoric remains a powerful communicative resource capable of shaping thought, behaviour, and interpretation in both spoken and written discourse.

Style and Stylistics

Style has attracted scholarly attention since classical antiquity and remains one of the most fundamental concepts in literary and linguistic studies. According to Kathleen (2020), classical rhetoricians such as Aristotle, Cicero, Demetrius, and Quintilian conceived style as the appropriate embellishment of thought. Within this rhetorical tradition, stylistic devices were systematically classified, and effective communication depended on the speaker's or writer's ability to employ appropriate figures of speech and rhetorical patterns suitable for specific communicative contexts. Thus, style was viewed primarily as a means of achieving eloquence, persuasion, and aesthetic excellence.

Contemporary stylistics has, however, moved beyond this prescriptive orientation to become a descriptive and analytical discipline that integrates linguistics with literary criticism. Modern stylistics seeks to explain how linguistic choices shape textual meaning, produce aesthetic effects, and influence readers' interpretation. As Leech and Short (2007) observe, style refers to the distinctive linguistic choices made by a writer, while stylistic analysis investigates the relationship between linguistic form and literary function. Similarly, Simpson (2014) defines stylistics as the systematic study of language in use, emphasizing that literary interpretation should be grounded in objective linguistic evidence rather than impressionistic criticism.

Within the Nigerian tradition of stylistics, Wale Adegbite's advocacy for a contextual and functional approach to stylistic analysis has contributed in shaping the views of stylistic scholars. In his seminal article, "Linguistic Stylistics and Literary Interpretation: An Alternative

Interpretation to Awonuga's Analysis of 'If' (1994), Adegbite argues that stylistic analysis should extend beyond the mere identification of linguistic features to include the cultural context, communicative situation, and functional significance of those features in literary interpretation. Thus, criticizing purely formal linguistic descriptions that neglects the sociocultural environment of literary texts, while maintaining that language cannot be adequately interpreted without reference to the circumstances surrounding its production and reception.

Adegbite (2013) further develops a functional orientation in "A Stylistic Analysis of Conflict Mediation Discourse in a Literary Text", where he employs Halliday's Systemic Functional Linguistics alongside Functional Sentence Perspective to analyse conflict mediation discourse in Chinua Achebe's *Things Fall Apart*. Through the examination of theme, transitivity, mood, and modality, he demonstrates how linguistic choices reveal ideological positioning, interpersonal relationships, and communicative intentions within literary discourse. His study illustrates that stylistic analysis should explain not only what linguistic features occur but also why authors select them and how such selections construct meaning, negotiate social relationships, and facilitate conflict resolution.

Beyond these stylistic studies, Adegbite's broader works on language, discourse, sociolinguistics, and English usage in Nigeria, including *The Sociology and Politics of English in Nigeria* (with Femi Akindele, 1999), *The Psycholinguistics of English Language in Nigeria* (2009), and *Sociolinguistics and the Sociology of English in Nigeria* (2020), reinforce his view that language is inseparable from culture, ideology, and social interaction. Although these works are not exclusively devoted to stylistics, they provide an important theoretical foundation for understanding style as a socially situated linguistic practice rather than merely an artistic ornament.

Consequently, Adegbite's scholarship represents a significant development in African stylistics by integrating linguistic analysis with sociocultural interpretation. His work demonstrates that stylistics is not simply the study of textual beauty but an interdisciplinary approach that explains how language constructs meaning, negotiates ideology, reflects cultural identity, and shapes human interaction within specific communicative contexts.

Methodology

This study adopts a qualitative research method complemented by a descriptive research design. The qualitative approach facilitates an in-

depth analysis and interpretation of the selected poems, particularly with regard to their graphological and rhetorical features. The descriptive design enables the researcher to present observed linguistic phenomena systematically and accurately without manipulating the data.

