2.1 Descriptive Linguistics

It is the work of analyzing and describing how language is spoken (or how it was spoken in the past) by a group of people in a speech community. All scholarly research in linguistics is descriptive; like all other sciences, its aim is to observe the linguistic world as it is, without the bias of preconceived ideas about how it ought to be.

Linguistic description is often contrasted with linguistic prescription, which is found especially in education and in publishing. Prescription seeks to define standard language forms and give advice on effective language use, and can be thought of as the attempt to present the fruits of descriptive research in a learnable form, though it also draws on more subjective aspects of language aesthetics. Prescription and description are essentially complementary, but have different priorities and sometimes are seen to be in conflict.

Accurate description of real speech is a difficult problem, and linguists have often been reduced to approximations. Almost all linguistic theories have its origin in practical problems of descriptive
linguistics. Phonology (and its theoretical developments, such as the phoneme) deals with how native speakers pronounce their languages. Syntax has developed to describe what happens when phonetics has reduced spoken language to a normalized control level. Lexicology collects "words" and their derivations and transformations; it has not given rise to much generalized theory.

An extreme 'mentalist' viewpoint denies that the linguistics description of a language can be done by anyone but a competent speaker. Such a speaker has internalized something called 'linguistic competence', which gives them the ability to extrapolate correctly from their experience new but correct expressions, and to reject unacceptable expressions.

There are tens of thousands of linguistic descriptions of thousands of languages that were prepared by people without adequate linguistic training. Prior to 1900, there was little academic descriptions of language.

A linguistic description is considered descriptively adequate if it achieves one or more of the following goals of descriptive linguistics:

2.1.1 A description of the phonology of the language in question.
2.1.2 A description of the morphology of words belonging to that language.

2.1.3 A description of the syntax of well-formed sentences of that language.

2.1.4 A description of Lexical derivations.

2.1.5 A documentation of the vocabulary, including at least one thousand entries.

2.1.6 A reproduction of a few genuine texts.

2.2 Language Acquisition

It is the process by which the language capability develops in a human. First language acquisition concerns the development of language in children, while second language acquisition focuses on language development in adults as well.

Historically, theorists are often divided between emphasizing either nature or nurture as the most important factor for acquisition.

One hotly debated issue is whether the biological contribution includes language-specific capacities, often described as universal grammar. For fifty years, linguists Noam Chomsky (1975) and the late Eric Lenneberg argued for the hypothesis that children have innate,
language-specific abilities that facilitate and constrain language learning.

Other researchers, including Elizabeth Bates, Catherine Snow, and Michael Tomasello, (Charles Yang, 2006) have hypothesized that language learning results only from general cognitive abilities and the interaction between learners and their surrounding communities. Recent work by William O’Grady (Pinker S, 1994) proposes that complex syntactic phenomena result from an efficiency-driven, linear computational system. O’Grady (Stephen Pinker, 1994) describes his work as ‘nativism without Universal Grammar’. One of the most important advances in the study of language acquisition was the creation of the childes database by Brain MacWhinney and Catherine Snow (Ibid).

2.2.1 Nativist Theories

Nativist theories hold that children are born with an innate propensity for language acquisition, and that this ability makes the task of learning a first language easier than it would otherwise be. These ‘hidden assumptions’ allow children to quickly figure out what is and isn’t possible in the grammar of their native language, and allow them to master that grammar by the age of three. Nativists view language as a fundamental part of the human genome, as the trait that makes humans human, and its acquisition as a natural part of
Chomsky (1975) originally theorized that children were born with a hard-wired language acquisition device (LAD) in their brains. He later expanded this idea into that of Universal Grammar, a set of innate principles and adjustable parameters that are common to all human languages. According to Chomsky (1975), the presence of Universal Grammar is the brains of children allow them to deduce the structure of their native languages from 'mere exposure'.

Much of the evidence supporting the nativist position is based on the early age at which children show competency in their native grammars, as well as the ways in which they do (and do not) make errors. Infants are born able to distinguish between phonemes in minimal pairs, distinguishing between *bah* and *pah*, for example. Young children (under the age of three) do not speak in fully formed sentences, instead saying things like 'want cookie' or 'my coat.' They do not, however, say things like 'want my' or 'I cookie,' statements that would break the syntactic structure of the Phrase, a component of universal grammar. Children also seem remarkably immune from error correction by adults, which Nativists say would not be the case if children were learning from their parents. To quote Derreck (1990);

"Child: My teacher holded the baby rabbits and we pat them."
The possible existence of a Critical period for language acquisition is another Nativist argument. Critical periods are time frames during which environment exposure is needed to stimulate an innate trait. Young chaffinches, for example, must hear the song of an adult chaffinch before reaching maturity, or else would never be able to sing. Nativist argue that if a critical period for language acquisition exists, then language acquisition must be spurred on by the unfolding of the genome during maturation.

