CHAPTER I

LITERATURE REVIEW

1.1 INTRODUCTION

Language and style are regarded as the basic modes of communication and information. They center on words and utterances and focus beyond these two aspects, that is, words and utterances. Language can be seen as the only phenomenon through which human being in actual and certain speech community successfully interacts and passes across information. Many scholars try to define what really language is. According to Smith (1969), he defines language that a shared, learned, arbitrary symbol through which human beings in the same speech community or sub-culture communicates and hence interacts in terms of their common experiences and expectations. In the other words, language is portrayed as an inevitable phenomenon and the basis of mutual communication in man’s life. Language is glimpsed as an instrument for social identification and unity in a speech community. Whenever they enable to share their thoughts, feelings, and ideas by using the same language that they can have understanding which is one of the foundations of unity. Accordingly a scholar asserts that language is human vocal sound, or it is the graphic representation of signs, symbols, gesticulations and signals for the purpose of communication. In this respect, human uses language in order to convey meanings and tends to display different attributes and most cases different styles. Thus these styles
determine the language habits and language use utilized by certain and actual individuals. Undoubtedly this research intends to study and analyze the style in all aspects used by FK in selected novels. As having already said language is used by human to express his mind, views, and contributions to the society. Therefore, speech acts e.g., admirations, sympathy, excitement, interesting, ideas, jokes, warnings, greetings, feelings, and so on, are presented through the use of language.

According to Leech & Short (1981/1992) claim that “the question stylistics wants to answer is the why and the how, and says that it is the reader’s creative imagination that interprets the content in a text (p. 13-39).” One of important definitions of style and stylistics is that “Style is a way in which language is used” whereas stylistics is the study of style. Literary stylistics, in turn, has to do with “explaining the relation between style and literary or aesthetic function” (Leech & Short, 1981/1922, p.38-39). In other words, it can be explained by speaking that:

“stylistic analysis is a method of linking linguistic form, via reader inference, to interpretation in a detailed way and thereby providing as much evidence as possible for and against particular interpretations of texts.”
(Short, 1981/1992, p. 27).

Accordingly literature is an art form, kinds of other arts such as music, painting, drama, sculpture and the dance. Literature is distinguished from other art forms undoubtedly by the medium in which language works. The linguist is concerned with literature because it is his business to discover wherein literary
discourse differs from every day non-literary discourse. Stylistics is a scientific study of style and a branch of applied linguistics that scrutinizes the intrinsic beauty of language used by the author. Writing style is the manner in which an author chooses to write to his or her audience. A style reveals both the writer's personality and voice, but also it shows how she or he perceives the audience, and chooses conceptual writing style which reveals those choices by which the writer may change the conceptual world of the overall character of the work. In this regard, this might be done by a simple change of words; a syntactical structure, parsing prose, adding diction, and organizing figures of thought into usable frameworks. In fiction, style is the manner that is the codified gestures, in which the author tells the story. Along with plot, character, theme, and setting, style is considered one of the fundamental components of fiction.

Language is not only the verbal art but also it is a verbal beauty. Therefore language can be called as creative word art. Words decorate the language and are illuminated in the form of style. Though a facet of language style depends upon the individual characters that have strong relationship with the economical, cultural, educational, and sociological factors. Thus style relates to interdisciplinary directly and indirectly. The concept of style also depends on the period. The language of the discourse of the characters in association with the upper factors takes different shapes by the hands of the author. The characters of the literary work are only puppets in the hands of the author and the language used in their discourse. Therefore they are influenced and inspired
by several sociological aspects that are subjected to the choice of the author.

Abrams (2001) states that:

Style is the linguistic expression in prose or verse – It is how speakers or writers say whatever it is that they say. The style of a particular work or writer has been analyzed in the terms of the characteristic modes of its diction, or choices of words, its sentence structure and syntax; the density and types of its figurative language; the pattern of its system, component sounds, and other formal feature; and its rhetorical claims and devices (p. 203).

Linguistics gave birth to another branch of that is called as stylistics. Style is related to the artful expression of idea and stylistics is the bridge that links the ideas of style to the analysis of literary text through the devices of linguistics. A stylist studies the style and methods that an author uses in his/her artistic creation. It applies the amplification of linguistics to approach literary texts in order to identify the choices and the ways in which an author uses in weaving a text.

Therefore to study stylistics is persuadable us to investigate the various language features linguistically and systematically. Therefore the main purpose of this chapter is to concentrate on and explicate the significance of stylistic study, concepts of stylistics and stylistics and style in deep.
1.2 STYLISTICS: AN INTRODUCTION

1.2.1 HISTORICAL STYLE AND STYLISTICS

Speaking to “Style” and “Stylistics” we cannot understand how they are important without to know the history and development of them. The development of style and Stylistics can be divided into three main periods, ancient times, the middle ages and the new ages following as:

1.2.1.1 ANCIENT TIMES

In ancient Greece, the development of language was an effort to create carefully political and judicial speeches as based on the category of rhetoric. The rhetoric subject was taught as the main subjects in schools. The main reason was to train speakers to create effective, persuasive, impressive and attractive speeches. Hence style has made more its manifestation in the field of rhetoric than literature or poetic in that time. Another language movement was called “Poetic”, the masterpieces of Aristotle (384 – 322 B.C.), was regarded to be a pioneer publication in this field. Poetics is concerned with the process of artistic creation and its aim was to study mainly a piece of art. Unlikely rhetoric it is because it concentrated on the problems of expressing the idea before the actual moment of utterance. The last field of language use was the art of creating a dialogue. It was called Dialectics, it is the study of creating and guiding a dialogue, talk or discussion as well as the study of methods of persuasion. Thus the “dialogue technique” could be seen as one the most efficient and convenient
form of exchanging experiences and presenting research result that was introduced and supported by Socrates. This was known in pedagogy, the “dialogical” or “Socrates’ method”. Accordingly the later development of Stylistics was based on the three upper mentioned sources. Poetic went its own way and became the field of study of Literary Criticism recently. And Rhetoric and Dialectics supported and developed into Stylistics. Afterwards it was about 300 years; the development of Stylistics in ancient Rome supported the distinction of two different styles in speech represented by Caesar and Cicero. The main features between two of them are summarized as follow:

Caesar presented his Analogists’ features following as:

- It stressed regularity and system rules.
- It focused on facts and data.
- Their aim was to create simple, clear and straightforward speeches.
- Other representatives were Seneca and Tacitus.

Cicero presented his Anomalists’ features following as:

- It aimed at the creation and development of ‘Ornate Dicere’ that is flowery language.
- It used unnatural syntactic patterns, sought for innovative often artificial sentence structures.
- It created anomalies on all language levels.
- It was due to their approach, where the true message and communicated content were secondary to the form of presentation. Rhetoric was called the “mother of lies”.
- Cicero built his theory of rhetoric on the distinction between three styles: high, middle and low.
1.2.1.2 THE MIDDLE AGES

In this period, Latin was regarded and used as the language of science such as art and administration. There were no attempts were made to concern with speech problem. This period had not been shown progress in the development of stylistics. The anomalistic rhetoric of Cicero was the model way of public speaking, which meant that aesthetically attractive speeches became popular and famous. They helped speakers to improve their individual style. However, another influence from ancient India laid down about tendency to make speeches shorter in the case of a sufficient amount of data and facts being available to a speaker. The tendency directly to economize the speech intentionally enhanced the distinction between the form and the content. Speaking to the language of science, culture and administration, they are different from the language of common people. Nevertheless, it would be not appropriate to speak about styles at this stage. It was the same language or style but it is different in term of phrases, clichés and stereotyped bookish Latin formulas that were used in each sphere. The most apparent differences could be occurred and seen in terminology. Thus in this period the stylistics did not develop as ever.

1.2.1.3 THE NEW AGES

With the help of the traditions of Cicero and Aristotle, subsequently the new theories of style have developed such as individualist, emotionalist, formalist, functionalist, in the period of Romanticism the term “style”, derived
originally from Gr. Stylos, a carver, and instrument for writing, meant exclusively to written form of language. The rhetoric subject aimed the spoken language mainly. In this period, it could be seen in the book entitled “L’Art poetique” (1674) by Nocolas Boilear-Despreaux regarding as the most impressive work. It became the bible of French poets of the 17th and 18th century. This book explained details of prose, poetry and drama, and is considered as unusual guidebook for poets and other artists. At the same period poetics were not limited therefore there were so many definitions are of a stylistic feature or even more general for instance “… those pieces of information which are not new should be pronounced without any special stress or accent expressions should not be unnecessarily extended, borrowed and loan words should be avoided and special attention should be paid to the selection of a title, etc.” In common sense, the book is based on the poetics of Aristotle and Horatio. The three different stages of style were mentioned and their distinction was based on the opposition of language and parole the first mentioned by Cicero and the later elaborated by Ferdinand de Saussure.

Due to the French classical theory of styles it demanded the usage of a high grand style in all verbal works of art as an opposite to the usual communication of general people in which the middle and low styles were used. According to French classical theory of styles, the styles were divided into three levels namely:

I. Stylus Altus or works of art.
II. Stylus Mediocris or the style of high society.
III. Stylus Humilis or the style of low society, unfortunately it could be not used in comedies.

This theory depicted preliminary attempts to explain the notion of style as based on the selection of expressive ways.

According to the beginning of 19th century, a German linguist and philosopher Wilhelm von Humboldt explained functional styles in his book entitled “Über die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluss…” and treated poetry and prose as opposites. According to him, poetry and prose is different in the selection of expressive ways, as he exemplified words and expressions, use of grammatical forms, syntactic, emotional tones, etc. It seemed that his ideas appeared quite intriguing. However his classification of styles was not based on and supported by any linguistic analyses of text samples. Thus it remained idealistic. Afterwards there were many linguists returned to and elaborated on his ideas. Some to them were members of the Prague Linguistic Circle (1926) such as R. Travnicek, V. Mathesius and B. Havranek. There were some of literary schools have contributed toward the development of stylistics. One of them was the French School Explication de Texte developed a method of text analysis and interpretation which is known as close reading. The method was based on a correlation and historical and linguistic information and on seeking connections between aesthetic responses and specific stimuli in the text. In this way, the method was not only quite popular but also used by many schools.
1.2.1.4 THE 20th CENTURY: LINGUISTIC SCHOOL AND LINGUISTIC MOVEMENT

A group of German linguists, B. Croce, K. Vossler and L. Spitzer, in the beginning of 20th century, formed and represented the school of the New Idealists. The school has been known as individualistic or psychoanalysis because its aim was to search for individual peculiarities of language as elements of expressing a psychological state of mind. According to Karl Vossler’s perspective, he was looking for clues to national cultures behind linguistic details. Due to Mr. B. Croce, he regarded language as a creation and suggested viewing linguistic as a subdepartment of aesthetic. And Mr. Leo Spitzer tried to trace parallels between culture and expression. Due to his working method, it became famous as the Spitzerian circle. Nevertheless, the German school of individualists and psychoanalysts became dark and no more followers.

