CHAPTER I

LITERATURE REVIEW
CHAPTER I

LITERATURE REVIEW

1. Introduction

Stylistics is a word derived from style, a discipline which help to study different styles and it referred to the study appropriate use of words or language in appropriate places. In short, we can define it as "the linguistic study of style in language that aims to explain for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do. Widdowson (1975, p 3) defines stylistics as “the study of literary discourse from a linguistic orientation”.

Carter (1989, p 14) is of the view that it is generally recognized that the style of a work can depend on linguistic levels-often simultaneously and that one fairly crucial factor is our expectation concerning the literary form or genre employed. Like these different linguists, stylists give comments, definitions and indeed Style, being a versatile field, is defined depending on one's field of study. Moreover, this has been cleared by Adejare in 1992, saying that style itself is an ambiguous term. However, as the definition given by Lawal (1997, p6) described the Style is "an aspect of language that interlinks with the choices of diction, phrases, sentences and linguistic materials that are steady and musical with the subject matter".
1.1 The Notion of Style

Language is a word art. It is the verbal art and in turn it is a verbal beauty. Words beautify the language and are illuminated in the form of style. Style, though a component of language, depends on the individual characters that have strong relationship with the sociological, cultural, educational, and economical factors. The concept of style also depends on the period. The language of the discourse of the characters in association with the above said factors takes different shapes by the hands of the author. The characters of the literary work are mere puppets in the hands of the writer and the language used in their discourse, though they are influenced by several sociological aspects, are subjected to the choice of the author. In this regard, Arthur Schopenhauer says "Style is the physiognomy of the mind "[1952].

Hence the study of the language features is the study of the literary style of the author. With reference to this, the linguists define style as

'a variant coming into existence as a result of choice.'

The use of the term ‘stylistics’ takes us back to the early nineteenth century which is supported by Dr. Radhey. L. Varshney in *An Introduction to Textbook of Linguistics and phonetics*, 1977 as

the term stilistik has been in current use in

German since the early nineteenth century, the first
example recorded by Grimm’s dictionary is from *Novalis*. In English the noun **stylistic** is found as early as 1846; stylistics is first attested in 1882-3 (O.E.D.). In French the first example of **stylistique** is from 1872, when Littre included the word in his dictionary. In our own century, Charles Bally, regarding language as an intellectual, physic and social system, emphasized the **expressive value** of language (as a vehicle of communication that moves an audience) and so conceived of **la stylistique** as a study of the affective content of the verbal structures that constitute the system. Bally, however, excluded literary style from the domain of **la stylistique** on the grounds that the proper materials for the study of communication were spontaneous expressions, whereas the words of the artist are more consciously chosen and subserve an aesthetic intention. Marcel Cressot, in *Le Style et ses Techniques* (Paris, 1947), went a step farther than Bally, employing literary as well as non-literary materials to survey the expressive possibilities of the French language. Recently, the term **stylistics** has come to mean the linguistic study of a literary text, the scientific study of ‘style’, of language
as a function, of the mode and manner and variety of literature written or oral. As an independent discipline it has only a history of about twenty-five years with great deal of controversies, and with a boiling pot which is still on the oven [355-356].

In support of this is the definition of style by John Middleton Murry in *The Problem of Style*, 1960 as

A discussion of the word ‘style’ if it were pursued with only a fraction of the rigour of a scientific investigation, would inevitably cover the whole of literary aesthetics and the theory of criticism. Six books would not suffice for the attempt: much less would six lectures. [3]

Besides the above-mentioned definitions there are several scholars who have approached stylistics and made a systematic study of stylistics and have given the definitions in their own way which is as follows:

Enkvist in his essay, ‘Oh Defining Style’ in *Linguistics and Style*, (1964) mentions six approaches to style which treat style

(i) As an embellishment, ‘a shell surrounding a pre-existing core of thought or expression’;
(ii) As the choice between alternate expressions;
(iii) As a set of individual characteristics;
(iv) As deviations from a norm;
(v) As a set if collective characteristics; and
(vi) As set of relations among linguistic entities that are
    statable in terms of wider spans of text than the sentence.