More evidence of the innateness of language comes from the deaf population of Nicaragua. Until approximately 1986, Nicaragua had neither education nor a formalized sign language for the deaf. As Nicaragua attempted to rectify the situation, they discovered that children past a certain age had difficulty learning any language. Additionally, the adults observed that the younger children were using gestures unknown to them to communicate with each other. They
invited Judy Kegl (Pinker Stephen, 1994), an American linguist from MIT, to help unrevealed this mystery. Kegl discovered that these children had developed their own, distinct, Nicaraguan Sign Language with its own rules of “sign-phonology” and syntax. She also discovered some 300 adults who, despite being raised in otherwise healthy environments, had never acquired language, and turned out to be incapable of learning language in any meaningful sense. While it was possible to teach vocabulary, these individuals were unable to learn syntax.

Derek Bickerton’s (1981) landmark work with Hawaiian pidgin speakers studied immigrant populations where first-generation parents spoke highly-ungrammatical “pidgin English”. Their children, Bickerton (1981) found, grew up speaking a grammatically rich language – neither English nor the syntax-less pidgin of their parents. Furthermore, the language exhibited many of the underlying grammatical features of many other natural languages. The language become “creolized,” and is known as Hawaii Creole English. This was taken as powerful evidence for children’s innate grammar module.

Debate within the nativist position now revolves around how language evolved. Derek Bickerton (1981) suggests a single mutation, a “big bang,” linked together previously evolved traits into full language. Others like Stephen Pinker (1994) argue for a slower evolution over longer periods of time.
Non-nativist theories include the competition model and social interactionism. Social-interactionists, like Snow, theorize that adults play an important part in children's language acquisition. However, some researchers claim that the empirical data on which theories of social interactionism are based have often been over-representative of middle class American and European parent-child interactions. Various anthropological studies of other human cultures, as well as anecdotal evidence from western families, suggests rather than many, if not the majority, of the world's children are not spoken to in a manner akin to traditional language lessons, but nevertheless grow up to be fully fluent language users. Many researchers now take this into account in their analyses. Furthermore, as any parent knows, children often pay scarce attention to what they are told to say, instead sticking to their own ungrammatical preferences.

Nevertheless, Snow's (Charles Yang, 2006) criticisms might be powerful against Chomsky's argument, if the argument from the poverty of stimulus were indeed an argument about degenerate stimulus, but it is not. The argument from the poverty of stimulus is that there are principles of grammar that cannot be learned on the basis of positive input alone, however complete and grammatical that evidence is. This argument is not vulnerable to objection based on evidence from interaction studies such as Snow's.
However, an argument against Chomskian (1975) views of language acquisition lies in Chomskian (1975) theory itself. The theory has several hypothetical constructs, such as movement, empty categories, complex underlying structures, and strict binary branching, that cannot possibly be acquired from any amount of input. Since the theory is, in essence, unlearnably complex, then it must be innate. A different theory of language, however, may yield different conclusions. Examples of alternative theories that do not utilize movement and empty categories are Head-driven phrase structure grammar, Lexical functional grammar, and several varieties of construction grammar. While all theories of language acquisition posit some degree of innateness, a less convoluted theory might involve less innate structure and more learning. Under such a theory of grammar, the input, combined with both general and language-specific learning capacities, might be sufficient for acquisition.

2.3 Linguistic Prescription

In linguistics prescription can refer both to the codification and the enforcement of rules governing how a language is to be used. These rules can cover such topics as standards for spelling and grammar or syntax; or rules for what is deemed socially or politically correct. It includes the mechanisms for establishing and maintaining an interregional language or a standardized spelling system. It can also include declarations of what particular groups consider to be good taste. If these tastes are conservative, prescription may be (or appear to be) resistant to language change. If they are radical, prescription may
be productive of neologism. Prescription can also include recommendations for effective language usage.

Prescription is typically contrasted with **description**, which observes and records how language is used in practices, and which is the basis of all linguistic research. Serious scholarly descriptive work is usually based on text or corpus analysis or on field studies, but the term ‘description’ includes each individual’s observations of their own language usage. Unlike prescription, descriptive linguistics eschews value judgments and makes no recommendations.

Prescription and description are often seen as opposites, in the sense that one declares how language should be while the other declare how language is. But they can also be complementary, and usually exist in dynamic tension. Most commentators on language show elements of both prescription and description in their thinking, and popular debate on language issues frequently revolves around the question of how to balance these.

### 2.3.1 Aims

The main aims of linguistic prescription are to define standardised language forms either generally (what is Standard English?) or for specific purposes (what style and register is appropriate in, for example, a legal brief?) and to formulate these in
such a way as to make them easily taught or learned. Prescription can apply to most aspects of language; to spelling, grammar, semantics, pronunciation and register. Most people would subscribe to the consensus that in all of these areas it is meaningful to describe some kinds of aberrations as incorrect or at least as inappropriate in particular contexts. Prescription aims to draw workable guidelines for language users seeking advice in such matters.