A purposive sampling technique is employed in selecting the poems used for the study. The selected poems were retrieved from internet sources based on their rich deployment of graphological and rhetorical resources. The poems were then subjected to close textual reading with particular attention paid to their graphological patterns and rhetorical significance. Thus, the data for the study consists of these two poems labelled as follows:

Poem 1: *Crystals* (Cr) by Femi Osofisan

Poem 2: *In the Mood for Love* (ITMFL) by Niyi Osundare

Data Analysis

In this section, the poems of Osofisan and Osundare that are selected for this study are analyzed with particular focus on their graphological contents.

1. ‘Crystals’ (Cr)

Osofisan’s *Cr* first featured in *Dream Seeker on a Devine Chain* (1993) and later published in *Sentinel Poetry Movement; The International Journal of Poetry and Graphics* (2002). This shows that Osofisan wrote them in the 1990s; as such, he is described as a later post-colonial writer or a second generation of Nigerian post-colonial poet. The poem has a total of 19 lines, which are delimited into 8 stanzas. The first five stanzas are couplets; stanzas 6 and 7 are quatrains, while the last is a monostich. The graphological features identified in it are punctuation marks (question marks, dashes, ellipses and colons), unequal lines and stanzas, capitalization, and decapitalization.

The Punctuation Marks in ‘Crystals’

In *Cr*, Osofisan mainly employs question marks, ellipses, and colons to paint a picture of the poetic context and communicate personal feelings. These punctuation marks are therefore analysed thus:

The Ellipsis (...): this signals brevity on the part of the poet and ambiguity to the reader (Nordquist, 2019). For the poem *Cr*, there are three ellipses in all, which obviously stand for ambiguity; the possibility

of multiple meanings and diverse interpretations. Below are stanzas one, five, and seven where the ellipses are used:

There is a hole with jewels and eyes of quartz,
Time's metamorphoses of the message I hoarded there...

conspired with the clay' mysterious alchemists
to emend my hidden laments into madrigals...

The water gathers around me:
?????? Time to kneel now and bow my head
The seagulls gather above me:
?????? I bare my chest, my sunburnt loins
The words which follow are my escorts...

The lines above show that the diction of the poem is not quite simple. This, therefore, heightens the assertion that the ellipses are meant to trigger ambiguity, thereby subjecting the poem to diverse interpretations. This possibility of diverse interpretations thus engenders confusion and chaos, thereby pointing to the thematic intent of the poem as that of confusion and chaos in the society.

The Dash (_): dash in writing is used to redefine what was written, making it more explicit. Nordquist (2019) writes that a dash can also act as an informal version of a semicolon or to replace 'and' or 'but'. The following sentence helps to exemplify this: (I said it clearly _ he couldn't understand). Thus, it creates a brief pause before a writer adds some extra information. Dashes can also be used for emphasis in several ways or to signal a deliberate omission. The third stanza of the poem bears a dash as shown below:

into seashell and lily, distilled
intoseafern, the filaments of our story's song _

In the stanza cited above, the dash is meant for emphasis; to emphasize 'our song and our story' as indicated in the line that bears the dash.

The colon (:): colon in graphology calls attention to what is imminent (Nordquist, 2019). Below is an excerpt showing the use of the colon in three distinct places in the poem:

And all they say is now in the air,
like sails unfurled, balloons, and wings:
the seeds upright and attentive,
like summoned trumpets

The water gathers around me:
?????? Time to kneel now and bow my head
The seagulls gather above me:
?????? I bare my chest, my sunburnt loins
The words which follow are my escorts...

In the sixth stanza of the poem as cited above, the colon is used in the second line to signal the explanatory details in the third and fourth lines. Whereas, in the seventh stanza following, the colon is used in the first line to signal that something worrisome is imminent. It applies too in the third line. The meaning and thematic intent, as stylistically foregrounded, is: a call to focus on the imminent confusion and apparent disaster in the societal system. There is an indication that people were complacent about this imminent danger. Hence, the poet, as a watchman, calls attention to it.

