# LIST OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter I – Theoretical Framework and Research Design</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Theoretical Framework</td>
<td>1-62</td>
</tr>
<tr>
<td>1.1.1 Stylistics: Scope and Function</td>
<td>1</td>
</tr>
<tr>
<td>1.1.2 Language of Literature and Ordinary Language</td>
<td>5</td>
</tr>
<tr>
<td>1.1.3 Stylistics and Literary Criticism</td>
<td>9</td>
</tr>
<tr>
<td>1.1.4 Linguistic Stylistics and Literary Stylistics</td>
<td>14</td>
</tr>
<tr>
<td>1.1.4.1 Linguistic Stylistics</td>
<td>14</td>
</tr>
<tr>
<td>1.1.4.2 Literary Stylistics</td>
<td>16</td>
</tr>
<tr>
<td>1.1.5 Approaches to Style</td>
<td>18</td>
</tr>
<tr>
<td>1.1.5.1 Traditional Notions of Style</td>
<td>18</td>
</tr>
<tr>
<td>1.1.5.1.1 Style as Ornament Approach</td>
<td>18</td>
</tr>
<tr>
<td>1.1.5.1.2 Style as the Man Approach</td>
<td>19</td>
</tr>
<tr>
<td>1.1.5.2 Objective Theories of Style</td>
<td>20</td>
</tr>
<tr>
<td>1.1.5.3 Linguistic Notions of Style</td>
<td>20</td>
</tr>
<tr>
<td>1.1.5.3.1 Style as Deviation</td>
<td>20</td>
</tr>
<tr>
<td>1.1.5.3.2 Style as Choice</td>
<td>22</td>
</tr>
<tr>
<td>1.1.5.3.3 Style as Sociolinguistic or Communicative Concept</td>
<td>23</td>
</tr>
<tr>
<td>1.1.6 Historical Perspective on Stylistics</td>
<td>24</td>
</tr>
<tr>
<td>1.1.6.1 Origins: Traditional Rhetoric</td>
<td>24</td>
</tr>
<tr>
<td>1.1.6.2 New Criticism</td>
<td>26</td>
</tr>
<tr>
<td>1.1.6.3 Russian Formalism and the Prague School</td>
<td>27</td>
</tr>
<tr>
<td>1.1.6.4 French Structuralism</td>
<td>29</td>
</tr>
<tr>
<td>1.1.6.5 Poststructuralism and Stylistics</td>
<td>30</td>
</tr>
<tr>
<td>1.1.6.6 Modern Linguistics and Stylistics</td>
<td>31</td>
</tr>
<tr>
<td>1.1.6.6.1 Structural Linguistics</td>
<td>31</td>
</tr>
<tr>
<td>1.1.6.6.2 Transformational Grammar</td>
<td>32</td>
</tr>
<tr>
<td>1.1.6.6.3 Systemic Functional Grammar</td>
<td>33</td>
</tr>
<tr>
<td>1.1.6.7 Contextualist Theories</td>
<td>35</td>
</tr>
<tr>
<td>1.1.6.7.1 Literature as Social Discourse Theory</td>
<td>36</td>
</tr>
<tr>
<td>1.1.6.7.2 Critical Discourse Analysis</td>
<td>37</td>
</tr>
<tr>
<td>1.1.6.7.3 Pragmatics</td>
<td>38</td>
</tr>
<tr>
<td>1.1.6.7.3.1 The Speech Act Theory</td>
<td>38</td>
</tr>
<tr>
<td>1.1.6.7.3.2 The Cooperative Principle</td>
<td>39</td>
</tr>
<tr>
<td>1.1.6.7.3.3 The Politeness Principle</td>
<td>39</td>
</tr>
</tbody>
</table>
1.1.6.8 Cognitive Stylistics 40
1.1.6.9 Feminist Stylistics 41
1.1.7 Stylistics and Fiction 43
1.1.7.1 Models of Narrative Analysis 44
   1.1.7.1.1 Vladimir Propp on Narrative 45
   1.1.7.1.2 Labov and Narrative 46
   1.1.7.1.3 Fowler’s Linguistic Approach to the Narrative 48
   1.1.7.1.4 Seymour Chatman and Narrative 50

1.2 Research Design 52
   1.2.1 Hypotheses 52
   1.2.2 Aims and Objectives 53
   1.2.3 Novels Selected for Stylistic Study 54
   1.2.4 Research Outline 54
   1.2.5 Rationale for the Present Study 55
   1.2.6 Research Methodology 57
      1.2.6.1 Analytical Framework 58
      1.2.6.2 Analytical Tools and Categories 59
      1.2.6.3 Analytical Procedure 60
      1.2.6.4 Chapter Scheme 62