Standardised languages are useful for interregional communication; speakers of divergent dialects may understand a standard language used in broadcasting more readily than they would understand each other's. One can argue that such a lingua franca, if needed, will evolve by itself, but the desire to formulate and define it is very widespread in most parts of the world. Writers or communicators who wish to use words clearly, powerfully or effectively often use prescriptive rules, believing that these may make their communication more widely understood and unambiguous. The vast popularity of books providing advice on such matters shows that prescription meets a real or at least widely perceived need.

2.3.2 Authorities

Prescription usually presupposes an authority whose judgment may be followed by other members of a speech community. Such an authority may be a prominent writer or educator, whose English Usage defined the standard for British English. Though dictionary makers
usually see their work as purely descriptive, they are widely used as prescriptive authorities by the community at large.

However, in some language communities, linguistics prescription can be regulated formally. The Academie francaise (French academy) in Paris is an example of a widely respected national body whose recommendations, though not legally enforceable, carry great authority. In Germany and the Netherlands, recent spelling reforms were devised by teams of linguists commissioned by government and were then implemented by statute. See for example German spelling reform of 1996. the Russian language was heavily prescribed during the Soviet period, deviations from the norm being purged by the Union of Soviet Writers.

Other kinds of authorities come into play in specific settings, such as publishers laying down a house style which, for example, may either prescribe or proscribe a serial comma.

2.3.3 Origins

Historically, a number of factors are found that give rise to prescriptive tendencies in language. Whenever a society reaches a level of complexity to the point where it acquires a permanent system of social stratification and hierarchy, the speech used by political and religious authorities is preserved and admired. This speech often takes
on archaic and honorific colours. The style of language used in ritual also differs from everyday speech in many cultures.

When writing is introduced into a culture, new avenues for standards are opened. Written language lacks voice tone and inflection, and other vocal features that serve to disambiguate speech, and tends to compensate for these by stricter adherence to norms. And since writers can take more time to think about their words, new avenues of standardization open up. Thus literary language, the specific register of written language, lends itself to prescription to a higher than spoken language.

The introduction of writing also introduces new economics into language. A body of written texts represents a sunk cost; changes in written language threaten to make the body of preserved texts obsolete, so writing creates an incentive to preserve older forms. In many places, writing was introduced by religious authorities, and serves as a vehicle for the values held to be prestigious by those authorities.

"Alphabets tend to follow religions; whenever western Christianity has spread, so has the Latin alphabet, while Eastern Orthodoxy is associated with the Greek or Cyrillic alphabets, and Islam goes hand in hand with the Arabic alphabet."
Similarly, the prestige of Chinese culture has preserved the usage of Chinese characters and caused their adaptation to the very different languages of Korea and Japan; the prestige of Chinese writing is such that, even when the Hangul alphabet was devised for Korean, the shapes of the letters were designed to fit the square frames of Chinese calligraphy”. Florian Coulmas (1989)

‘Egyptian hieroglyphics from the Ptolemaic Temple of Kom Ombo preserve written norms that date from the Middle Kingdom of Egypt, a thousand years earlier’. James P. Allen (1999)

Bureaucracy is another factor that encourages prescriptive tendencies in language. When government centres arise, people acquire different forms of language which they use in dealing with the government, which may be seated far from the locality of the governed.

Standard writs and other legal forms create a body of precedent in language that tends to be reused over generations and centuries. In more recent times, the effects of bureaucracy have been accelerated by the popularisation of travel and telecommunication; people grow accustomed to hearing speech from distant areas. Eventually, these
several factors encourage standards to arise; this phenomenon has been observed since ancient Egyptian, where

"the spelling of the Middle Kingdom was preserved well into the Ptolemaic period in the standard usage of Egyptian hieroglyphics". (Ibid)

All language in developed societies therefore tends to exist on a continuum of styles. Privileged language is used in legal, ceremonial, and religious contexts, and tends to be prized over local and private speech. Written styles necessarily differ from spoken language, given the different stratagems used to communicate in writing as opposed to speech. Where the discontinuity between a high and a low style of language becomes marked, a state of discomfort arises; here, the privileged language requires special study to master, and is not instantly intelligible to the untrained. The very difficulty of the systems inspires a preservationist urge, since instruction in them represents a large effort. The writer who has mastered Chinese calligraphy or English spelling has put a great deal of time into acquiring a skill, and is likely to resist its devaluation through simplification.
2.3.4 Sources

The primary source of prescriptive judgments is descriptive study. From the earliest attempts at prescription in classical times, grammarians have observed what is in fact usual in a prestige variety of a language and based their norms upon this. Modern prescription, for example in school textbooks, draws heavily on the results on descriptive linguistic analysis. Because prescription is generally based on description, it is very rare for a form to be prescribed which does not already exist in the language.

However, prescription also involves conscious, privileging some existing forms over others. Such choices are often strategic, aimed at maximizing clarity and precision in language use. Sometimes they may be based on entirely subjective judgments about what constitutes good taste. Sometimes there is a conscious decision to promote the language of one class or region within a language community, and this can become politically controversial.