The dawn of the new period of linguistic stylistics is represented by Ch. Bally, the linguistic emotional conception of the French School of Charles Bally. He worked under guidance of Ferdinand de Saussure in Geneva and he published his work entitled “Cours de Linguistique generale” after the death of Saussure. According to Bally’s concept of stylistics, it was classified as emotionally expressive because of his certain belief that each particular component of linguistic information combines a part of language and a part of a man who interprets or announces the information. In the same period while the Romance countries were influenced by Bally’s expressive stylistics and in German by Croce’s individual stylistics. In Russia a new linguistic and literary
movement had been originated and known as “Formalism”. The Russian Formalists introduced a new, high focused and solid method of literary and linguistic analysis. According to their view, formal method used in linguistics was based on the analytical view of the form, and the content of a literary work are appeared as a sum of its stylistic methods. In this regard, the formal characteristics of literary works were shown in opposition to its content. In the other words, the main focus was on devices of artistry, not on content for instance How not What. The formalists originated as an opposition to a synthesis introduced by the symbolist. The development followed from synthesis toward analysis, putting the main emphasis on the form, material, or skill. The representative was Roman O. Jakobson, J.N. Tynjanov and V. V. Vinogradov. The Russian formalism originated in 1916 and flourished between 1920 - 1923. It had stopped practically by the end of 20’s. Even though it was about a decade of existence of Russian formalism but many ideas were modified and further elaborated. Ten years later, they became part of structuralism, and appeared in the works of the members of the Prague School. Afterwards Structuralism Movement had developed and the main ideas of it were presented in its fundamental work entitled “Cours d Linguistique generale” written by Saussure and it published posthumously by his student Ch. Bally in 1916. The ideas of Structuralism covered and penetrated into linguistics, literary criticism, ethnography, folklore studies, aesthetics, history of arts, drama and theatre studies, etc. The program and methodology of work of the Prague Linguistic Circle in 1926 were regarded as truly structuralism. The founders and main
representatives of the Prague Linguistic Circle were R.O. Jakobson, N.S. Trubeckoj, V. Mukarovsky, and others were B. Tranka, B. Havranek, J. Vachek, K. Hausenblas and F.X. Salda. The structuralistic Schools originated in Copenhagen, Denmark represented by J. Hjelmslev and in the America represented by E. Sapir and L. Bloomfiled. They presented systematic application of the term “Structuralism” that laid to new phenomena for introducing into linguistics and literary study. Especially its influence on stylistics was crucial. The main features of the Prague Linguistic Circle movement can be concluded following as:

- distinction between the aesthetic function of poetic language and the practical, communicative function of language;
- language is seen as a structure, supra-temporal and supra-spatial, given inherently (in the sense of Saussure’s language);
- literary work is an independent structure related to the situation of its origin/creation;
- individual parts of literary or linguistic structure are always to be understood from the point of view of a complex structure;
- the analyses of particular works were based on language analysis because it was assumed that in a literary work all components (i.e. language, content, composition) are closely inter-related and overlapping within the structure.

1.2.1.5 STYLISTIC DEVELOPMENT IN ENGLAND

The school of The New Criticism originated in Cambridge, Great Britain while structuralism was at its most influential in Czechoslovakia, Denmark and America. The main representatives were I.A. Richards and W. Empson. They
introduced new terms and mainly the method of structural analysis called “close reading.” They devoted great effort to the study of metaphor and introduced the terms “tenor” and “vehicle.” The New Criticism shows the progress in stylistic thinking and their theory is valuable till recently. In USA they have followers namely R.P. Warren, C. Brook and R.R. Blackmur, etc.

English stylistics is influenced by M. Halliday and his approach to structuralism brings to linguistic analysis of literary texts. English tradition has been the semiotics of text – context relationships and structural analysis of text locating literature into a broader social context and to other texts. English Stylistics and Linguistic Criticism reached its most influential point at the end of the 70s. The linguistic books were published such as Dress, Hodge: Language as Ideology (1979), Fowler, R. et al.: Language and Control (1979) and Aers, et al.: Literature, Language and Society (1580-1680, 1981). The above three books used transformational and systemic linguistics, and overtly stucturalist and Marxist theoretical approach to the analysis of literary texts. Two years later Roger Fowler published a book signaling new directions in English Stylistics entitled “Literature as Social Discourse: The Practice of Linguistic Criticism, 1981” and making its transition to Social Semiotics. Romance, English and America stylistics are based on observation and analysis of literary texts and are very close to poetics. The original American tradition is based on practical methods of creating several texts. A school subject called creative writing and composition is often identified with stylistics. The field of stylistic study in Slovakia is more independent from poetic than the English tradition. And it is
very different from the American tradition as well. A contribution of Czech stylistics should be mentioned in the field of the classification of styles. A Czech linguist, B. Havranek is one of representatives of the Prague Linguistic Circle. He introduced the notion of functional styles based on the classification of language functions. He classified the language functions into four levels following as:

1. Communicative, 2. Practical professional, 3. Theoretical professional and 4. Aesthetic function. The first three functions are informative and the last one is aesthetic. The system of functions is reflected in the classification of styles in the following means:

To sum up the chronological history of development of stylistic study in the field of linguistics, In essays on Style and Language, Fowler (1966) opines that:

Today, perhaps more than at any other time in the twentieth century, there may be great uncertainty in our decision as to what linguistics is. We are conscious of great differences between our ways of thinking and those of our predecessors in the formative years of ‘classic’ linguistics before the Second world War. We are, it is hoped, less likely to champion one school exclusively. Almost everyone must be familiar with the basic texts of the major schools of thought: not only Bloomfield, Sapir, and de Saussure, but Harris, Chomsky, Firth, Hjemslev and Jakobson. Linguists of different persuasions are in close contact through reciprocal visits between England and America (p. 3).

He speaks as the further prediction of the development chronologically but it is true because the development of stylistic study has emerged to 21st century both in the western and eastern parts.

1.2.2 CONCEPTS AND DEFINITIONS OF STYLE AND STYLISTICS

1.2.2.1 THE CONCEPTS OF STYLISTICS

Stylistics has been considered as a field of study that the means of selecting and implementing linguistics, artistic expressive means or extra-linguistic and tools in the process of communication are studied. As having stated by Crystal & Davy (1969) that stylistics has been considered as "a
developing and controversial field of study" for several decades. To distinguish between linguistic analysis and literary stylistics is a hard work because the division between both of them has no an clear and easy method. Due to a book entitled "Exploring the Language of Poems, Plays and Prose" by Short 1996, as cited in Missikova 2003, opines that:

"...stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when looking at it. So, some of my literary critical colleagues sometimes accuse me of being an unfeeling linguist, saying that my analyses of poems, say, are too analytical, being too full of linguistics jargon and leaving unsufficient room for personal preference on the part of the reader. My linguist colleagues, who cannot make his descriptions of language precise enough to count as real linguistics. They think that I leave too much to intuition and that I am not analytical enough. I think I've got the mix just right, of course! (p. 1). These above statements are clear enough to understand the links between linguistics and literary criticism. Because of Short's opinion his analytical methods become absolutely believable till now. On the other hand, he is not only interested in the linguistic forms of the analyzed texts like HOW but also he is interested to study the meaning of the text in the sense of a plot and an overall meaning and message of a story like WHAT. It is because the existing approaches to stylistic analysis are various and causing difficulties to this research attempting to apply methods appropriately of stylistic analysis and also to explain accurate lines of distinction between them. Accordingly Hoffmannova (1997), as cited in Urbanova,
advocates that stylistics is a field of study which is not only highly interdisciplinary but also considerably eclectic (p. 5).

Due to the purposes of this research, the influence of different traditions of stylistic research among Slovak, British and American traditions to the limits and ambitions of stylistic study and the methods used in stylistic analysis are very important to comprehend. However, the modern and contemporary developments and inclinations toward an interdisciplinary research will be considerate as well. There are many questions by scholars working between language and literature such as what is literature? What is style? What is the relationship between language, literature and society? How is different between literary discourse and other discourse types? etc. Around forty years back, scholars have offered us in several approaches. It is summarized and discussed in detail in the book edited by Weber (1996) entitled "The Stylistics Reader. From Roman Jakobson to the present," as cited in Missikova 2003, shows that they are mainly as follows:

- Formalist Stylistics represented by Roman Jakobson.
- Functionalist Stylistics represented by Michael Halliday.

Other currencies in contemporary stylistics are different types of contextualized stylistics as follows:

- Pragmatic Stylistics represented by present works of Mick Short, Mary Louise Pratt and Peter Verdonk.
➢ Critical Stylistics represented mainly by Roger Fowler and David Birch.
➢ Feminist Stylistics introduced by Deirdre Burton and Sara Mills. And Cognitive Stylistics represented by Donald C. Freeman, Dan Sperber, Deirdre Burton and etc.

However in this research, the researcher attempts to survey some of the key feathers systematically and appropriately with the concepts of style. Speaking to the functional approach to style, the contribution should give to a common point of departure in both Czech and British linguistic traditions. Each style fulfills a specific function in the social context. In this regard, similar viewpoints can be traced in the interpretation of style and stylistics by the Prague School (Mathesius 1982), in the functionalism of Halliday (1944), in the theoretical preliminaries of the founders of British linguistic stylistics Crystal and Davy (1964) and in the theoretical views adopted by Fowler (1996) as a representative of critical discourse analysis. Besides, the delimitation of style and the choice of respective terminology to cover the field of study are quite different in between Czech Linguistic School and British tradition. In British tradition, the notion of style is no longer termed but register. In addition, Crystal 1992, in his reference book A Dictionary of Linguistics Phonetics, as cited in Urbanova, defines stylistics as:

“a branch of linguistics which studies the features of SITUATIONALLY distinctive uses (VARIETIES) of LANGUAGE, and tries to establish principles capable of accounting for particular choices made by individual and social groups in their use of language” (p. 332).
Due to his opinion, there are three important key features relevant to style; variation, distinctiveness and choice are incorporated emerging in this definition. However the definition is not regarded as technical term of style. In 1996 Fowler opines his definition of style, as cited in Urbanova, as “Style - a property of all texts, not just literary - may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or 'latent’ features” (p. 15). In 1996 he denies the term of style as a working term. He further argues that it lacks precision. He then points out that "the word has an inevitably blurring effect, because the kinds of regularities referred to are so diverse in their nature" (p. 185). However Fowler prefers the sociolinguistics term register. Due to the definition of register, it means "a distinctive use of language to fulfill a particular communicative function in a particular kind of situation..." (p. 191). Accordingly a sociolinguistic term seems to be better appropriated to the phenomenon of style which is socially concerned. Regarding to the Prague School, the role of the situation in formulating the message was studied by Mathesius (1982), regarding to originally text, as cited in Urbanova, "v každé se obráží aktuální postoj mluvčího ke skutečnosti, kterou promluva vyjadřuje, a jeho vztah k posluchači, ať skutečnému, nebo myšlenému" (p. 93). It is translated into English by L.U. i.e., "Every utterance has its own referential content and stems from a particular situation in which the current attitude of the speaker to the reality expressed by the utterance is reflected,
together with the attitude to the concrete or envisaged hearer.” It, the Prague School, focuses on the stress on the fact that every utterance stems from a particular situation that gives the evidence of the contextual approach. Due to a current Czech definition of the term style in Čechová, as translated in English by L.U. i.e., A language style ... is a method of goal-oriented choice and arrangement (organization) of language means which is applied in the making of the text; in the final product it is thus reflected as the principle of organizing language units which, out of parts and details, shapes a unity compatible with the communicative intention of the author." However it does not include any mention of the situation-dependent usage. Later Crystal and Davy (1965), as cited in Urbanova, focus on linguistics awareness and linguistic appropriateness with respect to style and point out that “The native speaker of English of course has a great deal of intuitive knowledge about linguistic appropriateness and correctness - when to use one variety of language rather than another - which he has amassed over the years” (p. 5). He further (1969) says while the foreign learner has “no intuitive sense of linguistic appropriateness in English at all: he has no awareness of conventions of conformity, because he has not grown up in the relevant linguistic climate” (p. 6). It is because manual of English style emphasize the need for intelligibility and clarity of expression. After that Fowler (1970) considers the role of the author as "direct, simple, brief, vigorous and lucid" (p. 11). The most demanding stylistic features for Czech learners of English are the distinction between formality and informality in discourse, use of politeness strategies and use of indirect speech acts and the distinction between
nominal and verbal ways of expression. The contributions of the term style and stylistics by scholars are described as following:

In general and lexically speaking, stylistics is the systematic study of style used in language. To understand meaning of the term ‘Style’ is not easy because there are several angles that shaped it together. Therefore his abstruse definition arouses us to look for the lexical meaning of style. Style, according to the lexicon, is the way of doing something, especially one that is typical of a person, a group of people, a place or a period. The notion style, in the other words, implies the existence of two mediums. Style cannot exist in a vacuum, and as stylistics is the systematic study of style used in language we can presume that stylistics also cannot exist as a discipline all by itself.

Likewise, style is the study objects of stylistics. What style is has always been discussed to dispute. The word style may be known by many people and they may be able to explain easily what it means. However, the multiplicity and complexity go far beyond the word itself. There are some examples of some renowned linguists with their definitions and concepts as follows:

According to Crystal and Davy (1977) states that the term “Style” should be divided into four common occurring senses as follows:

- The first one is style may refer to some or all of the language habits of one person- as when we talk of Shakespeare’s style (or styles), or the style of James Joyce, or when we discuss questions of disputed authorship…more often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual’s uniqueness…,
The second one is style, in a similar way, may refer to some or all of the habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style of Old English “heroic” poetry, the style in which civil service forms are written, or styles of public-speaking…,

The third one is style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definitions of style as “saying the right thing in the most effective way” or as “good manners”…,

The fourth one is partly overlapping with the three senses just outlined is the wide spread use of the word “style” to refer solely to literary language. Style has long been associated primarily or exclusively with literature, as a characteristic of “good”, “effective”, or “beautiful” writing…. (p. 9-10)

After they give the definitions what the term style may be meant, they summarize that ‘of the above four senses, the first and the second come nearest to what we ourselves mean by “Style” (p. 10).’

Leech and Short (1981) opine their own concepts following as:

…it refers to the way in which language is used in a given context, by a person, for a given purpose and so on. To clarify this, we may adopt the Swiss linguist Saussure’s distinction between langue and parole, langue the code or system of rules common to the speakers or writers of a language (such as English), and parole being the particular uses of the system, or selection from this system, that speakers or writers make on this or that occasion. One may say, for example, that certain English expressions belong to the official style of
weather forecasting (“bright intervals”, “scattered showers”, etc.), while other expressions (“lovely day”, “a bit chilly”, etc.) belong to the style of everyday conversational remarks about the weather. Style, then, pertains to parole: it is selection from a total linguistic repertoire that constitutes a style…(p.10-11).


In the ordinary sense of a style appropriate e.g. to a specific genre of writing of one characteristic of an individual. Thus, in general, whatever is studied under stylistics. Quasi-technically, e.g. in the context of a sociolinguistic interview, of variation in speech described on a scale from maximally formal to maximally colloquial. As such distinguished, in principle, from variation between accents or dialects, or in register (p. 385).

Another interesting theory by Leech, Deuchar & Hoogenraad (1982) denote the term of style that:

…language also varies according to the use to which it is put. While the term dialect is convenient to refer to language variation according to the user, REGISTER can be used to refer to variation according to use (sometimes also known as style). Register can be subdivided into three categories of language use, each of which affects the language variety. These are TENOR, MODE and DOMAIN (p. 9).

Abrams and Harpham (2009) defines “style” in their book, A Handbook of Literary Terms that:
as the manner of linguistics expression in prose or verse—as how speaker or writer say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writing, has been analyzed in such terms as the rhetorical situation and aim; the characteristic diction, or choice of words; the type of sentence structure and syntax; and the destiny and kinds of figurative language (p. 297).

They explain another distinction often made in discussing prose style is that between parataxis and hypotaxis:

A **paratactic style** is one in which the members within a sentence, or else a sequence of complete sentence, are put one after the other without any expression of their connection or relations except (at most) the noncommittal connective “and.” An example is the passage just quoted from Addison’s Spectator. Ernest Hemingway’s style is characteristically paratactic. The members in this sentence from his novel The Sun Also Rises (1926) are joined merely by “ands”: “It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big buildings.” The curt paratactic sentences in his short story “Indian Camp” omit all connectives: “the sun was coming over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning.”

A **hypotactic style** is one in which the temporal, causal, logical, and syntactic relations between members and sentences are specified by words (such as “when,” “then,” “because,” “therefore,”) or by phrase (such as “in order to” “as a result”) or by the use of subordinate phrase and
clauses. The style in this *Glossary* is mainly hypotactic (p. 298).

Lastly they sum up the term of style as:

A very large number of loosely descriptive terms have been used to characterized kinds of style, such as “pure,” “ornate” “florid,” “gay,” “simple,” “elaborate,” and so on. Styles are also classified according to a literary period or tradition (“the *metaphysical* style,” “Restoration prose style”; according to an influential text (“biblical style,” *euphuism*); according to an institutional use (“a scientific style,” “journalese”); or according to the distinctive practice of an individual author (the “Shakespearian” or “Miltonic style”; Johnsonese) (p. 298).

They add more that: “For some recent developments in the analysis of style based on modern linguistic theory and philosophy of language,… p. 298).”

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 recent years, stylistics has a lot of attention from linguists, literary critics and the teachers of language and literature. In the same time, some of them have praised it as effective tool for exploring the web of words appeared in literary and non-literary discourse.

In language style arises because of the possibility of choice among alternative forms of expression. We may refer to a person as a woman, a lady or a princess and the choice among the three forms of expression will be formed by the stylistic effect that we intend to make in a particular context. The question of choice is associated with the mental state and the personality of the speaker or
the author therefore style can be seen as a distinguishing symbol of character. Our personality plays an important role in the making a choice in our language use. Similarly we also use a sentence in the form of passive voice if we intend to be non-committal. Accordingly stylistics applies linguistics to literary as well as non-literary texts and tries to formulate principles capable of explaining the particular choices made by the authors, individuals and social group in their language use. While an author is expressing himself/herself in a particular language, he/she has a number of choices available to him/her and depending on the situation he/she selects a lot of options to users. Importantly it depends on the selection of a particular variety that appropriates their purpose best. As already identified, the interface both language and literature is primary relation of stylistics. As Jakobson (1960) states that “style is as inherent property of literary texts and calls for an explicit objective and structuralist stylistics.” However he keeps out from the boundary of his notion of stylistics. Such kind of stylistics supported by him and his followers is known as formalist stylistics. Their objective was to study the complex patterning of literary text in order to find out the instance of repetition, parallelism and deviation noticed in a literary text, but while doing so, they were unsuccessful to account for the correlation between the objective description of a literary text and its interpretation. The formalist stylistics remained elusive to explain the gap of analysis and interpretation.

Style is confined to choices of manner rather than matter, and expression rather than context by some strong tradition of thought. They define style in
common as the way of writing or a mode of expression. Whereas the dualist
considers style as a manner of doing something. In fact, to study style is to
explain something and in general literacy stylistics has implicitly or explicitly,
the goal of explaining the relation between language and artistic function. The
choice of words will determine the level of formality or informality between two
persons conversing. Either oral or written, language is often used to exercise
power over people in subtle ways and you need only think of the use of
language. When having focused at style in writing, we can look at sound pattern,
syntactic pattern, the grammatical structure, lexical choices, central themes,
impersonal function of texts, character manners, formality and informality,
ideology, power authorship and etc. In addition, Personality also affects the style
and the way language is used.

Style is also influenced by the age into which the author is born; the
school of writing, if any, to which he belongs and the kind of art-form, such as
epic, lyric, drama, essay and novel which he attempts. It describes the superficial
resemblance between the authors of the same age, the school, and the same
forms in prose and verse. Each of these factors tends to efface individual
differences for each, often in spite of the author, enforces conformity. The basis
of good style is clear thinking. First, one should know exactly what he wishes to
say, and second, he should say it briefly and clearly. Writing is a means of
communication, it is a civilized action, and civilization implies good manners. It
can neither be polite nor wise if it is misinterpreted. So, one should be clear
about the thought what he is going to write. The thought must be expressed in
polite and unambiguous style. Clumsy constructions, long unwieldy sentences, faulty grammar, overweighed images should be avoided.

As the term "style" has been already defined by many scholars as the description and analysis of the variability forms of linguistic items in actual language use. Leech (1969) supports by quoting Aristotle as saying that “the most effective means of achieving both clarity and diction and a certain dignity is the use of altered from of words” (p. 14). Stylistics is a study of the different styles that are present in either a given utterance or a written text or document. The consistent appearance of certain structures, items and elements in a speech, an utterance or in a given text is one of the major concerns of Stylistics. Stylistics needs the use of traditional levels of linguistic description such as sounds, lexical, structure and meaning. It then follows that the consistent appearance of certain structures, items and elements in speech utterances or in a given text is one of the major concerns of stylistics. Linguistic Stylistic study involves with the varieties of language and the exploration of some of the formal linguistic features which characterize them. The essence and the usefulness of stylistics is that it enables the immediate understanding of utterances and texts, thereby maximizing our enjoyment of the texts.

Due to the concepts of style and stylistic variation in language, they are based on the general notion that within the language system and the content can be encoded in more than one linguistic form. In this respect, it is possible for it to operate at all linguistic levels such as phonological, lexical, semantic and syntactic. Therefore, style may be regarded as a choice of linguistic means, as
deviation from the norms of language use, as recurrent features of linguistic forms and as comparisons. Stylistics deals with a wider range of language varieties and styles that are possible in creating different texts, whether spoken or written, monologue or dialogue, formal or informal, scientific or religious and so on.