Chapter II – Virginia Woolf: Her Life, Vision and Art
Stylistic Analysis of The Voyage Out 63-150

2.1 Virginia Woolf: Life, Vision and Art 63
   2.1.1 Introduction 63
   2.1.2 Life 64
   2.1.3 Vision and Art 65
      2.1.3.1 Technique of Narration 70
      2.1.3.2 Language and Style 72

2.2 Stylistic Analysis of The Voyage Out 76
   2.2.1 Introduction 76
   2.2.2 Structure and Technique 77
      2.2.2.1 Structure 77
      2.2.2.2 Techniques of Thought Presentation 82
         2.2.2.2.1 Thought Presentation 83
         2.2.2.2.2 Point of View and Thought Presentation 84
      2.2.2.3 Paragraph Structure 86
   2.2.3 Linguistic Style 86
      2.2.3.1 Lexical Analysis 86
         2.2.3.1.1 Lexical Patterns/Sets 87
2.2.3.1.2 Collocations and Sets 92
2.2.3.1.3 Word Structure 96
2.2.3.1.4 Grammatical Words as Style Markers 99
2.2.3.1.5 Proper Nouns as Style Markers 100
2.2.3.2 Syntactic Analysis 101
  2.2.3.2.1 Nominal Groups 101
  2.2.3.2.2 Clause Structures 103
  2.2.3.2.3 Non-finite Present Participle Clauses 104
  2.2.3.2.4 Use of for and Its Implications 105
  2.2.3.2.5 Repetitive/Parallelistic Structures 106
    2.2.3.2.5.1 Verbal Repetition 106
    2.2.3.2.5.2 Verbal Parallelism 106
  2.2.3.2.6 Parenthetical Structures 107
  2.2.3.2.7 Theme, Focus and Emphasis 108
  2.2.3.2.8 Modality and Tenses 109
2.2.3.3 Phonological Analysis 109
  2.2.3.3.1 Segmental Features 110
  2.2.3.3.2 Suprasegmental Features 112
    2.2.3.3.2.1 Rhythm 112
    2.2.3.3.2.2 Intonation Patterns 115
2.2.3.4 Semantic Analysis 117
  2.2.3.4.1 Unusual Collocations 119
  2.2.3.4.2 Semantically Deviant Sentences 120
  2.2.3.4.3 Lexis as a Device of Deautomization 121
  2.2.3.4.4 Periphrasis or Circumlocution 122
  2.2.3.4.5 Ambiguous Expressions 122
2.2.3.5 Cohesion 125
2.2.4 Literary Style 127
  2.2.4.1 Imagery 127
    2.2.4.1.1 Metaphors and Similes 129
    2.2.4.1.2 Modern Imagery 130
    2.2.4.1.3 Extended Metaphors and Similes 130
    2.2.4.1.4 Conceptual Metaphors 132
    2.2.4.1.5 Post-Impressionistic Imagery 134
  2.2.4.2 Symbols 135
  2.2.4.3 Poetic Style 141
  2.2.4.4 Mind Style 142
  2.2.4.5 Feminist Stylistics: The Female Sentence 145
Chapter III – Stylistic Analysis of Mrs. Dalloway and To the Lighthouse