Sometimes prescription motivated by an ethical position, as with the prohibition of swear words. The desire to avoid language which refers too specifically to matters of sexuality or toilet hygiene may result in a sense that the words themselves are obscene. Similar is the condemnation of expletives which offend against religion, or more recently of language which is not considered politically correct.
It is sometimes claimed that in centuries past, English prescription was based on the norms of Latin grammar, but this is doubtful. Robert Lowth is frequently cited as one who did this, but in fact he specifically condemned ‘forcing the English under the rules of a foreign language’. It is true that analogies with Latin were sometimes used as substantiating arguments, but only when the forms being thus defended were in any case the norm in the prestige form of English. A good example is the split infinitive: supporters of the construction frequently claim the old prohibition was based on a false analogy with Latin, but this seems to be a straw man argument; it is difficult to find a serious writer who ever argued against the split infinitive on the basis of such an analogy, and the earliest authority to advise against the construction, an anonymous American grammarian in 1834, gave a very clear statement basing his view on descriptive observation.

2.3.5 Education

Literacy and first language teaching in schools is traditionally prescriptive. Both educators and parents often agree that mastery of a prestige variety of the language is one of the goals of education. Since the 1970s there has been a widespread trend to balance this with other priorities, such as encouraging children to find their own forms of expression and be creative also with non-standard speech-patterns. Nevertheless, the acquisition of spoken and written skills in normative language varieties remains a key aim of schools around the world.
Foreign language teaching is necessarily prescriptive. Here the students have no prior idiom of their own in the target language and are entirely focused on the acquisition of norms laid down by others.

While most people would agree that some kinds of prescriptive teaching or advice are desirable, prescription easily becomes controversial. Many linguists are highly skeptical of the quality of advice given in many usage guides, particularly when the authors are not qualified in languages or linguistics. Some popular books on English usage written by journalists or novelists bring prescription generally into disrepute by making basic errors in grammatical analysis. Even when practiced by competent experts (as in text-books written by language teachers), giving wise advice is not always easy, and things can go badly wrong. A number of issues pose potential pitfalls.

One of the most serious of these is that prescription has a tendency to favour the language of one particular region or social class over others, and thus militates against linguistic diversity. Frequency of a standard dialect is associated with the upper class, as for example Great Britain’s Received Pronunciation (RP) has now lost much of its status as the Anglophone standard, being replaced by the dual standards of General American and British (NRP) (non-regional pronunciation). While these have a more democratic base, they are still standards which exclude large parts of the English-speaking
world: speakers of Scottish English, Hiberno-English, or Australian English, may feel the standard is slanted against them. Thus prescription has clear political consequences. In the past, prescription was used consciously as a political tool; today, prescription usually attempts to avoid this pitfall, but this can be difficult to do.

A second problem with prescription is that prescription rules quickly become entrenched and it is difficult to change them when the language changes. Thus there is a tendency for prescription to be overly conservative. When in the early 19th century, prescriptive use advised against the spilt infinitive, the main reason was that this construction was not in fact a frequent feature of the varieties of English favoured by those prescribing. Today it has become common in most varieties of English, and a prohibition is no longer sensible. However, the rule endured long after the justification for it had disappeared. In this way, prescription can appear to be antithetical to natural language evolution, although this is usually not the intention of those formulating the rules. This problem is compounded by the fact that books which gain a following can remain in print long after they have become dated. This is the case, for example, with Strunk & White, which remains popular in the United States although much of its text was formulated in the 19th century.

A further problem is the difficulty of defining legitimate criteria. Although prescribing authorities almost invariably have clear
ideas about why they make a particular choice, and the choices are therefore seldom entirely arbitrary, they often appear arbitrary to others who do not understand or not in sympathy with the criteria. Judgments which seek to resolve ambiguity or increase the ability of the language to make subtle distinctions are easier to defend. Judgments based on the subjective associations of a word are more problematic.

Finally, there is the problem of inappropriate dogmatism. While competent authorities tend to make careful statements, popular pronouncements on language are apt to condemn. Thus wise prescriptive advice may identify a form as non-standard and suggest it be used with caution in some contexts; repeated in the school room this may become a ruling that the non-standard form is automatically wrong, a view which linguists reject.

2.4. Prescription and Description

2.4.1 Descriptive Approaches

Linguistics has always required a process called *description*, which involves observing and creating conceptual categories for it without establishing rules of language. However in the 16th and 17th centuries, in which modern linguistics began, projects in lexicography provided the basis for 18th and 19th century comparative work - mainly on classical languages. By the early 20th century, this focus shifted to
modern languages as the descriptive approach of analyzing speech and writings became more formal. Despite this following appearance, the more fundamental *descriptive* method was used prior to the advent of *prescription*, and is the key to science, requires observation and analysis of a natural phenomenon, such as the order of words in communication, which may be done without prescriptive rules. In descriptive linguistics, nonstandard varieties of language are held to be no more or less correct than standard varieties of languages. Whether or not observational methods are seen to be more objective than prescriptive methods, are also subject to description.