J. Marouzeau in his précis de stylistique francaise, Paris, 1946, [10] reveals his notion of style which is translated by Enkvist and quoted from his book Linguistics and Style, as

‘Language would thus be a catalogue of linguistic symbols and of their connexions with things meant, represented by the inventory furnished by the dictionary, and by the systematization that is given by grammar. It is a repertory of possibilities, a common stock at the disposition of the users, who use it according to their needs of expression in making the choice—that is style—within the limits granted to them by the laws of language.’ [1964:16]

Goethe in Einfache Nachahmung der Natur, Manier Stil as quoted by Varshney (1977) regards style as a higher, active principle of composition by which the writer penetrates and reveals the inner form of his subject.

Good style, it seems to me, consists in choosing the appropriate symbolization of the experience you wish to convey, from a number of words whose meaning area is roughly, but only roughly, the same (by saying cat, for example, rather than pussy). [50]

Shipley is of opinion that

Style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce. ‘[Dictionary of world Literary Terms, London, 1955, p. 398]

Enkvist and others has been made to define style linguistically rather tentatively in the following manner:

The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical and lexical items, and the frequencies of the corresponding items in a contextually related norm.

As Riffatarre [1959:413] pointed out, literary style is the written, individual form of literary intent, that is,

Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure without alteration
of meaning; which is to say that language expresses
and that style stresses....

Havelock Elliscritically says: ‘Style, indeed, is not really a mere invisible transparent medium, it is not really a garment but, as Gourmont said, the very thought itself. It is the miraculous transubstantiation of a spiritual body, given to us in the only form in which we may receive and absorb that body ...’ ‘The Art of writing.’ (The Dance of Life, London, 1923, p. 163).

G.W. Turner in his Stylistics says

Linguistics is the science of describing language and showing how it works; stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature.

He further says

"Stylistics means the study of style, with a suggestion, from the form of the word, of a scientific or at least a methodical study. "[8-9]

With regard to the above argument, style is an important aspect of language that shapes the subject. In A Glossary of Literary Terms, M.H. Abrams claims,
Style has traditionally been defined as the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim; characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language.

Hence **stylistics** is the study of the verbal devices of the literary text and it is the critical procedure of investigating and analyzing the style of the literary text.

Literature is seen as the sum total of the stylistic devices used in it [Shklovsky quoted in Selden 1995:8]. Many critics are of the view that a genuine piece of literature is both timeless and time bound. It is timeless because it is a reader belonging to any age or of any period is able to interpret and enjoy it without the knowledge of the external features and it is time bound because it is exposes the norms and realities of the existing age in which it has been fictionally created. The writer is identified by style. Therefore we can go by Compte de Buffon’s (1753) proclamation quoted by Varshney (1977) as

“Le style est l’homme même” (Style is the man himself).
The main viewpoint of stylistics is the fact to identify the author’s used of various communicative ideas and attitudes of the language.

G.W. Turner in his *Stylistics* says:

If one value of stylistic study is to be raised above others, it is its value in revealing the rich complexity of language. It reminds us that in linguistic behaviour so many choices intrude between a stimulus and its response that though a scientific stylistician will explain as many choices as he can in terms of situation and context, he feels himself in no danger of being left without a residue of the unpredictable large enough to justify a concept of ‘free choice’ or ‘creativity’ in language. There are demagogues who would trim the richness of language in the interests of ease and understanding, but democrats will prefer to admire the ingenuity of social men in devising an instrument of the subtlety, adaptability and inexhaustible wealth that modern linguistic study reveals. When we understand the full richness of language, we recognise that not everyone masters it equally well, and this implies a humane duty to enrich the language of others when we can. It is not a particularly unselfish duty since the power of our own language grows as it is
more exactly understood. A study of style leads us to a faith in education, if this can promote a mastery of the linguistic tools of learning and go on to release the adventurous uses of language which distinguish men from the cleverest machines and even from those laboratory rats whose responses have too much dominated educational thought in our time. [242-243]

Stylistics is also a part of literary criticism because it has a strong link between literature and linguistics. In this view, Louis H. Gray, gave his opinion in his *Foundations of Language*, Macmillian, New York, 1939, as

‘between true literature and linguistics there is no conflict; the real linguist is at least half a littérateur and the real litterateur at least half a linguist.’ [143]

Hence technically speaking, stylistics is the study of the linguistic features of phonological, lexical, syntactical features of a literary text which are directly affected by the socio-cultural norms. In this regard Enkvist says,

Contextually bound linguistic items function as style markers. Style markers occurring in the same text forms a stylistic set for that text. A stylistic set shared by a large number of contextually related texts form a major stylistic set occurring within a major contextual range. Texts sharing the same major
stylistic set in the same major style. Style markers consist of statistical trends or of mutually exclusive items. [55]

In the view of Widdowson [1974:173], stylistics is the study of the social function of the language and is a branch of what has come to be called socio-linguistics.