Additionally stylistics is involved with the study of the language of literature or the study of the language habits of particular authors and their writing patterns. From the foregoing, stylistics can be said to be the techniques of explication which allows us to define objectively what an author has done in his use of language. The main aim of stylistics is to enable us understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfills. As appeared in National Open University of Nigeria School of Arts and Social Sciences (2012), it can be classified into categories systematically the followings:

- **Style as Choice**: While examining the concept stylistics, it is equally essential to give attention to the notion of choice. Choice is a very vital instrument of stylistics since it deals with the variations and the options that are available to an author. Since language provides its users with more than one choice in a given situation, there are different choices available to the writer in a given text. This then depends on the situation and genre the writer chooses in expressing thoughts and opinions. As Traugott and Pratt
articulate that: the connection between language and choice as the characteristic choices exhibited in a text. With the writer’s choice, there is a reflection of his ego and the social condition of his environment. In determining the appropriate choice of linguistic elements, two important choice planes are open to the writer: the paradigmatic and the syntagmatic. The paradigmatic axis is also referred to as the vertical or choice axis while the syntagmatic is the horizontal axis. The vertical axis gives a variety of choices between one item and other items; the writer then chooses the most appropriate word. Thus, the paradigmatic axis is able to account for the given fillers that occupy a particular slot while still maintaining the structure of the sentence. At the paradigmatic level, for example, a writer or speaker can choose between “start” and “commence”, “go” and “proceed” (29-30).

Style as the Man: This is based on the notion that every individual has his or her own unique way of doing things and that no two persons are of exactly the same character. There are always distinctive features that distinguish one person from the other; thus in literary style, one is able to differentiate between the writings of Soyinka and Achebe, based on their use of language, among other things. A person’s style may also be shaped by his social and political background, religious inclination, culture, education, geographical location, etc. Simply put, the notion of style as the man sees style as an index of personality. But this perspective is not without its own problems. For example, one may exhibit different styles on different occasions; when this happens; do we say the writer has different personalities?

Style as Deviation: When an idea is presented in a way that is different from the expected way, then we say such a manner of carrying it out has deviated from the norm. The concept of style as deviation is based on the notion that there are rules, conventions
and regulations that guide the different activities that must be executed. Thus, when these conventions are not complied with, there is deviation. Deviation in stylistics is concerned with the use of different styles from the expected norm of language use in a given genre of writing. It is a departure from what is taken as the common practice. Language deviation refers to an intentional selection or choice of language use outside of the range of normal language. Language is a system organized in an organic structure by rules and it provides all the rules for its use such as phonetic, grammatical, lexical, etc. Thus, any piece of writing or material that has intentionally jettisoned the rules of language in some way is said to have deviated. Stylistics helps to identify how and why a text has deviated. Trangott and Pratt (1980) declare that the idea of style as deviance is favored by the “generative frame of reference” (31). It is an old concept which stems from the work of such scholars as Jan Mukarovsky. Mukarovsky relates style to foregrounding and says that “the violation of the norm of the standard… is what makes possible the poetic utilization of language” (31). Deviation may occur at any level of language description e.g. phonological, graphological, syntactic, lexicosemantic, etc. At the graphological level, for example, we may see capital letters where they are not supposed to be. At the syntactic level, subject and verb may not agree in number. Or the normal order of the clause elements may not be observed e.g. Adjunct may come before the subject. At the lexicosemantic level, words that should not go together may be deliberately brought together. e.g. “dangerous safety,” “open secret.”

➢ Style as Conformity: Style as conformity can be seen as the first available option for a writer to express himself. This is so because virtually all possible fields that a written material can belong to have been established. Any style that is distinct is so as a result of
deviation. In fact, it is on the notion of “style as conformity” that the idea of “style as choice” operates and then results in or brings out the possibility of style as deviation. That is, a writer needs, first of all, to decide whether to conform with the established style or to deviate. It is not in all situations that a writer enjoys flexibility to deviate. Style as conformity is often “strictly enforced” in certain fields or circumstances. This is often in academic/educational field as regard students’ research projects. It is also found so in some professional writings, where a considerable conformity to the established format or diction is expected for a text to earn acceptability. One major weakness of conformity to the established style is that it clips creativity. But the moment a text accommodates or injects some creativity in the style, it becomes marked as deviation from the norm. Self-Assessment Exercise
Mention and explain two areas of human endeavor in which style as conformity is relevant.

➢ Style as Period or Time: Style may also relate to time/period. This is so because language is dynamic – it is always changing. This becomes obvious when we look at the stages in the development of the English language e.g. Old English, Middle English and Modern English. When we look at a script in Old English now, it will seem as if it were written in a different language because of the differences in syntax, vocabulary, spelling, etc. Even within the so-called Modern English, there are variations. The type of English we use today is different from Shakespearean English in many ways. So, since language changes along time axis, style is also expected to vary along the same axis. The study of language along time axis is termed diachronic linguistics. You may compare diachronic linguistics with synchronic linguistics which deals with the study of language at a particular time/period. The style of any given period has recognizably predominant features that make
such a period distinct. A period usually dictates the style employed by the writers. For example, Shakespeare and his contemporaries used a particular style of writing i.e. writing in verses. It was not until Herik Ibsen came up with plays in the prose form that the previous style was abandoned. Similarly, the Victorian, Elizabethan, Renaissance and even the modern periods all have peculiar styles different from another. In a nutshell, the noticeable convention and pattern of language use that inform the urge of a particular period make the style of that period.

- Style as Situation: Usually, language is used according to situation or circumstance. It is the context that determines language choice in speaking or writing. Certain words are appropriate for certain occasions, while some are considered taboo, vulgar or abominable.

As having already stated above, it is clear that the study of style is the preoccupation of stylistics. Stylistics can be approached from different perspectives. Basically the objective of stylistics is to reveal how language is used to express what it expresses in a given text. Stylistics is an important area of linguistics which has attracted the attention of many scholars. Apart from its academic relevance, stylistics is applicable in many other areas of human endeavors where language is used.
There are perspectives as having stated can help to clarify the term “style”. As stated already above all, many linguists and other scholars have given their views, concepts and theories, but there is hardly any simple or unique definition of the term style. Then it is classified into the appropriate categories easier to comprehend. However it cannot be else if it is taken into account all the aspects of language variations. According to Misra 2009 points out that stylistics is a process of a literary text analysis which begins with a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedures. While reading a text we react to it intuitively, and this initial response is basically a response to the language of the text. Stylistics helps us in formalizing this initial response to a text, systematically. In order to validate our intuitive responses to a text, we need an analytic knowledge of the rules and conventions of normal linguistic communication. When a systematic analysis of the language of a text is undertaken to account for the intuitive response to the text, it is bound to be less impressionistic and subjective. Stylistics analysis provides the means whereby we can relate a piece of literary writing to our own experience of language. Carter (1982), in his book Language and Literature: An Introductory Reader in Stylistics, opines that stylistic analysis can provide the means whereby students of literature can relate a piece of literary writing to their own experience of language and so can extend that experience. It can assist in the transfer of interpretative skills, which is one of the essential purposes of literary education; stylistics provides systematic procedures for demystifying a literary or a non-literary discourse. These
procedures are replicable, and they act as a guide in deciphering the message of a discourse. A reader’s capacity to respond to language, however, is not depend on language alone; it may be conditioned by personal, cultural or geographical experience of the particular reader. Intuitive responses to a discourse are central to the process of stylistic analysis.

Additionally Stylistics is the study and interpretation of texts from a linguistic perspective. The followings are contributions of scholars on stylistics: According to Short (1996) states that:

“Stylistics is an approach to the analysis of (literary) texts using linguistic description. Stylistics spans the borders of the two subjects that is literature and linguistics. As a result, stylistics can sometimes look like either linguistics or literary criticism depending on the stand point of the reader of the work of art (p.1).”

Moreover Leech and Short (1981) opines that stylistics is “the linguistic study of style” (p. 13). They refer to the way in which language is used in a given text by a given people and for a given purpose. This also means that a writer does not write in a vaccum, the style used by the writer will be influenced by the people he/she is writing for (p. 13). Lawal (2003) adds that “stylistics is mainly concerned with the analysis and description of the linguistic features of a text in relation to the meaning” (p. 25). A good way to know that a work of art is successful is to look at the choice of words and the meaning it conveys since all actions are backed up by reasons.
Speaking to the term “stylistics”, Varshney, 1977, as cited in Chritra 2006, in his book entitled An Introduction to Textbook of Linguistics and Phonetics, states that:

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 (p. 355-356).
Accordingly, the term “stylistics” is given historical background and defined by Abrams and Harpham (2009) that:

Since the 1950s the term **stylistics** has been applied to critical procedures which undertake to replace what is claimed to be the subjectivity and impressionism of standard analyses with an “objective” or “scientific” analysis of the style of literary texts. Much of the impetus toward these analytic methods, as well as models for their practical application, was provided by the wrings of Roman Jakobson and other Russian formalists, as well as by European structuralists (p. 299).

They distinguish stylistics into two main modes which differ both in conception and in the scope of their application:

1. In the narrower mode of formal stylistics, style is identified, in the traditional way, by the distinction between what is said and how it is said, or between the content and the form of a text. The content is now often denoted, however, by terms such as “information,” “message,” or “propositional meaning,” while the style is defined as variations in the presentation of this information that serve to alter its “aesthetic quality” or the reader’s emotional response. The concepts of modern linguistics are used to identify the stylistic features, or “form properties,” which are held to be distinctive of a particular work, or else of an author, or a literary tradition, or an era. These stylistic features may be phonological (pattern of speech sounds, meter, or rhyme), or syntactic (types of sentence structure), lexical (abstract vs. *concrete* words, the relative frequency of nouns, verbs, adjectives), or rhetorical (the characteristic use of *figurative language*, *imagery*, and so on)... For a stylistic analysis of the ways a character’s speech and thought are
represented in narratives, refers to free indirect discourse, under point of view.

2. In the second mode of stylistics, which has been prominent since the mid-1960s, proponents greatly expand the conception and scope of their inquiry by defining stylistics as, in the words of one theorists, “the study of the use of language in literature,” involving the entire range of the “general characteristics of language...as a medium of literary expression.” (Geoffrey, N. Leech, A Linguistic Guide to English Poetry, 1969; Mick Short, “Literature and Language,” in Encyclopedia of Literature and Criticism, ed. Martin Coyle and others, 1990.) By this definition, stylistics is expanded so as to incorporate most of the concerns of both traditional literary criticism and traditional rhetoric; its distinction from these earlier pursuits is that it that it insides on the need to be objective by focusing sharply on the text itself and by setting out to discover the “rules” governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects. The historian of criticism Rene Wellek has described this tendency of stylistic analysis to enlarge it territorial domain as “the imperialism of modern stylistics” (p. 300-301).

The limitations of formalist stylistics generated functional stylistics. This new approach tried to narrow the gap between analysis and interpretation by making the stylistic analysis of a text functional. The proponents of functional stylistics considered a formal stylistic feature relevant only when it was functional from the point of view of interpretation. The functionalists recognized as stylistically significant those linguistic features of a text, which has stylistic effects or values. Stylistics is not merely a linguistic analysis of a text. Stylistics uses linguistic tools to identify the linguistic features of the discourse that
product a certain aesthetic response in the writer of the reader. Language does not exist in a vacuum. It is used in a time, a place and in a cultural and cognitive context. As stylistics is the study of language in use it has to take into account the spatio-temporal, cultural and cognitive context in which a text both literary and non-literary occurs.