2.5 Prescription and Description in Conflict

Given any particular language controversy, prescription and description represent quite different, though not necessarily incompatible, approaches to think about it.

For example, a descriptive linguist working in English would describe the word *ain't* in terms of usage, distribution, and history, observing both the growth in its popularity but also the resistance to it in some parts of the language community. Prescription, on the other hand, would consider whether it met criteria of rationality, historical grammatical usage, or conformity to a contemporary standard dialect. When a form does not conform- as is the case for *ain't* - the prescriptivist will recommend avoiding it in formal contexts. These
two approaches are not incompatible, as they attempt different tasks for different purposes.

However, description and prescription can appear to be in conflict when stronger statements are made on either side. When an extreme prescriptivist wishes to condemn a very commonly used language phenomenon as solecism or barbarism or simply as vulgar, the evidence of description may testify to the acceptability of the form. This would be the case if someone wished to argue that ain't should not even be used in colloquial spoken English. Prescriptive statements will sometimes be heard which suggest that a word is inherently ugly; a descriptive approach will deny the meaningfulness of this judgment. In such instances of controversy, most linguists fall heavily on the descriptive side of the argument, accepting forms as correct or acceptable when they achieve general currency.

Some adherents of a strongly descriptive approach may argue that prescription is always undesirable. Sometimes they see it as reactionary or stifling. A “pure descriptivist” believes that no language form can ever be incorrect and that advice on language usage is always misplaced. However, this is a very position. Most of those who claim to oppose prescription are in fact only inimical to those forms of prescription not supported by current descriptive analysis.
2.6 **Descriptive Style and Stylistics**

Modern stylistics as the systematic study of patterns of 'language use' in a variety of texts as now come of age. As a branch of applied linguistics, its evolution is closely linked to the developments in the field of linguistic theory and methodology of analysis. The awareness that the study of language is not entirely divorced from sociological and psychological settings in which language is used, has led to crystallize issues in the field of language study. The crystallization can be abstracted in a single phrase in theses words; the distinction and interrelation between 'language structure' and 'language use'. Though structure of language is determined by taking into account various uses of language, the study of the structure of language is a target unto itself, which reveals nothing beyond the answer to the question how language works. This is general linguistics, the study of use of language makes proper utilization of the facts of structural study of language in revealing the patterns of language use in a variety of texts representing a variety of situations and purposes of verbal behaviour. This is applied linguistics, at least in one respect.

At this juncture, two points may be emphasized.

'The range of purposes and situations of language use is wide. It may be aesthetic, relating to different literary genres, and non-aesthetic relating to situations of practical social reality of
human society, such as meeting and influencing people, making speeches, reporting events and the like'.

'The range of units of structure is long; it extends from a word to a text without any limit to its boundary; in other words, units below the sentence—clause, phrase, word and morph—, and units above the sentence-paragraph or stanza section, chapter, a complete work, and a series of works by a single author or of a certain category'.

The staple element of language use is the identity of particular linguistic units and patterns and their distributional environment, in terms of context of situation. For example, in advertising language the occurrence of second person, personal pronoun 'yon' and its equivalent in other languages are used overtly or covertly, and imperative verb forms are observably instrumental in realizing the function of appeal which is the purpose of the text;

'Beware of imitations. They can spell downtime and production loss. So check and recheck the AUDCO name. Ask your stockist for the L & T test certificate. In fact, insist on it. Only then can you be certain you are buying the genuine AUDCO valve.'
As for the above text, context of situation of language use is advertisement which itself is part of a wider situation – the mass communication – and the purpose of language use is making appeal. It is a non-aesthetic situation which is mainly realized through such linguistic item and patterns as referred to above.

2.6.1 Language Use in Everyday Life

Language use is an everyday occurrence. A language user moves in a variety of situations in course of his normal social life and interacts verbally in an appropriate manner so as to realize his particular purpose of a particular action. This reality is part of our everyday experience. Now, as a student of language, we feel concerned with the study of language in the above mentioned perspective. Most profitably we should have a separate discipline, fairly independent, not only in nomenclature but also in concept and operation. It is stylistics, a branch of applied linguistics. As a formal mode of inquiry into the study of language use, it has a well-defined body of materials to examine, a given set of operations to perform, a target of analysis to achieve, a metalingual norm for talking about relevant issues, and a theoretical foundation to guide and justify the practice.
2.6.2 Language Use and Verbal Art

So far we have looked at the phenomenon from the point of views of language use in a general sense and more relevant to situations of real social life. The use of language in such situations is rather business like and goal-oriented. We are only feebly aware of its artistic dimension, wherein there is an element of conscious efforts to cut and chisel the language content in order to produce an effect transcending the worldly reality and directed towards and universe made up of language issues themselves. In this sense, language use is understood as 'verbal art' and is discussed in relation to another discipline known as 'aesthetics'. This is a discipline concerned with the study of 'beauty' in the works of 'literature'. The language use is not necessarily at its best in works of literature. In fact, it is as specialized as in other kinds of text, classed under non-literary. However, it does represent a profile of language use which shows great potentiality and versatility as regards expression of finer elements of human mind, and is more complex and varied in structure and pattern. The intent of language use in works of literature is rather non-practical and hence is termed as 'artistic'. To sum up, works of literature are representative of verbal art, and a systematic study of verbal art in this sense is stylistics.