According to the sociolinguists,

Language is not merely a means of interpersonal communication and influence. It is not merely a carrier of content, whether latent or manifest. Language itself is content, a referent for loyalties and animosities, an indicator of social statuses and personal relationships, a marker of situations and topics, as well as, of the societal roles and large scale value-laden arenas of interaction that typify every speech community. [Fishman 1972:4]

Even though ‘stylistics’ deals with the systematic portrayal of the language features by the authors yet it is strongly influenced and associated with the societal or the sociological aspects and the context. In the web of particular period which serves as the society’s conventional norms, the author skillfully depicts his talent by framing a network. In this regard Chomsky (1968) comments on the notion of the creativity in language as: "the
distinctively human ability to express new terms and to understand entirely new expressions of thought, within the frame work of an instituted language, a language that in a cultural product subject to laws and principles partially unique to it and partially reflections of general properties of mind”.

In view of the various definitions given by different scholars, it has observed that each scholar has his/her own notion of style and expressive skills differ in person. In viewing style in general terms, Oxford Advanced Learner’s Dictionary (2005) defines stylistics in the seventh edition as, "the study of style and the methods used in written language”. Macmillan English Dictionary for advanced learners (2002) defines stylistics as, "the study of style especially in language and literature”. The Chambers Dictionary (2001) defines stylistics as, "the science of the variations in language, including the effective values of different words, forms and sounds, that constitute style in the literary and also the wider sense”. It defines ‘Style’ as the manner of writing, mode of expressing thought in language or of expression, execution, action or bearing generally; a literary composition; the distinctive manner peculiar to an author or other. Hence style is ‘manner of writing speaking or doing; collective characteristics of the writing or diction or artistic expression... proper to a person or school or period or subject; and noticeably superior quality or manner’ [Oxford Dictionary]. Subsequently the notion of style depends on the perspective of the observer of the author’s individual choice and talent.
On the basis of the above argument it can be noted that an author’s stylistic features can be recognized in view of his or her unique approach towards the language and how they are going to be used. The author in terms of his or her age creates a world and makes his or her characters behave in that framework and presents the culture and traditions in style during the prevailing period. Hence with regard to the societal trends and by their interaction the characters are made to reveal their emotions in the form of discourse and non-verbal communicative gestures. The outburst of emotions through verbal language is exposed in the language structure and language use of the author with the help of metaphors, similes idiomatic expressions, special expressions etc. Since all the activities of the characters are based on the context there is a formidable link between ‘Stylistics’ and ‘Socio linguistics’. Several scholars are of the same opinion. Kumar (1988) says that 'style can be viewed from two perspectives'. The broader view of style is in consonance with sociolinguistic principles, and the narrower view of style is restricted to the literary corpus. Spilner (1974) asserts that, 'stylistics and sociolinguistics are indeed concerned with the same problem of utterances conveying the same information and having the same semantic value, but differing either in some additional aesthetics information... or in some information qualifying the speaker as to his membership in some social group...'. Widdowson (1975) states that stylistics is the study of the social function of language and is a branch of what has come to be called sociolinguistics. Therefore society, language and individual contribute more in the analysis of style.
Besides, the above-mentioned works, many Indians have contributed to the field of stylistics in the form of articles and texts. Moreover, many have done research in this field taking various texts of various authors. One such instance is the research done by Dr. Suganthi. R on *A Stylistic Study of Mulk Raj Anand’s Selected Novels* submitted to the Bharathiar University in 1995. Several articles are given out by Srivastava. R.N. as


In addition to this, there are the combined works of Srivastava. R.N. and R.S. Gupta. They are,

In addition to the above mentioned works many writers have revealed the concept of style in their texts. Some of them are


A special contribution to the field of stylistics is the non-verbal communicative strategies adopted by different authors to bring out an effective communication and the proper understanding to the readers. M.S. Thirumalai’s *Silent Talk, Nonverbal Communication*, CIIL Printing Press, Mysore, 1987, contributes to the linguistic field of stylistics in comprehending various non-verbal gestures in the process of the text.
1.2 Language and Style

Language and style never moves beyond a concentration on the supremacy of words. In G.W. Turner in the first page itself mentioned like a mere same phrase can be used in different ways as the phrase "Hello, darling", says a man to his wife. He says "Hello, darling" to his neighbor's wife. He says "Hello, dear" to his wife. An old lady says "Hello, dear" to her pussy-cat. I write to the commissioner of Texas, beginning "Dear Sir" etc..all the very phrases are friendly, indeed not all these events are equally alike. These are happened because of the pattern of language and another pattern of circumstances in which language is used. Turner, further added, in the same page saying in many cases words are interchangeable, that cats, unlike commissioners of Taxes, may equally well be called 'dear' or 'darling', but these are different words, and that on other circumstances one word might be more appropriate than the other.