So far on the basis of various discussions we can classify three key features of stylistics following as:

I. Stylistics applies linguistics to approach a literary text.
II. Stylistics analyzes critically texts on the basis of objective and impressionistic values.
III. Stylistics puts highlight on the aesthetic properties of language.

Crystal and Davy (1969) identify the aim of stylistics: The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain where possible why such features have been used as opposed to other alternatives, and to classify these features into categories based upon a view of their functions in social context (P. 10). They, of course, point out that one of the aims of stylistics is to see how language contributes to meaning generation in a text.

In this regard, stylistics is the study of the relation between language and its artistic function in order to achieve this goal it depends on a set of linguistic tools. By applying the methodology of linguistics to the study of style used in language, stylistics helps us in decoding a message on a scientific and systematic
basis. Having affirmed the role played by linguistics on stylistics we have to keep in our mind that stylistics does not only check off of some linguistic aspects of a text but also linguistic forms of a text are taken into account only when they perform a communicative function.

Literature is an artistic form realized entirely through language. Although evaluation and interpretation are the area of the literary critic but it is reasonable to advocate that a detailed analysis of authorial technique and stylistic features can be more successfully achieved within a rigorous and accurate linguistic framework. Widdowson (1975) points out that: stylistics is the study of literary discourse from a linguistic orientation and what distinguishes stylistics from literary criticism on one hand and linguistics on the other hand is that it is essentially a means of linking the two (p. 3). In this regard, the purpose of stylistics is to link the two approaches by extending the linguistic literary intuitions and the critics linguistic observation and making their relationship explicit. He has simply made it clear that linguistic criticism and literary criticism are interwoven and inseparable

Regarding to the language of literature, it is marked by precision coupled with elegance. The elegance or gracefulfulness can be noticed in the elegant pattern of word order and clause interrelationship. It is rhythmic and constructions are balanced. Language has literary flavor due to figurative language use of images and suggestive quality of words. The style is mostly personal or subjective. Vague adjectives and nouns are used to suggest or to create a particular effect. Therefore ambiguity and symbolism derive from vague adjective.
Stylistics is the branch of applied linguistics which takes the language of literature texts as its object of study. Out of the many types of variation that occur in language, it is the variation in literary style that is most complex, and thus offers unlimited scope for linguistic analysis. The style of style is important in literature as each literary text is an individual use of language reflecting personality and thoughts of the author. In literary criticism, it is said that “style is the man”. Every author uses language in his or her individual way, making changes and variations at each level of the language namely word choice, sentence structure and sound patterns.

Having discussed about stylistics and literary criticism, what are their differences and similarities?, stylistics is different from literary criticism in the following manners; it is a systematic study of features of style and variation in style at each level of language structure. It is true that stylistics does have something in common with traditional rhetoric. In the first place, the stylistic study of literature involves the following:

A. A detailed description of each linguistic feature at each level. The phonological level includes the combinations of individual sounds and the patterns of syllables that make up the meter. The level of syntax includes the ordering of items in the sentence, and the length and complexity of clauses and phrases. Diction studies the choice of particular words and of synonyms, antonyms, etc. At the semantic level, the extension and association of meaning through the use of ambiguity, substitution, etc., from the focus of attention.
B. A description of those features which are prominent in the text, because (1) they are repeated (2) they are placed at prominent positions, or (3) they depart from the given grammatical rules of the language.

C. Analysis of all these components enables the stylistician to reach to reach some conclusion regarding the particular nature and qualities of the literary work and pinpoints the variations that make it different from other works.

Regarding to modern times, stylistics became a subject through the work of linguistics like Roman Jacobson who applied and analyzed the ideas of Saussure to the language of literature. Jacobson indicates that the paradigmatic and syntagmatic relationships in language as explained by Saussure and shows that, in literary use of language, those items that are related at the paradigmatic level are shifted to the syntagmatic level. Due to this case, literary language upsets the normal syntagmatic sequence in some ways and becomes different from ordinary language. Nevertheless this is when there is some extra pattern or regularity in the sentence. Both parallelism and deviation occur at several levels in a literary text, simultaneously at the levels of phonology, syntax and semantics. Both these devices function to create the effect of foregrounding. This is a term used by the linguistics of the school of Russian Formalism. According to them, foregrounding is the effect of unique features in the text that are different to some way from the normal, and thus stand in contrast to the ordinary language. They become the foreground while the normal language is the background. The style of a literary text is a totality of all such foregrounded element. We can distinguish between the literary and the linguistic stylistics on
the basis of some technical devices which sometime we can see in the general analysis of the poems or prose pieces. On literary level, we examine the images, symbols, metaphors, length of the sentences, phrases, idioms, clauses, meanings, substance and contexts. The linguistic stylistics is based on the linguistic items such as sound, vocabulary, morphology, syntax and semantics. Hence, stylistics will have the same sub-divisions as linguistics and phono-stylistics, which may deal 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) and assonance (each verse ending in the same vowel phonemes, though not necessarily the same consonant or consonant). ‘Stylistics of sound’ deals with the utilization of onomatopoeia on expressive purpose. Thus, phonology may throw light on such features as alliteration, assonance, rhyme, pararhyme, onomatopoeia, rhythm and meter. Classical prosody may also be modified in the light of phonological studies of this nature. The vowel and consonantal clusters, articulation and positional shifts are included in the linguistic analysis of style. The successful critics always deal with both the aspects of stylistics together, without which the stylistic analysis cannot be said complete. Style becomes ‘a link between context and linguistic form’. The style of a text may be examined in relation to: Impressionistically recognized norms of language use, Text by the same author recognized with reference to the above context, and other text by the same author recognized with reference to two contexts. The above contexts are the
study of contextualization in the light of linguistic structure. There are also other aspects such as language and literature in relation to other norms (statistic-stylistic), and individual and collective characteristics inherent in the work, in the writer, in the age/period and in the literary tradition of the age. The stylists consider stylistics as ‘an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him.’ As Enkvist suggests the contextual probabilities and modifies a little to suit our purpose in the following way:
Certainly the similarities and differences between the style and stylistics become clear, Turner (1973) mentions on the style and stylistics that the stylistics means the study of style, with a suggestion, from the form of the word, of a scientific or at least a methodical study. Due to Turner’s idea, there is very closely relationship between style and stylistics. Fowler (1966) advocates that the linguistics gave birth to branch named stylistics to make the literary critic study in the figurative style of the language.

In this respect, Agrawal (2009) adds that the style is concerned with the artful expression of idea and stylistics is the bridge that links the idea of style to the analysis of literary texts through the tool of linguistics. Critically there is a major difference between linguistic and stylistic study. The large unit in linguistic study is the syntax. But the larger unit, the text, is that the maximum unit in linguistics is the sentence, larger unit, the text, preforms as the basis of stylistic analysis. Therefore stylistic interpretation, a stylistician observes the whole body of text as a unit, not as a string of sentences. Whereas a linguist’s concern is to make out the link between the sentences. As Abrams (2001) highlights style as is the linguistic expression in prose or verse – it is how speakers or writers say whatever it is that they say. The style of a particular work or writer has been analyzed in the terms of the characteristic modes of its diction, or choices of words, its sentence structure and syntax; the density and types of its figurative language; the patterns of its rhythm, component sounds, and other formal features; and its rhetorical claims and devices whereas a stylistician studies the style and method that an author uses in his artistic
creation. It applies the amplification of linguistics to approach literary texts – to identify the choices and ways a writer uses in weaving a text. Stylistics has been applied to critical procedures which undertake to replace subjectivity and impressionism of standard criticism with an objective or scientific analysis of the style of literary texts. Wales (1989) announces that the stylisticians want to avoid vague and impressionistic judgment about the way formal features are manipulated. The stylistics draws on the models and terminology provided by whatever aspects of linguistics are felt to be relevant while style can be classified on different levels namely; style as personal idiosyncrasy, a technique of exposition, and a highest achievement of literature. Stylistic devices are basically the ingredients of language referred as synonym of style exposed as a manner of expression in writing and speaking and a complete fusion of personal and universal that touches the peak of literature.

It could be also said that style as a departure from the set patterns of norms or as an addition of stylistic devices to neutral expression or as connotation where textual and situational atmosphere furnish a linguistic feature its stylistic value. For author, rules of writing are not strict. While an author tries to write, he faces as well as select different words and sentences clicking his mind even on the same topic. In the other words, style may shift from situation to another situation to be referred as register that identifies the difference between language of newspaper and language of literature. In addition, style can be differed on the basis of genre – category of artistic work. Due to literary genre, there are many kinds such as fiction, drama, poetry, bibliography,
historical work, short stories and etc. Regarding to Agrawal (2009), concludes that the style is the mirror of a writer’s talent and the way he can present his thought including dignity, clarity, ornateness and much more, but the stylistics is the study of varieties of language and efforts to develop principles capable of developing particular choices made by individuals and social groups in their employment of language. Indeed stylistic is primarily concerned with the application of the methodology of linguistics to study of the style used in language in a particular context. Authors use language both in speech or writing for a particular purpose and select our words accordingly. While transmitting a message, authors select language from an array of syntactical and lexical possibilities to relate the style with the purpose of communication.

For this reason, stylistics is not only concerned with written language but also equally important in the domain of spoken discourse. Whereas literary critics and students of stylistics are generally interested in the study of stylistics with reference to the written discourse. According to Widdowson (1975), in his Stylistics and the Teaching of Literature, defines stylistics as: “The study of literary discourse from a linguistic orientation.” He then adds that stylistics is an intermediary between literary criticism and linguistics. He furthermore points out that etymologically the ‘style’ component of the word ‘stylistics’ derives from literary criticism and the ‘istics’ component comes from linguistics. He finally concludes that ‘stylistics’ can provide a way of mediating between two subjects, English language and literature.
In the meantime, while the literary critic is interested in the interpretation of the codes used in a discourse, the linguistics, the linguist is interested in studying the actual and certain codes used in the message of the discourse. Actually stylistics acts as a bridge between the literary critic and the linguist and makes a synthesis of the literary intuitions. While a linguist treats a discourse as a model of the language system, the literary critic tries to find out the underlying significance of a discourse as well. The linguist’s primary concern is the text as a linguistic entity, a piece of language with communicative dynamics that are encoded in the text. From the various definitions of stylistics as a fusion of literary and linguistic criticism, we can summarize that stylistics entails the application of linguistic and literary features in the study of literary and non-literary texts.

Undoubtedly stylistics is a distinctive way of using language to convey the intended meaning in an appropriate manner and stylistics, in the other words, is the study of the distinctive expressions of language from a linguistic orientation. When we are investigating the style of a text we should know three main stylistic levels as follows: first, the linguistic form or the substance of the text, second, the discourse of the text and lastly, the communication situation of the text. These levels can be stated as follows: 1. Macro-level-communicative situation, 2. Intermediate-level-the discourse of the text, and 3. Micro-level-the linguistic form. They can be explained the following, in order to unfold the mystery of a text, we begin our investigation at the micro-level- and proceed
towards the macro-level. Language serves different communicative roles of functions in literary as well as in non-literary texts.

