<table>
<thead>
<tr>
<th>S.NO</th>
<th>TITLE</th>
<th>PAGE NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1.1</td>
<td>General</td>
<td>1</td>
</tr>
<tr>
<td>1.1.1</td>
<td>Style</td>
<td>3</td>
</tr>
<tr>
<td>1.1.2</td>
<td>Style in Language</td>
<td>7</td>
</tr>
<tr>
<td>1.1.3</td>
<td>Style in Methodology</td>
<td>8</td>
</tr>
<tr>
<td>1.1.4</td>
<td>Stylistics as a Study of Style</td>
<td>9</td>
</tr>
<tr>
<td>1.1.5</td>
<td>New Dimensions of Style</td>
<td>10</td>
</tr>
<tr>
<td>1.2</td>
<td>Three Theories of Style</td>
<td>14</td>
</tr>
<tr>
<td>1.2.1</td>
<td>Textual Theories</td>
<td>14</td>
</tr>
<tr>
<td>1.2.2</td>
<td>Psychologically Oriented Theories</td>
<td>15</td>
</tr>
<tr>
<td>1.2.3</td>
<td>Organic Theories</td>
<td>16</td>
</tr>
<tr>
<td>1.2.4</td>
<td>Three Principles of Stylistics</td>
<td>22</td>
</tr>
<tr>
<td>1.3</td>
<td>Pragmatics</td>
<td>25</td>
</tr>
<tr>
<td>1.4</td>
<td>Other Approaches to Style</td>
<td>26</td>
</tr>
<tr>
<td>1.4.1</td>
<td>Existential Psycho Analysis of Style</td>
<td>29</td>
</tr>
</tbody>
</table>
1.4.2 The Style of Setting Flash Back
1.4.3 Descriptive Style
1.4.4 Introduction to Narrative Style
1.4.5 Introduction to Characterization Strategy
1.4.6 Introduction to Style in Language

1.5 An Outline of 'An Equal Music'
1.5.1 Background
1.5.2 The Story

1.6 The Function and Development of Indian English Writings

1.7 Statement of the Problem

1.8 Methodology Adopted
1.8.1 Descriptive Methodology
1.8.2 Analytical or Logical Reasoning Method

1.9 Review of Literature

1.10 Aims and Objectives of the Study

1.11 The Significance of the Study
2.6.3 Two Approaches to Verbal Art
2.6.4 Linguo - Aesthetic Approach
2.6.5 Semio-Linguistic Approach
2.6.6 The Approaches Distinguished

2.7 Scope and Concerns of Linguistic Stylistics
2.7.1 Linguistic Stylistics and Other Disciplines
2.7.2 Stylistics and Literary Study
2.7.3 Stylistics and Poetics
2.7.4 Stylistics and Aesthetics
2.7.5 Stylistics and Rhetoric
2.7.6 Descriptive Style as Found

3 NARRATIVE SYLE
3.1 Plot
3.1.1 Structure
3.1.2 Cause and Effect
3.1.3 Scene and Sequel
3.1.4 Beginning, Middle and End
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.9</td>
<td>The Belles – Lettres Style</td>
<td>114</td>
</tr>
<tr>
<td>3.10</td>
<td>Publicistic Style</td>
<td>117</td>
</tr>
<tr>
<td>3.11</td>
<td>Newspaper Style</td>
<td>119</td>
</tr>
<tr>
<td>3.12</td>
<td>The Style of Official Documents</td>
<td>121</td>
</tr>
<tr>
<td>3.13</td>
<td>Melancholic Narrative Technique of Seth</td>
<td>122</td>
</tr>
<tr>
<td>3.13.1</td>
<td>Seth’s indulgence in Exploring Western Music</td>
<td>122</td>
</tr>
<tr>
<td>3.13.2</td>
<td>Attitudinal Narration</td>
<td>124</td>
</tr>
<tr>
<td>3.13.3</td>
<td>Interpersonal Narration</td>
<td>127</td>
</tr>
<tr>
<td>3.13.4</td>
<td>Psychological Narration</td>
<td>130</td>
</tr>
<tr>
<td>3.13.5</td>
<td>Melancholic Narration</td>
<td>137</td>
</tr>
<tr>
<td>4</td>
<td>CHARACTERIZATION STRATEGIES</td>
<td>146</td>
</tr>
<tr>
<td>4.1</td>
<td>Characterization</td>
<td>146</td>
</tr>
<tr>
<td>4.1.1</td>
<td>Direct vs. Indirect Characterization</td>
<td>146</td>
</tr>
<tr>
<td>4.1.2</td>
<td>Direct or Explicit Characterization</td>
<td>146</td>
</tr>
<tr>
<td>4.1.3</td>
<td>Indirect or Implicit Characterization</td>
<td>147</td>
</tr>
<tr>
<td>4.2</td>
<td>Characterization in Drama</td>
<td>147</td>
</tr>
<tr>
<td>4.2.1</td>
<td>Fictional Character</td>
<td>149</td>
</tr>
</tbody>
</table>
4.2.2 Archetypes
4.2.3 Names of Characters
4.2.4 Some Ways of Classifying Characters
4.2.5 Some Ways of Reading Characters
4.2.6 Character as Symbol
4.2.7 Characters as historical or biographical references
4.2.8 Character as Words
4.2.9 Character as Patient: Psychoanalytic Readings
4.2.10 Unusual Uses
4.3.1 Tragic Hero
4.3.2 Characteristic Features
4.3.3 Other Common Traits
4.3.4 Tragic Virtue
4.4 Modern Fictional Tragic Heroes
4.5 Seth’s Characterization Strategy
4.5.1 Fragilities in Artistic Expression 165
4.5.2 The Poor Musicians 167
4.5.3 Popular Fictional Trend 168
4.5.4 Love in a Pupil called Virginia 169
4.5.5 Mrs. Formby’s Death 170
4.5.6 Rushdie and Seth 171
4.5.7 The Dual Love of Julia 174
4.5.8 Seth’s Narrative Depth 175
4.5.9 A Narration on Rochdale 178
4.5.10 Such Music is a Sufficient Gift 182

5

**LANGUAGE USE**

5.1 Phonological Aspects 187
5.1.1 Alliteration 188
5.1.2 Assonance 188
5.1.3 Consonance 189
5.1.4 Internal Rhymes 189
5.1.5 Repetition 190
5.1.6 Onomatopoeia 191
5.1.7 Lexical Aspects 192
5.1.8 Use of Foreign Sentences 193
5.1.9 Syntactic Aspects 193
5.1.10 Semantic Aspects 194
5.1.11 Use of Figurative Language 197

6

CONCLUSION 206

6.1 Seth’s Brilliance 206
6.1.1 Theme of Love 207
6.1.2 Impassioned Writing 208
6.1.3 Spell of Love over the Heart 208
6.1.4 Time and Distance 209
6.1.5 Love for Music 210
6.1.6 Writing about Music 210
6.1.7 Blissful moments of Love 211
6.1.8 Music is Gift 211

6.2 Boundaries of Music 212
6.3 Research Title 212
6.4 Why more about Style and Stylistic? 214
6.5 Multiple Referencing 214
6.6 The Design 214
6.7 Musical Romances 214
6.8 The Six Chapters 215
6.9 Descriptive Style 215
6.10 Narrative Style 215
6.11 Characterization strategies 216
6.12 Language Use 216
6.13 Rare Genius 216
6.14 Structural Planning and Reason 217
6.15 Scope for Further Studies 217
6.16 The Final Words 217

REFERENCES 218