Linguistics is the science that describes the language and showing how it works and at the same time giving the relation to this, Stylistics is also the part of linguistics which is concentrating on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature. The features of style which use commonly include the use of dialogue (regional accents and individual dialects), the use of grammar, such as the observation of active voice and passive voice, the use of particular language registers and many more.
Carter (1988, p.10), in his book says 'Stylistics' as a process of literary text analysis which starts from a basic assumption that the primary interpretive procedures which have been used in the reading of a literary text are linguistic procedures.

Linguistics (the scientific study of language) is not only provide theories and techniques, rather it leads to the development and critical maintenance of a sensitive attitude to language by impelling the reader or critic not to regard the literary language as a yardstick to measure all other functions and usages of language and reject them as inferior to literature usage. Thus, language of literature is the only source of the language's varieties that is its registers. Some other few definitions that is related to the role of linguistics in literary interpretation are given below.

1. **Linguistic Stylistics**

Linguistic stylistics is the purest form of stylistics in that its practitioners attempt to derive from the study of style and language variation some refinement of models for the analysis of language and thus contribute to the development of linguistic theory. Modern Stylistics uses the devices of some formal linguistic analysis with the method of literary criticism to give the real taste of using and functioning of language and rhetoric rather than advance normative or perspective rules and patterns.
2. Literary Stylistics

A distinguishing feature here is the provision of a basis for fuller understanding, appreciation and interpretation of avowedly literary texts. Although a precision of analysis mode available by stylistic methods offers a challenge to established methods of close reading or practical criticism of texts, the procedures of literary stylistics remain traditional in character in spite of developments in literary theory which challenge assumptions about the role of language in depicting literary realities.

3. Style and Discourse

Any coherent succession of sentences, either spoken or written is discourse. Work in stylistics within this category acknowledges that style is not an exclusively literary phenomenon and addresses itself to the description and characterization of stylistic effects in a wide range of discourse types. Fowler (1986) calls it ‘linguistic criticism’.

4. Phonetics and Stylistics

The problem of stylistic reconstruction involves sounds, vocabulary, morphology, syntax and semantics which are the aspects of language. Phonostylistics which is one of the sub-divisions of stylistics, deals with the more or less regular recurrences of specific phonological characteristics and such features as verse, length (measured syllabic length), rhyme (the use of the same sequence of phonemes in a given distribution, normally at the end of each
verse, in a sequence of verses), or assonance (each verse ending in the same vowel phoneme; however not that necessary it happens to be same on consonant or consonants.

5. Grammar and Stylistics

Grammar has dominated all the descriptions of form, which deals with all those places where there is an option that has to be made between a small and limited number of possibilities. It can possibly indicate about the differentiation of why 'sit' differs from 'be seated', 'to be' from 'not to be', but it cannot identify the deep meaning of how 'she had a fear' differs from 'she had a hope'. This thing can be done by lexical stylistics.

6. Sociology and Stylistics

Language is a socio-cultural-geographical phenomenon which has the deep relationship between language and society. Socio-linguistics is the study of speech functions according to the speaker, the hearer, their relationship and contact, the context and the situation, the topic of discourse, the purpose of discourse, and the form of discourse. And Stylistics is another label which is sometimes distinguished, referring to the study of the distinctive linguistic characteristics of smaller social groupings. Hence, Socio stylistics studies a literary text of the varieties of language. It is related to certain notions of the proper function of language as a whole. Briefly speaking, it is the study of a
literary text on the basis of the field of discourse, mode of discourse and tenor of discourse.

7. Syntax and Stylistics

The three superimposed planes which is examined the expressive values of syntax by the stylistics of the sentences are components of the sentence, sentence structure and the higher units into which single sentences combine. Stylistics has to take care of all the syntactical incompleteness of full syntax without punctuation for special effects that writers use.