Having discussed different functions of language of a text, Halliday (1967) indicates that there are three distinct functions or communicative roles of language. They are textual, ideational and interpersonal. The study of the textual function aims at finding how the linguistic units cohere together to mark a text. The study of the ideational function involves an enquiry into the representation of reality in a text. At the interpersonal level we try to find out how the text tries to establish a relationship with the readers.

This relationship between the person initiating the text as the addressee and the addressee or the person for whom the text is intended is a crucial factor at the macro-level of study. A text, whether literary or non-literary, is a message sent by a sender to a receiver. It is embedded in a context and exists in a setting. It follows a particular code, verbal or non-verbal, and is transmitted in a mode, written or spoken. As shown below as diagram:
According to Leech (1969) “stylistics is the study of literacy style or the study of the use of language in literature”. Stylistics is a way of analyzing styles and how language or other tools are used in a text either oral or written. Stylistics as a theory can be looked at from different angles. Some authors see stylistics from the literacy point of view, some from a linguistic point of view while some see stylistic from the deviational point of view (that is stylistics is derived from style). Mick & short (1992) state that stylistics has proved to be useful to students especially to undergraduates; they find it very useful a tool for the analyzing of literacy texts. It enable them understand what they read and creates room for them to explain to others. Also, they are able to appreciate features of literacy texts which on a good day, would have overlooked.

The world of the literary critic is confirmed to a small branch of linguistic communication, which is thought worthy of preservation as literature. Both literary criticism and stylistics describe and explain linguistic communication, but their goals are different. Stylistics helps us to reveal the relationship between language and its artistic and communicative functions. Stylistics can be described as the study of style of language usage in different contents as well. And also it contributes us to know the exploration of creativity in language use for a better appreciation of the message conveyed with the help of language. From the above review of literature on style and stylistic, we can enable to construe that stylistics is the study of the use of language which is “style”, the forms and effect within a particular variety of language and though stylistic is an
independent discipline, it based its analyses on text using linguistic and literary features.

1.2.2.2 THE TOOL OF STYLISTICS

To analyze a literary piece (language) is a hard work. There are components such as the patterns of the language, its grammatical structures, the large vocabulary, syntactic aspects, morphological aspects, different types of discourses and numerous contexts in which these discourses take place are too daunting even for an expert in stylistics so far. However different analysts can describe the language of a text in different ways. The social, historical, and cultural background of a discourse can condition the intuitive responses of a reader. As Crystal (1992) describes stylistics as the “study of the aesthetic use of language in all linguistic domain” i.e. linguistic tools are the keys to getting a beautiful work of art (p. 34).

They can be explained following as: in general, the sounds of a language are used stylistically. They always create a particular literary and aesthetic effect on the reader. When we reach a particular discourse we are influenced indirectly by the sounds and the sound patterns used by the protagonist or the author himself. To study the language sounds may be with special reference to the speaker, the context, the surrounding or the listener. Both segmental and supra-segmental aspects of a language affect the stylistic effect of a discourse.

In order to indicate how stylistics is carried out systematically, the main tools of stylistics are applicable as described as follows:
Lexis can be called as vocabulary or word. As Carter 1982, as cited in Misra 2009, opines that the study of the lexis of a text may be the starting point of a stylistic analysis of a text. Lexical items are associated in a text through shared semantic features. Lexis contributes for the study of poem.

Semantics or the study of meaning, it is important because it helps us to find out the connotative value of the lexical items. In this respect, the connotative value is determined by collocation and in the other words, it can be
said that a word is known by the company it keeps. According to Saussure 1916, as cited in Mirsa 2009, states that a word combines two elements: a sound image that is the physical form, and a sense or meaning. He furthermore refers to the sound image as the ‘signifier’ and the sense as the ‘signified’. For him, words are nothing but signs, and their relationship to the outside world is symbolic. The signifier is a label for a concept; it is not a label for an object. He points out that there is no direct relationship between the sound of a word and the object it refers to. The signifier and the signified jointly refer to the outside world. In this regard, it is implied that words have two types of semantic meanings. At first they signify one or more senses, and then they refer to things in the outside world. On the other hand, they have signification and reference. By using semantics in the stylistics, we should try to find out the correlation between the lexical meaning and the sentence meaning in the same time.

Speaking to discourse in term of stylistics, the analysis of language in use is known as discourse analysis. Due to function of language, it serves two functions as transitional and interactional. As Browne and Yule 1983, as cited in Misra 2009, points out that the function which language serves in the expression of content may be called transactional while the function involves in expressing social and personal attitude may be termed as interactional. Mainly transitional language is ‘message oriented’. Due to objective of discourse analysis, it emphasizes the interaction rather than transactional use of language.

Context is concerned with a difference between the lexical meaning and the sentence meaning as having discussed above. Context, in general, have been
defined as the part of the text of statement that surrounds a particular word or passage and determines its meaning. It is because the context that makes the meaning explicit.

Syntax or the study of syntactic features, it helps us to examine the way words are arranged both in speech and writing to make well-formed sequence of words for transmitting a particular message. It don’t help us to understand the communicate value of a text but also the relation between the form and function of an utterance. Radford (1997) states that syntax is concerned with the way in which words can be combined together to forms phrases and sentences, it helps to know how words relate to one another and this is usually indicated by the order in which the words are arranged (p. 1). According to Olujide (2007) defines syntax as “placing together” usually it refers to the level at which the linguist accounts for the way words are put together to form sentences, even though words, which are primary units of syntactic analysis, are important because all human activities involve words, the word is not the focus of syntax, Rather, it is combination of words; word groups and sentences that syntax is concerned with (p. 41). As Saussure, as cited in Misra 2009, states that we can look at any string of words as having two axes: a horizontal axis [syntagmatic], along which words combine with other words, and a vertical axis [paradigmatic], along which they interchange with other words. The sequence of words forms a string and a speaker or an author operates the string to serve his message.

By using these tools, it can help us to analyze literary text systematically, objectively, efficiently and accurately.
1.2.2.3 STYLISTIC FEATURES

To understand the aspects of stylistic analysis, we have to study the cohesion, reference, spatio-temporal reference and speech and thought presentation. As Misra 2009, in his book entitled “An Introduction to Stylistics: Theory and Practice”, explains about them clearly. Regarding to his book, the term ‘Cohesion’, it is used as an umbrella term for the purpose of various ways in which meaning relations in a text are combined. Cohesion reveals a semantic relation between an element in a text and some other elements that is crucial to its interpretation. The two elements, however, may be structurally related or unrelated to each other. According to Halliday and Hasan 1976, in their book entitled Cohesion in English, as cited in Misra 2009, state that the most comprehensive introduction to cohesion used in literary discourse and asserts that cohesion is ‘related through the lexicogrammatical system’ of the language. While some forms of cohesion are realized through the grammar of the text, some are realized through its vocabulary.’ For instance, ‘While going to college I met a woman. The woman was a foreigner.’ ‘A woman’ of the first sentence becomes ‘the woman’ in the second. As ‘the woman’ refers to ‘a woman’ it is called an anaphoric reference. For another
example: ‘It’s really a difficult subject. I mean linguistics.’ The element ‘It’ refers forward to ‘Linguistics’ of the second sentence. When an element refers forward to another element it is called cataphoric reference.

As already having stated, cohesion is a linguistic method how sentences are woven together to create a meaningful and intelligible text. Cohesive devices become important because they help us to find out the links in sentences. P. Collins and C. Hollo (2000) define cohesion as “the text – internal organization of a text: the links and bonds established on the surface level of a text by the use of pronouns, co-ordinations and subordinations and lexical patterning which all combine to give it a sense of connectedness”. Halliday and Hasan (1976) have discussed quite elaborately various kinds of cross-sentence cohesive links found in texts and a list of various kinds of cohesive devices has been arranged by them. Mainly there are basic types of cohesion as follows: Reference, Ellipsis, Conjunction and Lexical. They can be explained firmly in short as:

1. Reference: it refers to a grammatical word in one sentence in association with a word or a phrase is used in another sentence. It is classified into three references following as: Firstly, personal reference is the personal reference means the use of personal pronouns, possessive determiners and possessive pronouns to establish a link to what has been stated earlier. Secondly, demonstrative reference is when a speaker identifies the referent by locating his referent on a scale of proximity, either spatial or temporal, like here, there, now, then we call it demonstrative reference. Thirdly, the definite article ‘the’ is the definite article, ‘the’ functions as a cohesive device when it indicates that the item in question is specific and
identifiable. Ellipsis is the omission of one or more words from a text, which the hearer or reader can recover or guess from the context. A particular element in a text is sometimes left out as its repetition is felt to be irrelevant.

2. Ellipsis: it occurs when some shortened or condensed structure is used for the full sequence. Ellipsis may be broadly grouped into three categories: nominal ellipsis is when ellipsis occurs within the nominal group it is called nominal ellipsis., verbal ellipsis is when as ellipsis occurs within the verbal group it is called verbal ellipsis. And clausal ellipsis is clausal ellipsis occurs when there is an omission of a whole clause without affecting the communicative value of the language.

3. Conjunctions: it appears when conjunctions are used, usually at the beginning of a sentence in order to establish the logical relationship of the information that follows with the information that has been given before, they are called cohesive conjunctions. The clusters to cohesive conjunctions are as follows: firstly, additive such as and, or, similarly, in other words etc. Secondly, adversative such as yet, but, however, rather, on the contrary etc. Thirdly, Causal as so, then, as a result, otherwise etc. Fourthly, temporal like then, next, first, to sum up etc. continuation such as now, of course, surely, after all etc.

4. Lexical cohesion: it reveals when repeated uses of the same content words or their synonyms convey a sense of integratedness of a text it is called lexical cohesion. Lexical cohesion may be any one of the following types: Firstly, simple repetition. Secondly, use of synonyms of near-synonyms. Thirdly, use of a subordinate, super ordinate or general term to denote a particular entity on a latter occasion. Fourthly, collocation is a kind of lexical cohesion that occurs through the association of lexical items that co-occur regularly. It is the combination of words formed when two or more words are frequently used together arbitrarily.
These above explanations tell us the several stages of cohesion but the same attitude. It helps us to know the actual meaning conveyed by authors.