3.1 Stylistic Analysis of Mrs. Dalloway

3.1.1 Introduction

3.1.2 Structure and Technique

3.1.2.1 Structure

3.1.2.2 Stream of Consciousness Technique

3.1.2.2.1 Interior Monologue, Dramatic Monologue and Soliloquy

3.1.2.2.2 Direct Interior Monologue and Indirect Interior Monologue

3.1.2.2.3 Presentation of Indirect Interior Monologue

3.1.2.2.4 Point of View and Indirect Interior Monologue

3.1.2.3 Paragraph Structure

3.1.3 Linguistic Style

3.1.3.1 Lexical Analysis

3.1.3.1.1 Lexical Patterns/Sets

3.1.3.1.2 Collocations and Sets

3.1.3.1.3 Word Structure

3.1.3.1.4 Grammatical Words as Style Markers

3.1.3.1.5 Proper Nouns as Style Markers

3.1.3.2 Syntactic Analysis

3.1.3.2.1 Nominal Groups

3.1.3.2.2 Clause Structures

3.1.3.2.3 Non-Finite Present Participle Clauses

3.1.3.2.4 Polysyndeton Paratactical Clauses

3.1.3.2.5 Use of for and its Implications

3.1.3.2.6 Repetitive/Parallelistic Structures

3.1.3.2.6.1 Verbal Repetition

3.1.3.2.6.2 Verbal Parallelism

3.1.3.2.7 Elliptical Structures

3.1.3.2.8 Punctuation and Clause Structures

3.1.3.2.9 Parenthetical Structures

3.1.3.2.10 Theme, Focus and Emphasis

3.1.3.2.11 Modality and Tenses

3.1.3.3 Phonological Analysis

3.1.3.3.1 Segmental Features

3.1.3.3.2 Suprasegmental Features

3.1.3.3.2.1 Rhythm

3.1.3.3.2.2 Intonation Patterns

3.1.3.4 Semantic Analysis

3.1.3.4.1 Unusual Collocations
3.1.3.4 Symantically Deviant Sentences 200
3.1.3.5 Lexis as a Device of Deautomization 201
3.1.3.6 Periphrasis or Circumlocution 201
3.1.3.7 Ambiguous Expressions 202
3.1.3.8 Cohesion 204
3.1.4 Literary Style 206
3.1.4.1 Imagery 206
3.1.4.1.1 Metaphors and Similes 206
3.1.4.1.2 Modern Imagery 207
3.1.4.1.3 Extended Metaphors and Similes 208
3.1.4.1.4 Conceptual Metaphors 209
3.1.4.1.5 Post-Impressionistic Imagery 211
3.1.4.2 Symbols 212
3.1.4.3 Poetic Style 216
3.1.4.4 Mind Style 218
3.1.4.5 Feminist Stylistics: *The Female Sentence* 220

3.2 Stylistic Analysis of *To the Lighthouse* 224
3.2.1 Introduction 224
3.2.2 Structure and Technique 225
3.2.2.1 Structure 225
3.2.2.2 Stream of Consciousness Technique 228
3.2.2.2.1 Indirect Interior Monologue 231
3.2.2.2.2 Point of View and Indirect Interior Monologue 232
3.2.2.3 Paragraph Structure 234
3.2.3 Linguistic Style 235
3.2.3.1 Lexical Analysis 235
3.2.3.1.1 Lexical Patterns/Sets 235
3.2.3.1.2 Collocations and Sets 238
3.2.3.1.3 Word Structure 241
3.2.3.1.4 Grammatical Words as Style Markers 244
3.2.3.2 Syntactic Analysis 248
3.2.3.2.1 Nominal Groups 249
3.2.3.2.2 Clause Structures 250
3.2.3.2.3 Non-finite Present Participle Clauses 254
3.2.3.2.4 Polysyndeton Paratactical Clauses 254
3.2.3.2.5 Use of *for* and its Implications 254
3.2.3.2.6 Repetitive/Parallelistic Structures 255
3.2.3.2.6.1 Verbal Repetition 255
3.2.3.2.6.2 Verbal Parallelism 256
3.2.3.2 Elliptical Structures 257
3.2.3.2.8 Punctuation and Clause Structures 257
3.2.3.2.9 Parenthetical Structures 259
3.2.3.2.10 Theme, Focus and Emphasis 260
3.2.3.2.11 Modality and Tenses 261
3.2.3.3 Phonological Analysis 262
3.2.3.3.1 Segmental Features 262
3.2.3.3.2 Suprasegmental Features 264
3.2.3.3.2.1 Rhythm 264
3.2.3.3.2.2 Intonation Patterns 266
3.2.3.4 Semantic Analysis 267
3.2.3.4.1 Unusual Collocations 267
3.2.3.4.2 Semantically Deviant Sentences 268
3.2.3.4.3 Lexis as a Device of Deautomization 268
3.2.3.4.4 Periphrasis or Circumlocution 269
3.2.3.4.5 Ambiguous Expressions 269
3.2.3.5 Cohesion 272
3.2.4 Literary Style 274
3.2.4.1 Imagery 274
3.2.4.1.1 Metaphors and Similes 275
3.2.4.1.2 Modern Imagery 276
3.2.4.1.3 Extended Metaphors and Similes 277
3.2.4.1.4 Conceptual Metaphors 279
3.2.4.1.5 Post-Impressionistic Imagery 280
3.2.4.2 Symbols 282
3.2.4.3 Poetic Style 286
3.2.4.4 Mind Style 288
3.2.4.5 Feminist Stylistics: The Female Sentence 290