This explanation would also clarify as why stylistics has mainly been associated in the tradition with the study of the verbal art; What is relevant to know is that as a branch of applied linguistics, stylistics as study of verbal art is a definite refinement in the traditional mode of
study of verbal art. The refinement is due to contribution of modern linguistics and its ramifications; Hence the use of the term, 'linguistic stylistics'.

2.6.3 Two Approaches to Verbal Art

Linguistic Stylistics is the systematic study of verbal art on linguistic principles. While the verbal aspect is amenable to linguistic analysis, the artistic aspect falls within the preview of aesthetics. Thus linguistic stylistics represents a synthesis of two disciplines; linguistics and aesthetics; which however are relatively independent of each other. In accordance with the synthetic nature of linguistic stylistics, the investigator has a choice between two models of language study; the structural and the transformational generative. The structural model proceeds with the concept of form content dichotomy - the form being the instrument to express the content. The second model rejects the idea of dichotomy and talks in terms of mapping relation between form and the content – the content is mapped on the form i.e., the language. In structurally oriented linguistic stylistics, language is treated as a means to realize literary texts or literary texts are treated as realization of language and studied as such. In transformational generative orientation to linguistic stylistics, the linguistic structure and literary structure are treated as the latter mapped on the former. Consequently, we talk about two approaches to the study of verbal art;
The linguo-aesthetic, relating to the structurally-oriented linguistic stylistics, and

The semio-linguistic, relating to the transformational generative orientation to linguistic stylistics.

2.6.4 Linguo – Aesthetic Approach

Stylistics in the sense of linguo-aesthetic approach to verbal art has the study of beauty of literary works as the terminal point, and linguistic analysis and statement of the distributional pattern of the linguistic units as instrument to achieve the goal.

Obviously, it is close to aesthetic study of literary works, however, based on a systematic analysis of patterns of language use, the results of which are incorporated in the meta-language is that it strives for proper balance between the verbal and the artistic aspects of the literary works and at the same time tries to preserve the instrument-goal relationship between them. A number of studies made by scholars of Prague school of aesthetics, structure and style are good examples of linguo – aesthetics, structure and style are good examples of linguo-aesthetics, approach to the study of style in literature or verbal art. (Garvin 1964)
2.6.5 Semio-Linguistic Approach

Alternatively, the semio-linguistic approach to verbal art is mainly concerned with discovery of correspondence between patterns of language use and of the content system. It may be emphasized that this approach is more comprehensive than merely the linguistic approach as practiced during nineteen sixties – the early phase of stylistic studies in Anglo American trend, in which linguistic form and linguistic, content were treated as rather separate from each other.

As is evident from the nomenclature, it is semiotically oriented linguistic approach which by refusing to accept form content cleavage, takes care of situational dimension of the texts as well. To explain in simpler terms, semiotics is the science of (linguistic) signs and their relationship. This relationship is three-fold: study of relationship between sign and sign, i.e., syntactics; study of relationship between sign and the ‘reality’, i.e., semantics, and study of relationship between sign and the sender or receiver, i.e., pragmatics, Stylistic study of tests in semio-linguistic model aims at discovering syntactic patterns as related to the content of situation through pragmatic aspect of the texts.

What is important to note is that the concept of semiotics, to repeat once more, does not admit of cleavage between form (the language) and content (the message) of the text. In fact, these are co-extensive aspects of the text, which is a communicative sign. Content
structure is the deep level and the linguistic structure is the surface level. From the point of view of semiotics the content structure is mapped on the linguistic structure, and the study of the mapping relation is in accordance with the semio-linguistic approach to verbal art.

2.6.6 The Approaches Distinguished

It seems desirable to clarify the distinction between the two approaches. They do not differ as to the essential of the stylistic study but they do differ in approaching the textual sign and consequently the mode of studying the sign. The essential of the stylistic study is setting up a series of correspondences between the linguistic structure and the content structure of the text. However, in linguo-aesthetic model of linguistic stylistics, the content of the text is treated as having been realized by the way the language has been used in the text. We set up correspondence between linguistic elements and the correlating content elements. In the semio-linguistic structure and the content structure in terms of mapping relation between the two. For example, a short story composed in five hundred words may be summarized, say in sixty words. The summary represents the deep structure, of the text and the original short story, the surface structure. In setting up mapping relation, one shall take a sentence from the summary as a unit and equate it with a group of thematically correlated sentences of the original story. The deep structure unit will be treated as the transformation of the surface structure unit and the relationship between the two will be explained with the help of
specific transformation rules, such as concretization, augmentation, repetition, division and variation to name a few.