Question Mark (?): Nordquist (2019) reveals that a question mark indicates a question or doubt, while a triple question mark is used to express shock, particularly an overdramatic shock at an otherwise single-question mark circumstance. The seventh stanza of the poem eventually has six question marks together in its second and fourth lines as shown below:

The water gathers around me:
?????? Time to kneel now and bow my head
The seagulls gather above me:
?????? I bare my chest, my sunburnt loins

The words which follow are my escorts...

The above, therefore, connotes confusion, great shock, imminent danger, chaos, crisis, and uncertainty. Thus, they point towards the lines which

follow as being radiant with rude shock and chaos, portraying the thematic intent of disaster and confusion as earlier stated. This is a kind of confusion that demands urgent attention yet seems to attract only complacency from the people concerned. Hence, the poet expresses an overdramatic shock at such a height of negligence in society. The poem has a total of 12 question marks, which denote a complete reason why everyone should be alarmed at the imminent danger.

Capitalization and Decapitalization in Cr: capitalization is used to indicate uniqueness, boldness, and status, while Decapitalization denotes frailty, smallness, and lack of status/identity.

In this poem, the capital letter is used to begin some lines as is conventional with poetry. But some lines rather deviated from this norm and started with small letters. For instance, the two lines that form the third stanza all started with small letters:

into seashell and lily, distilled
intoseafern, the filaments of our story's song –

Whereas this same pattern does not apply in the 7th stanza, as given below:

The water gathers around me:
?????? Time to kneel now and bow my head
The seagulls gather above me:
?????? I bare my chest, my sunburnt loins
The words which follow are my escorts...

As can be seen above, every line in the 7th stanza starts with a capital letter as opposed to the pattern in the 3rd stanza. This undoubtedly foregrounds a stolen identity; a loss of status, dignity, and power. It connotes oppression, depression and frailty in the social system. It also shows depression on the part of the poet. These generally reveal a survival of the fittest as the order of the day. The second stanza of the poem further attests to this:

Oh wind and water have wounded me
have stolen the secrets of our hidden trysts.

The poet possibly lacks the Boldness to face or confront the unfavourable storms or climatic conditions that successfully “stole” or hindered his proposed rendezvous with his love. Alas! He had a long day confronting the stormy weather, and finally retreated when he could not prevail. Hence, he bowed his head and got escorted out of the venue. The last stanza, which is a lonely line, lends credence to this:

The words which follow are my escorts...

The line having to end with ellipsis also shows the lonely battle he bravely fought, fighting against the injustice in the social system where everybody is abandoned at their own peril.

Line and Stanza Patterns in Cr: Poems are conventionally written in lines and stanzas, which also conform to a definite or stylistic pattern. Such defined patterns could be characterized with rhymes, rhythms, and/or parallelisms. But in the case of Cr, the lines and stanzas are neither characterized by rhymes nor rhythms. Secondly, the lines are unequal. For instance, while stanzas one to five are composed of two lines each, stanzas six and seven are composed of four lines each.

This inequality of lines and stanzas, therefore, connotes the state of confusion and chaos in the society as earlier pointed out. The difficulties occasioned by the stormy weather also destabilized the poet’s plan to rendezvous at the seaside with his beloved, thus throwing him into a mood of confusion and a state of anguish. With no one to help, he goes home disappointed and decrying the state of confusion and helplessness in society at large. This graphological feature further reveals that while some people are happy and live in obvious opulence, many others around them suffer to the extent of facing extermination because of hunger and lack, yet the society does not seem to take note of their anguish.

2. ‘In The Mood For Love’ (ITMFL)

Osundare’s ITMFL is published in his fourth poetry collection, *Tender Moments* (2006). It is a collection of love poems that satirize the inequality in the land and the unfulfilled expectations of the ordinary citizen. The graphological features in the poem are ellipses, asterisks, unequal lines, and stanzas.

Ellipsis (...) is a deliberate omission in a line of poetry to signal both ambiguity and brevity. The fourteenth stanza of the poem bears an ellipsis as shown below:

See my face beyond the mirror
Plumb my soul. Undread my dream.
Say my name. My name, my name. Say my name...

The above stanza largely has a mood of anxiety. With the ellipsis ending it, there is a thematic view of confusion and fear in the place where love is expected.