1.2.2.4 SPATIO-TEMPORAL REFERENCES

It is explained by Misra (2009) that in spatio-temporal reference, the temporal perspective of the addresser is also quite important for transmitting a message successfully. The author of a narrative or a speaker initiating at dialogue has to make decisions about what constitutes a relevant frame or temporal reference. The spatio-temporal perspective of the speaker or the author is normally anchored with the help of deictics. Deictics, originally from the Greek ‘deiktos’ means able to show directly. They are the orientational features of language, and they locate an utterance of expression in relation to a speaker’s or an author’s viewpoint in space a sentence. The speaker’s or an author’s viewpoint in space and time. Deictic terms such as this, that, here, are spatial while the terms now and then, today and tomorrow are temporal. In English, tense is used to anchor as utterance or a statement from the perspective of the speaker. Thus tense locates events along in imaginary time line – past, present and future. Temporal references are sometimes embedded in a sentence. He further says that the speaker or the narrator of a discourse always tries to modify the listener’s of the reader’s awareness by using deictic terms. This also serves the purpose of orientation by establishing a shared universe with the listener of the reader. The Once upon a time formula may be cited as an example of orientation with the help of deictic terms. The moment a narrator starts a story with Once upon a
time the reader realizes that it is a fairy tale. Moreover the use of Once upon a time as a feature of orientation anchors the temporal reference of the narrative. The creation of a shared world between the speaker and the listener or between the narrator and the reader is essential for the transmission of a message. The use of common sense geography, spatial and temporal deixis and thematic organization of a discourse condition the listener’s or the reader’s awareness and reaction to the message transmitted by the speaker or the narrator. By presenting the spatio-temporal background, the speaker or the narrator invites the listener or the reader to participate in the discourse. The degree of the speaker’s or the narrator’s presence from complete domination to self-effacement, and the degree of participation solicited by the speaker or the narrator come under the broad term ‘point of view’. The speaker of the narrator has a linguistic responsibility in creating the right kind of point of view necessary for the proper transmission of the message. The decoding of the message is a collaborative venture of the speaker and the listener or the narrator and the reader. He points out that by describing the features of the landscape with a photographic fidelity, writers’ conditions the response of his readers with a sense of immediacy. The spatial references prompt the readers to look at the narrative structure of the story from the point of view of the narrator. A look at the following spatial references indicates the way the narrator invites the readers to share his knowledge of the physical world seen from a spatial perspective. With the help of these spatial references a reader can draw a diagram of the particular area of the colliery referred to by authors. Lastly, he quotes an opinion of Toolan (1988) to support
his explanation as Toolan discusses the question of text and time in his book Narrative; A Critical Linguistic Introduction says that ‘time is inescapably linear and there is an obvious and immediate disruption or any neat co-relation of real time to text time as soon as the narrative involves more than one story-line.’ A narrative described in the past tense may be sub-divided into different time frames with reference to the actual time of occurrence (p. 35-39).

Thus to study spatio-temporal reference helps us to know the orientational aspects of language and the location of expression in relation to view point of speaker or author in space and time.

1.2.2.5 SPEECH AND THOUGHT PRESENTATION

According to Misra (2009), in his book “An Introduction to Stylistics: Theory and Practice”, contributes us to understand speech and thought presentation, as he states that: while narrating an incident, we usually report the events from our own point of view, the main events, in the third of first person and in the simple past or present tense. But in order to save the narrative from being monotonous we often report what the characters said of thought try to reproduce their speeches as faithfully as possible. An author has a number of choices in the manner the thought and speech of the characters is displayed. He can use the actual words uttered by the characters without any modification and can create an impression that the characters are speaking in our presence. He can just refer to the nature of the speech made by the characters without quoting the actual words. The nature of the speech and thought presentation depends on the
degree of the involvement of the narrator. Leech and Short (1981), as cited in Misra (2009), classifies speech and thought presentation in fiction into five aspects as follows:

I. Narrative Report Speech Act / Narrative Report of Thought (NRSA/NRTA)
II. Indirect Speech/Indirect Thought (IS/TT)
III. Free Indirect Speech/Free Indirect Thought (FIS/FIT)
IV. Direct Speech/Direct Thought (DS/DT)
V. Free Direct Speech/Free Direct Thought (FDS/FDT)

They can be explained step by step as follow:

**1.2.2.5.1 THE SPEECH PRESENTATION**

1. The Narrative Report of Speech Act
   
   The narrative of speech act is more indirect than indirect speech. Here the narrator does not reproduce the actual words uttered by the person whose speech is being reported. When a writer reports the speech made by a person without actually quoting the words uttered by him, we see the event entirely from the writer’s perspective. In NRSA, the report is shown entirely from the narrator’s perspective.

2. Direct Speech
   
   In Direct Speech, the words uttered by the speaker are quoted within inverted commas. A narrator uses the direct speech to report verbatim what a character said in a particular context.

3. Free Direct Speech
   
   In Direct Speech, the narrator reports what the character uttered in a particular context. But in Free Direct Speech the characters speak directly without the intermediacy of the
narrator, and, consequently the reporting clause is omitted in the presentation of such a speech.

4. Indirect Speech

In Indirect Speech, the words of the speaker are reproduced in the third person with a reporting verb and the speech is presented from the point of view of the narrator. In direct speech, the reported speech is always dependent on the reporting verb and the narrator intervenes as an interpreter between the readers and the person whose speech he reports. Unlike Direct Speech, Indirect Speech does not reproduce the speech verbatim.

5. Free Indirect Speech

Free Indirect Speech occupies a place between Direct Speech and Indirect Speech. In Free Indirect Speech, the reporting verb is omitted but the function of the ‘tense’ is similar to that of its function in Indirect Speech. Carter (1982) has captured the unique characteristics of Free Indirect Speech saying, “With a free indirect speech, or FIS, a kind of fusion takes place between authorial and character viewpoint in which the shape and texture of the character’s voice can be preserved without any loss of the narrator’s objective interpretation of events”

Free Indirect Speech is neither a verbatim reproduction of the original speech nor is it a mere indirect rendering of the original. Leech and Short (1981) remark that Free Indirect Speech involves some kind of a distancing effect in the same that due to the intervention of the authorial voice between the reader and the words of the character, the reader is distanced from the character’s words.
1.2.2.5.2 THE THOUGHT PRESENTATION

As the speech can be presented as NRSA, IS, FIS, DS, FDS, the thoughts of the characters can be also be presented as NETA, IT, FIT, DT, FDT.

1. Narrative Report of Thought Act

In NRTA, the writer does not reproduce the thought of the character; he simply records the characters’ thought process.

2. Direct Thought

In DT, the thought of the character is reproduced verbatim by the narrator.

3. Free Direct Thought

In FDT, the thought of the character is presented directly without the intermediacy of the narrator, and, consequently, the reporting clause is omitted in presenting the thought.

4. Indirect Thought

In IT, the thought of the character is reported in the third person with a reporting verb.

5. Free Indirect Thought

Free Indirect Thought occupies a place between Direct Thought and Indirect Thought, as Leech and Short state that: “The FIT version differs from that of DT by virtue of the backshift of the tense and the conversion of the first person pronoun to the third person (indirect features) and also by the absence of a reporting clause and the retention of the interrogative form and question mark (direct features).”
While the norm for the presentation of speech is DS, the norm for the presentation of thought is IT. Again, while FIS distances the readers from the characters, FIT brings the reader nearer to the inner world of the character. The relative position of the different modes of thought presentation as shown by Leech and Short (1981) is given following as:

1. By using IS and NRSA, the narrator indicates that the actual words uttered by the characters are not of great importance.
2. By using DS, the narrator indicates that the actual words uttered by a character are important.
3. When a narrator uses DT, he assumes the role of an omniscient narrator who can render the thoughts of his characters in the first person.
4. When a narrator uses IT, he is just a reporter of the inner world of his characters. He seems to be a detached onlooker.
5. When a narrator uses FIT, he intrudes into the inner world of his characters, there is a fusion between the thought of the characters and that of the narrator.

To understand the cohesive devices, the spatio-temporal references and the pattern of speech and thought presentation contributes us in appreciating a message in its totality. Thus stylistic features help us in sharpening our intuitive responses to a text. They act as passwords in order to unlock the web of words of a literary text as well as a non-literary text.

1.2.3 AN INTERDISCIPLINARY FIELD IN STYLISTICS

It is because language plays an important role in the society. The language in literature is the creative work coming out from authors. Stylistics
investigates the language in literary text by using linguistics tools systematically in order to reach the totally goal as in objectives. Moreover language in literature narrates the social and individual ways of life taking place thus it involves all aspects in society. To understand and interpret the text, it is important to study the interdisciplinary field concerning with stylistics. According to the publication of Sebeok ‘s book entitled Style in Language in 1960, as cited in Misra 2009. it is usually regarded as a starting point for the growth of stylistics in England and America. The book states that the developments in linguistics in the sixties and the seventies gave a new impetus to stylistics and controversies about the relevance of linguistics to stylistics and literary criticism reached its climax during this period. There is, of course, no point in being dogmatic about the relevance of linguistics to stylistics. Linguistics has been a launching pad for stylistics and the latter is never conditioned or controlled by linguistic jargon. A text can be interpreted from different perspective and, therefore, any dependence on a particular theoretical framework is likely to condition our interpretative skills. Stylistics has emerged as an interdisciplinary field of study in recent years and this is due to the eclectic approach advocated by its votaries. Moreover Carter (1982) and Toolan 1988, as cited in Misra 2009, maintain that stylistics can build bridges between the traditionally divided disciplines of language studies and literary studies. Literature provides a context for language use and stylistics points out the ways in which language study reinforce the analysis of literary texts just as literature can help language study. To understand style, we have to understand the other fields of sciences as well.
Regarding to the psychological aspect, it implies to language study and as well as its approach linking to style is significant. As Spitzer remarks that what we must be asked to do is, I believe to work from the surface to the “inward life-center” of the work of art: first observing details about the superficial appearance of the particular work… then, grouping these details and seeking to integrate them into a creative principle which may have been present in the soul of the artist; and finally, making the return trip to all the other groups of observations in order to find whether the “inward form” one has tentatively constructed gives an account of the whole. The psychological analysis can help a literary critic in classifying style exactly and accurately. Additionally Morier 1559, in his book La psychologie des style, describes the eight fundamental types of style namely weak, delicate, balanced, positive, strong, hybrid, subtle and defective. A statistical analysis of style provides us in the purely and systematically literary stylistic analysis of the work. It involves the use of conjunctions, clause and their types; the importance of the use of lexis; whether the sentences used in the work are long, short or mixed; what is the characteristic of the longest sentence; and what is the importance and application of the shortest sentence. It also studies the use of phrases, idioms, proverbs and saying in the work and describes the use of dialogues, monologues or any other types of statements.

In the view of Socio- stylistics, its role is important to perform. It investigates a literary text from the point of view of the varieties of language. It is concerned with the relation between language use, and social and cultural patterns. The style of a work reflects the social and cultural creation of a
particular society. Thus the use of lexical items, the grammatical structure and the type of expression depend upon the social structure and surroundings of the author unavoidable. Every work of literature is the reflection of the social structure problems and solutions of a particular isogloss. With this regard, stylistics studies all major and minute features of a literary work.

After all, Stylistics reveals the relationship between languages its artistic and communicative functions. It is because language is the social and cultural phenomenon and it plays an important role in the society concerning every aspect of sciences. To study stylistics including its interdisciplinary field helps us to explore creativity in language use for a better appreciation of the message, with the help of language, conveyed.