Chapter IV – Stylistic Analysis of The Waves and Between the Acts 293-423

4.1 Stylistic Analysis of The Waves 293
4.1.1 Introduction 293
4.1.2 Structure and Technique 297
4.1.2.1 Structure 297
4.1.2.2 Stream of Consciousness Technique 301
4.1.2.2.1 Direct Thought Presentation 305
4.1.2.2.2 Point of View and Direct Interior Monologue 306
4.1.2.3 Paragraph Structure 307
4.1.3 Linguistic Style

4.1.3.1 Lexical Analysis
  4.1.3.1.1 Lexical Patterns/Sets
  4.1.3.1.2 Collocations and Sets
  4.1.3.1.3 Word Structure
  4.1.3.1.4 Grammatical Words as Style Markers

4.1.3.2 Syntactic Analysis
  4.1.3.2.1 Nominal Groups
  4.1.3.2.2 Clause Structures
  4.1.3.2.3 Non-finite Present Participle Clauses
  4.1.3.2.4 Polysyndeton Paratactical Clauses
  4.1.3.2.5 Use of for and its Implications
  4.1.3.2.6 Repetitive/Parallelistic Structures
    4.1.3.2.6.1 Verbal Repetition
    4.1.3.2.6.2 Verbal Parallelism
  4.1.3.2.7 Elliptical Structures
  4.1.3.2.8 Punctuation and Clause Structures
  4.1.3.2.9 Parenthetical Structures
  4.1.3.2.10 Theme, Focus and Emphasis
  4.1.3.2.11 Modality and Tenses

4.1.3.3 Phonological Analysis
  4.1.3.3.1 Segmental Features
  4.1.3.3.2 Suprasegmental Features
    4.1.3.3.2.1 Rhythm
    4.1.3.3.2.2 Intonation Patterns
    4.1.3.3.2.3 Music

4.1.3.4 Semantic Analysis
  4.1.3.4.1 Unusual Collocations
  4.1.3.4.2 Semantically Deviant Sentences
  4.1.3.4.3 Lexis as a Device of Deautomization
  4.1.3.4.4 Periphrasis or Circumlocution
  4.1.3.4.5 Ambiguous Expressions

4.1.3.5 Cohesion

4.1.4 Literary Style

4.1.4.1 Imagery
  4.1.4.1.1 Metaphors and Similes
  4.1.4.1.2 Modern Imagery
  4.1.4.1.3 Extended Metaphors and Similes
  4.1.4.1.4 Conceptual Metaphors
4.1.4.1.5 Post-Impressionistic Imagery
4.1.4.2 Symbols
4.1.4.3 Poetic Style
4.1.4.4 Mind Style
4.1.4.5 Feminist Stylistics: The Female Sentence
4.1.4.6 Bernard as the Archetypal Character and his Speech

4.2 Stylistic Analysis of Between the Acts

4.2.1 Introduction
4.2.2 Structure and Technique
4.2.2.1 Structure
4.2.2.2 Technique
4.2.2.2.1 Speech and Thought Presentation
4.2.2.2.2 Point of View and Thought Presentation
4.2.2.3 Paragraph Structure
4.2.3 Linguistic Style
4.2.3.1 Lexical Analysis
4.2.3.1.1 Lexical Patterns/Sets
4.2.3.1.2 Collocations and Sets
4.2.3.1.3 Word Structure
4.2.3.1.4 Proper Nouns as Style Markers
4.2.3.2 Syntactic Style
4.2.3.2.1 Nominal Groups
4.2.3.2.2 Clause Structure
4.2.3.2.3 Non-finite Present Participle Clauses
4.2.3.2.4 Paratactic Clauses and Use of for
4.2.3.2.5 Repetitive/Parallelistic Structures
4.2.3.2.5.1 Verbal Repetition
4.2.3.2.5.2 Verbal Parallelism
4.2.3.2.6 Elliptical Structures
4.2.3.2.7 Punctuation and Clause Structures
4.2.3.2.8 Parenthetical Structures
4.2.3.2.9 Theme, Focus and Emphasis
4.2.3.2.10 Modality and Tenses
4.2.3.3 Phonological Analysis
4.2.3.3.1 Segmental Features
4.2.3.3.2 Suprasegmental Features
4.2.3.3.2.1 Rhythm
4.2.3.3.2.2 Intonation Patterns
Chapter V – Conclusion

Bibliography