The Asterisks (*): this suggests both a disclaimer and a deliberate omission as noted by Nordquist (2019). Three stanzas bear asterisks in this poem as follows: stanza 3 has one, stanza 4 has two, and stanza 5 has three. Thus, stanza 5 is given as an example below:

Oge*** taunts the wind with its restless tail
In the narrow lane between the walls
The baobab's bulbous boon is swinging in the wind

The above shows that what was left unsaid in that first line could cause more chaos in the already charged environment. Hence, it was deliberately left out. This, therefore, further points to the theme of fear and anxiety, which the poem generally portrays.

Line and Stanza Patterns in ITMFL: the poem is a free verse with 15 stanzas, which are also unequal. As a love poem, it is rather expected to embody rhymes and other musical and love elements for the expression of beauty and love. But it rather portrays the mood of fear, anxiety, and confusion. Hence, the thematic focus is that of fear and anxiety.

Discussion of Findings

The analysis reveals that several graphological features are commonly employed by the two poets examined in this study. Prominent among these are the unconventional use of punctuation marks, irregular lineation, and unequal stanzaic patterns. The shared use of these graphological resources may be explained through Halliday's conception of language as a social semiotic system in which speakers and writers make linguistic choices according to the demands of a given communicative context.

Language use, therefore, is fundamentally tied to the production and negotiation of meaning within specific cultural and situational contexts.

The similarities observed in the graphological practices of Femi Osofisan and Niyi Osundare may also be attributed to the fact that both writers belong to the same generation of postcolonial Nigerian writers and produced their works within a similar socio-political climate. Their poems reflect thematic concerns characteristic of the postcolonial Nigerian experience, particularly under military rule. Themes such as fear, anxiety, oppression, aggression, chaos, confusion, and social cruelty recur in the selected texts, revealing the poets' shared ideological and artistic engagement with the socio-political realities of their time.

Furthermore, Halliday's notion of the paradigmatic axis in Systemic Functional Grammar emphasizes the principle of choice in language use. This principle explains how writers strategically select linguistic and stylistic resources from available alternatives in order to achieve communicative effectiveness. In this regard, Osofisan and Osundare deliberately deploy graphological features as rhetorical and stylistic devices to foreground the Nigerian social experience and reinforce the thematic concerns embedded in their poems. Their graphological choices therefore function not merely as decorative elements but as meaningful semiotic resources that contribute significantly to textual interpretation and aesthetic impact.

Conclusion

In line with the aim and objectives of this study, the analysis identifies several prominent graphological devices in the selected poems, including asterisks, irregular line and stanza patterns, capitalization and decapitalization, ellipses, colons, and dashes. These graphological elements are employed to reinforce meanings that conventional lexical expressions alone may not adequately convey within poetic discourse. Consequently, the graphological features embody significant rhetorical and stylistic value because they enhance both emphasis and aesthetic expression in the poems, thereby extending meaning beyond the communicative capacity of ordinary language.

The study further reveals that capitalization and decapitalization are used symbolically to suggest elegance, authority, rhetorical strength, status, and affluence, or conversely to denote insignificance, marginality, weakness, and inferiority. Unequal lines and stanzaic patterns symbolize social instability, political disorder, and structural inequality within society. Ellipses generate multiple layers of meaning and suggest

incompleteness or emotional suspension, while colons create anticipation and signal impending danger or revelation. Dashes are used for emphasis and deliberate interruption, whereas asterisks indicate intentional omission or the concealment of disturbing realities (Nordquist, 2019; Walliyullah, 2016).

The study therefore concludes that graphological features are not merely ornamental aspects of written discourse but powerful semiotic and stylistic resources that deepen and reinforce meaning in literary communication. They also reveal the rhetorical competence, stylistic creativity, and thematic intentions of writers. Graphology, consequently, contributes significantly to the enrichment of literary texts by heightening the expressive potential of language. In view of these findings, this study recommends greater scholarly attention to graphology as an important aspect of linguistic and stylistic analysis.

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