This will reveal us not only the fact as to which unit of the summary, identified as an event or a piece of characterization or description of atmosphere can be correlated to a particular structurally heterogeneous piece of story text, but also the set of transformation rules which will account for mapping relation between the two. If the whole set is generalized formula representing the text-structure of the short story which correlates it may be arrived at.

As compared with each other, the semio-linguistic approach is based on text theory which is currently sweeping the field of language study, while the linguo-aesthetic approach leans towards aesthetics and philosophy of verbal art while taking the linguistic component of the text into proper account. Both the approaches are valid. The investigator adopts either of them in accordance with the aim of his study and his preference to the model dictated by his training and to a certain extent his conviction of serviceability of a particular approach.

2.7 Scope and Concerns of Linguistic Stylistics

It is earlier indicated that modern stylistics is better understood as linguistic stylistics since it is based on notions of linguistics for the purpose of style study. The traditional mode of style study lacks firm
consciousness of linguistic foundation of the notion of style and the consequent systematic descriptiveness. Further, it is limited to the study of literary works, especially prose writings at least in Anglo-American tradition. As for linguistic stylistics, it is the study of style on linguistic principles. The element of style exists on the levels of all meaningful linguistic units from word to text, and in all kinds of writings either literary or non-literary. As a branch of applied linguistics, linguistic stylistics studies styles of a language. The study of a particular style of a given language is done through a given body of texts. A text represents the particular discourse type to which it belongs. It is a linguistic artifact, and from content end, it is either literary or non-literary, to speak in binary terms to facilitate the discussion. Though, by no means the question of style is limited to discussion of literary discourse, it is most fruitfully discussed for this type of discourse because of complexity and sophistication in its own nature.

2.7.1 Linguistic Stylistics and Other Disciplines

From what is stated in the proceeding section, it follows that linguistic stylistics closes to linguistics on the one hand and to semiotics, poetics, aesthetics, and rhetoric on the other. While linguistic forms, so to speak, the very basis of stylistics, the remaining disciplines constituting the super discipline of literary study are for our purpose the most relevant for discussion of the issue.
2.7.2 Stylistics and Literary Study

As a logical extension of the above we may briefly discuss relationship between linguistic stylistics and literary study. The term literary study is used deliberately and in a comprehensive sense covering and touching the disciplines of poetics, rhetoric, semiotics, and lastly criticism.

2.7.3 Stylistics and Poetics

Poetics is theory of literature, and stylistics is the study of literary style. Clearly we must have a conception of theory of style as well, without which a study of style would not be possible. As soon as we have a theory of style, we place stylistics within the orbit of theory of literature which poetics is, methodologically, have much in common. They both

"are strictly descriptive aiming at the observation, classification and characterization either of verbal style or of the verbal devices used in literature" (Rene Wellek, 1960).

A systematic description of verbal style on linguistic principles will contribute to building up the theory of literature.
2.7.4 Stylistics and Aesthetics

In fact, the relationship between poetics and stylistics has to be viewed within the overall perspective of the large discipline which studies 'beauty' in art as well as in nature, i.e., aesthetics. We are concerned with beauty in art only, since there is room for perceiving style, i.e., exercising a choice between variants, in artistic objects including works of literature. This view enables us to relate literature with other fine arts and have a clearer view of the concept of style as choosing the appropriate from among the alternatives to achieve a particular goal. Then the study of style will be a part of aesthetics. Stylistic account will offer justification of aesthetic judgment of work of literature. The point to be emphasized here is that work of literature as art objects, can be conceived as aesthetic objects only through the concept of style. The fact that literary works are man-made and thus offer room for style, leads us to enlarge the scope of evaluation of literary works as aesthetic objects wherein stylistics of evaluation of literary works as aesthetic objects wherein stylistics play an important role. Stylistic description may be understood, broadly speaking, linguistic (pertaining to language) characterization aesthetic experience and thus introducing an element of balance in the final evaluation of works of literature.

2.7.5 Stylistics and Rhetoric

Coming down from aesthetics to the level of practical discipline of rhetoric which is so close to style study that at times one may fail to
distinguish between them. However, this failure is not to be cursed, since the current concept of style virtually covers the area traditionally occupied by rhetoric. Rhetoric is defined as the art and science – in other words, practice and theory – of composition in words, transmitted through written and spoken media. In quality rhetoric is especially concerned with effectiveness of language use whereas poetics grapples with the problem of beauty in expression. As we already known, style is concerned with both, as these attention falls again on the relationship between stylistics and rhetoric, been governed by criteria of effectiveness, communication – clarity rhetorical categories figures of speech, emphatic devices such as rhetorical questions etc., considered as rhetorical categories are stylistic categories in our conception of style. In stylistics subsumes rhetoric.