1.3 A STYLISTIC ANALYSIS

Stylistics is on the basis of assumption that is accurate and systematic study of the language of a text enables a reader to appreciate its accurate meaning in its core. However the basis of assumption is uncertain by critics of stylistics. As stated, Gower 1986, in his book entitled ‘Can Stylistic Analysis Help the EFL Learner to Read Literature?’, as cited in Misra 2009, claims that he opposes any literary stylistic analysis as he considers it to be too mechanistic and cerebral in operation, and maintains that instead of helping readers appreciate literature, a stylistic analysis actually impedes the whole process of reading and appreciating literature. His criticism is difficult to accept because the analysis of the different parts of literary text following a literary stylistic model
never reaches an end in itself. The important objective of stylistic study is to try to account objectively for the meaning of a text. The objective is achieved by systematically analyzing the language of the text. The purpose of putting a text under a microscope is formulation of the reader’s literary sensitivity in a systematic objective level, and to enhance the appreciation of the aesthetic qualities of the text. As Carter 1989, as cited in Misra 2009, assures that how a literary stylistic approach enhance the literary experience of the readers. And others also support this idea. Undoubtedly it is quite easy to glorify the ideals of responsive enjoyment and imaginative participation in literature but it is not easy to translate them into action in the true sense of the term. As stated in the beginning, literary stylistic analysis provides the necessary tools in interpretation for the readers in order to reach and understand the aesthetic qualities of a text by sensitizing the readers to the intricacies of literature. It can be classified into the following:

- **Text and Context, Text and Discourse:** The object of stylistic analysis is a particular piece of language and that refers directly to a literary text. As Halliday (1989) expresses, in his view on the term, that it is a cohesive and coherent stretch of language in use which has a certain function in the context of situation. Therefore a text is a semantic unit taking part in a social exchange of meanings and may be regarded as a product in the sense that it is an entity that has a certain organization and can be recorded, and as a process, i.e. it is a continuous process of semantic choice dependent on previous choices and conditioning the subsequent ones. Additionally Halliday states that context can be defined as the total environment – both linguistic (also referred to as co-text)
and extra-linguistic (social and physical) – in which a particular texts unfolds and creates discourse. The extra-linguistic context is also referred to as the context of situation and it is described in terms of three concepts – DOMAIN (FIELD), TENOR and MODE of discourse (in Crystal and Davy these are called PROVINCE, STATUS and MODALITY). On the other hand, text is very often understood as text without/out of context - it is a product and it is stative. Whereas discourse is seen as language in use and in interaction or as text in context. Therefore it is a process and it is dynamic.

➤ Situation – the Extra-linguistic Context: As having been said that a language does not exist in a vacuum. They function in connection with a situation that takes place for instance having a conversation. The same applies for a text (a particular piece of language). A situation has a conditioning influence on the text and its linguistic/stylistic features that makes the text different from other texts. According to Crystal and Davy (1997) states that “the notion of situation can be broken down into dimensions of situational constraints” p. 64. (or situational variables) and they have their own specific features. In addition they (Crystal and Davy 1997, p. 66.) present the classification of the situational constraints.

A main job of stylistician is to concentrate on the data of the language in texts in order to analyze it on the basis of linguistic categories and theories. He recognizes that he should not prefer to some categories at the cost of other because it would not lead to an entirely accurate and objective purpose. He also stresses on the aesthetic proprieties of language like syntactic features,
phonological features, morphological feature, rhythm, use of figures of speeches and so on. Wales 1998, as cited in Agrawal 2012, points out that:

“the goal of the most stylistics is not simply to describe the formal features of text of their own sake, but in order to show their functional significance for the interpretation of text; or in order to relate literary effects to linguistic ‘cause’ where these are felt to be relevant...P. (453)”

Therefore he would have to co-relate all the sections of stylistic tools to reach a cohesive interpretation of the text. Some critics opposes that evaluation of grammar in a text destroys its aesthetic level of viewing a text as a complete entity. But the breaking down of text into component parts provides opportunity to evolve each component on its own basic and its relation with other components. It tells us how each sentence is weaved out cleverly that its changing in position interrupts the beauty and rhythm of a text. Leonard B. Meyer 1979, as cited in Agrawal 2012, justifies: “Style is a replication of patterning whether in human behavior that results from a series of choices made within some sets of constraints...An individual’s style of speaking and writing for instance, results in large part from lexical, grammatical and syntactical choices made within the constraints of the language and dialect he has learned to use but does not himself create (p.21).” The basic analysis of stylistic features as mentioned in the previous part starts from the second chapter to the fifth chapter in detail.

Speaking to closely stylisticians, they use linguistic or extra-linguistic parameters effectively to study and investigate systematically a discourse as an
index of its stylistic function. The stylisticians have to analyze all the linguistic aspects of the discourse in deep details. The linguistic devices such as sounds, lexis, semantics, discourse patterns, contexts and syntax are some of the stylistic tools generally are used by them to interpret in order to comprehend the communicative value of a discourse. In brief, a stylistician tries to answer the following questions: What are language habits and features which are restricted to certain kinds of social context?, How to classify these features into categories based upon a view of their function in the social context?, and Why such features have been used as opposed to other alternatives?. It is because stylistics is concerned with the situation in which the language is used, the choices that are available to an author, the effect of author wants to create on the reader, and the reasons why particular expression and forms are used more than others. Stylistic analysis has its own important as having said above.

1.3.1 THE USE OF STYLISTIC STUDY ON LITERATURE

Speaking to the use of the study of stylistics, always it is important and discussed by critics. A literary work as the creative masterpiece is created in the form of verbal structures. Juxtaposition between literary criticism and stylistic study is always discussed by a literary critic who is much interested in social background and history of literature help to proceed in his study without paying attention to the way in which words are formed and arranged. Literature is shaped by language so in term of literature the reverse is not important. As Agrawal (2012) reasons that just as childhood in absence of manhood may be
possible but manhood without childhood is unthinkable. Every literary form is a combination of syntactic units. There may be language without literature but there can be no literature without language. It is clear the juxtaposition comes to an end. And then what is the main difference between literary study and linguistic-stylistic study, it can be said that the difference between both classified into following as: literary criticism is a complex of opinion but stylistic analysis is a submission to the work itself. Literary criticism begins with pre-assemble judgments about the author. In order to support ideas, it does not provide accurate description such as long quotations are supported without proving whether their significance or not. The main comparison leads nowhere. Apart from this, literature is immense related with literary history, stories of an author’s personal life, source-inspiration on his works, political view, social background, economical effect etc. in his period and eventually arrives at the subjective and close consideration of literary piece itself. In this regard, a literary critic selects features from it to analyze or relate it to a particular genre or period. It is concerned with the explicit value judgments of a subjective critic that may be similar or different from the other critics. In the other words, stylistic analysis begins with the positive, identifiable spot and accuracy of verbal manifestation. As supported by Hough 1972, as cited in Agrawal 2012, comments, for a literary critic, that: the consideration of a writer’s language frequently comes as a sort of icing on the cake after every other aspect of his work has been dealt with. The claim of stylistics rests essentially on the proposition that the farthest ranges of a writer’s art, the depth of his emotional experience, and the heights of
his spiritual insight are expressed only through an examination of his verbal art (p. 39). Stylistic analysis helps to prove a merely impressionism and subjectivity by to be objective in its orientation. The stylistic method is based on the language of the text as a scientific discipline. In the other hand, it can be said that the attention on linguistic method reveals the impersonal reproducible truth. One can approach the text by applying the identical stylistic procedure to reach results at the same. So far a literary critic aims to construct a model and searches a moral that explains an individual text. Whereas a stylistic critic reveals the way of a language performs in any text. Thus the interpretation by stylistic analysis is authentic because of relations to the facts of the texts and not the judgment of general kind. In general, one of the uses of the study of literature is in the interpretation and appreciation of literary texts. But often judgments about literature have been made impressionistically or subjectively, without providing the evidence for such judgments in the text. Whereas stylistics study provides clear evidence in the text, on the basis of which judgments can be made. The evaluation of the greatness or otherwise of literary works can be made on the basis of objective facts of language found in the text itself. Another use of stylistic study is to establish authorship in cases where it may be doubtful. Comparison of the styles of different authors, or of different texts by the same author, can reveal the particular characteristics of a genre or a period in literary history. In journal, Studies in Literature and Language entitled On the Interactivity on Stylistic Analysis 2011, explains that the text is created by the author, its meaning will be apt to replicated by the reader. But this process of
replication is a dynamic one; the meaning has become an indispensable part in the reader’s understanding of this text. Thus, a “new” text will also be created in the reader’s mind. Thus, a “new” text will also be created in the reader’s mind (p. 106). He gives an example: Luo (2004) call this kind of text “generated text”; and here we use the word “TXET” to refer to this kind of text. A concrete example will illustrate this clearly. Nowadays, the parents in China like to ask their little child to recite Tang (dynasty) poems or Song (dynasty) proses. Even though the child can recite the poems very fluently, they really do not know the meaning of the poem, or to put it in an exact way, the poem cannot produce a clear “txet” in their minds. The reason is simple: they are in different stations and in different times. He further says that there are five important factors as shown in following chart:

He continues to say that the cutting point of stylistics is the textual features, which include the lexio-grammar, structure of the discourse, and other
visible features related to the discourse. The features will establish a kind of relationship both to the text and the text, and thus any motivated prominence in these features will show the stylistic significance. Considered from another perspective, the stylistic significance is closely associated with the author’s and the reader’s contexts, since they constitute the meaning potential for the text and text respectively. In conclusion, the consideration of the reader’s and the author’s contextual factors, must be assumed first, since they form the basis of our analysis. With these assumptions in the minds, the discoursal features will be the cutting point. Any features related to the topic or theme of the text will be the focus of the analysis (p. 106). In this regard, we can see the use of stylistic analysis in another dimension clearly. On the whole, the stylistic analysis of literature is interested by the linguist because it reveals variation in language that takes place within actual contextual parameters. And it reveals much about the creative and open-ended features of language use. Authors pass into the conventions of the language and may themselves the norm. Hence, deviation, patterning, etc., are not to be found only in literary texts but also in other areas of language use for instance newspaper language, political language, advertising language, and song language. This contributes a wider area of language variation and language use that is an interesting object of study for understanding more accurately about language and its role in society. In this research it may be classified into the levels. Although, the methods of analyzing style can be as complex and varied as are the definitions of style. However, the following methods are commonly used and applied. In the beginning, it is to observe
closely the deviations from the language norm in a text as a work of art in order to avoid the mere direct collection of observations in the uncertain or impossible expectation that some linguistic pattern will emerge finally. After that, the another step is to proceed internal from the observed details to the central essence of the text, and after that, on the contrary, to proceed external from the center in search of further confirmatory details. The process may be repeated as often as necessary, till the boundaries of understanding have been touched. While this process is in progress, the text should be observed with intuitive and spontaneous insight. It should not be corresponding to the logical method; this process cannot be enforced or manufactured by a system. Some authentic connection between the observer and the work of art has to establish itself intuitively and spontaneously, and the way from the observed peripheral factual features of the language matter to the central essence traveled by intuitive leaps. These intuitive leaps from surface details to the essence have to be followed by the inspection of evidence via returning to the surface and observing the accurate details. The leaps and verifications should carry on till a believable satisfactory or suggestive understanding of the text is obtained. This process lays the foundation of the basic analysis of stylistics. Regarding to its direction, the present study makes a stylistic analysis of FK. In this research work, the analysis will go step by step following each chapter. This research will answer all aspects in concern as having stated already.