2.7.6 Descriptive Style as Found

Vikram Seth’s descriptive style is unique. He is sometimes picturesque and at times he presents narrative descriptions. To quote from ‘An Equal Music’ various types of descriptions:

2.7.6.1 Description of the Colourful Pink Bath

“Pink bath pink basin, pink toilet, pink bed, pink wallpaper, pink rug, brushes, soaps, toothbrush, silk flowers, toilet papers
all pink. Even the little foot operated waste bin is pale pink”. (6) - Seth (1999).

2.7.6.2 Description about Particular Place

"On a February evening, the sky light above the audience is dark. As we walk to our chairs, my eyes got to where Virginia is sitting. Behind us is a creamy gold carved wall and above us a semi cupola adorned with a bizarre and beautiful relief” (85)

2.7.6.3 Description about a Bus Journey

"On Regent Street I catch the bus home. The front is taken. So I sit by the window halfway along. Behind me half a dozen French school girls are giggling and chattering and arguing.”(39) - Seth (1999).

2.7.6.4 Describing an Introduction

“I met Julia two months after I arrived in Vienna, in early winter, it was at a student concert. She played a Mozart Sonata, I told her afterwards how entranced I had been by her playing we got talking about ourselves, and discovered we both came from England, different Englands!. Though her father taught history at Oxford. Her parents had met after the war like us in Vienna.” (80) Ibid.
2.7.6.5 A Double Description Nature and Psychology

“I asked her out to dinner. It was the cold night, with bits of snow and slush on the ground, and Vienna was at its grayest and grimmest. We walked to the restaurant. I slipped and she stopped me from falling. I kissed her instinctively amazed at myself even as I did it and she was too surprised to object” (80) – Seth (1999).

2.7.6.6 Description of London Social Life

“She (Virgininee) has a grand circle of acquaintances her scores of friends from all over France who descend on her in every season, vast linked clans of relatives and their ex-boy friends with whom she is on good terms. She and I have been together for more than a year now.” (7) Ibid.

2.7.6.7 Description of Poor Life of Musicians in England

“My flat in cold, owing to the perennial heating problems here on the top floor. The ancient radiators of Archangel Court, tepid now will scale me in the spring. Each winter I promise myself double glazing and each spring, when prices are discounted, decided against it. Last year the money I’d set aside was soaked up by some primordial pipe work that had rusted almost rotted, into the concrete and was dripping on to my seventh floor
neighbour’s head. But this year I must do my bed room at least” (14) - Seth (1999).

2.7.6.8 Portrayal of Lonely Life of Michael

“I lie in bed, I muse, I doze. The brass flap is lifted, letter shuffles on the wooden floor. The lift door slams. I get up, put on my dressing gown and walk to the front door, a phone bill, a post card from one of the student, I give lesson to, a travel brochure, a letter.” (14) Ibid

2.7.6.9 Description of Romance

“Virginee half rises from her pillow her panther black eyes are smoldering and with her black hair falling over her shoulders and down to her breast, she looks delicious, I take her in my arms.” (19) Seth (1999).

2.7.6.10 Description of Self Remorse

“A fortnight passed equinox, I will be at my temple, near the edge of my ears there are flacks of white. Where I am now, with my life half gone? Where will I be when I am my father’s age?” (75) Ibid.
2.7.6.11 Description of Sorrow

“I loved Mrs. Formby, she woke me to the joy of music in her passing I am to taste its sorrow” (350) - Seth (1999).

2.7.6.12 Description of ‘An Equal Music’

“She plays without the music, her eyes sometimes on her hands sometimes closed. What she hears, what she imagines, I do not know. There is no forced gravitas in her playing. It is a beauty beyond imagining – clear, lovely, exuberant, phrase across phrase, phrase echoing phrase, this incomplete, the unending, ‘Art of Fugue’. It is ‘An Equal Music’. (380) Ibid

2.7.6.13 Description of Attitude

“She sometimes went to church not every Sunday but from time to time, usually when thankful or when troubled. That was a word opaque to me, who had not prayed even ritually since my school days. No doubt it was one of the base, of her confidence” (81) – Seth (1999).
2.7.6.14 Description of Mystery of Love Pang

"Winter will pass and lips remain un kissed, and heart unsoothed and hands and ears unlinked. No mystery must remain" (346) Ibid.

2.7.6.15 The Music as Gift

"Music, such music is a sufficient gift. Why ask for happiness, why hope not to grieve? It is enough to live from day to day and to hear such music not too much, or the soul could not sustain it – from time to time” (381) – Seth (1999).

2.7.6.16 The Grandeur of the novel

Any novel written without style is a monotonous narration of a story. It is like a tree without leaves, buds and flowers or it may be analogous to a child’s pictures of a black bear without its ears nose and eyes. Seth’s grandeur of style lies in the exactness of description and the variety of style for different categories of animation and events.

The beauty and grandeur of any novel depend on the varieties of descriptive style engaged by the author in its creation. The appropriateness and the quality of description is in the picturesque and narrative values that remain functional in them.
The multidimensional descriptive skills of Seth are well exposed in this novel. The aforementioned fifteen different categories of his descriptive art are only samples for his descriptive genius.