Chapter-5

Conclusion
The idea that a stylistic model based on sociolinguistic and pragmatic concepts and theories can be used in the analysis of a literary text has become evident in this study. The model has successfully been applied to E.M. Forster's literary dialogues, which helped a great deal in providing invaluable information about many social aspects of E.M. Forster's novels. It can be argued that the model has proved a success because Forster is highly concerned with the concept of "connectedness" in the social relations among his characters, which makes his novels appealing to examine from sociolinguistic and pragmatic perspectives.

Throughout the study, it has been observed that the utterances and dialogues cited are not so different from the naturally occurring ones. This reinforces the claim that Forster's dialogues and utterances can be examined in the same way as real spontaneous dialogues. Similarly, it has been noticed that Forster's characters play the role assigned to them by him as if they were real natural speakers. The dialogue plays a significant role in analyzing Forster's style in particular and his literary work in general. The fact that Forster is one of the few writers who have a mastery of dialogues has been reinforced by this study. From the first novel to the last, Forster has shown a great command over his dialogues and proved that he has no rival in this type of art.
Conclusion

As far as style shifting is concerned, it has been noticed that E.M. Forster has used this concept as a stylistic device to express certain social aspects of his characters. The concept is a prevailing feature existing in all of Forster’s novels. All the main characters in the novels have used style shifting in a number of occasions. The study strongly supports the claim that style - shifting is used as a communicative strategy to achieve significant conversational goals. With the help of this strategy, the characters, for example, have been able to negotiate their social power and adhere to the role assigned to them by Forster. The examples cited and analyzed have shown a great consistence with the studies made by Owsley and Scotton (1984) and Scotton (1985), that style–shifting is a powerful language feature used by speakers to negotiate their power in conversational exchanges. It has been observed that the characters who are in a more powerful role use style shifting against those who are in a less powerful position. Style shifting, the researcher emphasizes, is not only a sociolinguistic concept established by Labov (1966), but also a communicative strategy used by speakers (characters) to gain ground in the conversation, such as controlling the addressee or leading the conversation in their favour.

Through style and style shifting, the reader of Forster’s novels can establish clear-cut ideas about the social perspectives of the characters, regarding their social class, social power, gender and even level of education. In other words, style–shifting can be considered as a stylistic device used by Forster to enable his readers
and analysts identify his characters and make a fair judgment of their social background.

Taking into account that "sociolinguistics should be applied pragmatics" (Brown & Levinson, 1987:281), the researcher has used pragmatic theories, namely Brown and Levinson's politeness theory, speech act theory, and Grice's co-operative principles in the analysis of style shifting. These theories have proved a success and helped considerably in the analysis of the concept. Through these theories, style shifting could be identified, understood, and analyzed stylistically. Thus, the researcher has successfully followed the contextualized approach or "contextualized stylistics" suggested by Verdonk and Weber (1995), in which they argue that a pragmatic model of meaning can be well used and utilized in the stylistic analysis of literary texts. Since the study is mainly concerned with reading Forster's style from sociolinguistic and pragmatic perspectives, this model of stylistic is the most suitable to be followed. In addition, the study focuses on the social functions of Forster's language, i.e. "The ways in which we use language to give our view of our relationships to other people" (Hudson, 2003: 230). Hudson's statement can accordingly be modified to become the way in which Forster's characters use language to give their view of their relationships to other characters.

Back to style shifting, four types of style-shifting have been discussed in this study. The first type is style-shifting according to the topic of discourse, in which many examples have been cited and then analyzed, showing that the topic of discourse has affected the
Conclusion

choice of the style, and made the characters shift their style from one to another.

The second type is topic shifting. Here, it has been observed that the characters resort to shifting the topic of discourse as a communicative strategy when they want to avoid certain FTAs that may result from discussing the main topic. The characters also use this strategy to show their ability of controlling their addressees and leading the conversation the way they want. Forster has succeeded to assign this strategy to the characters that are in a more powerful role in the conversation. Some topic-shifting, it has been seen, plays a fundamental role in the development of the story of the novel. The topic shift made by Mrs. Failing in the *Longest Journey*, and the one made by Mr. Wilcox in *Howards End* (see chapter 3: 119-123) support this argument. Also, the characters perform this type of shifting so spontaneously as if they were in real communicative situations. This accordingly means that Forster is always interested in creating characters that are quite similar to their real counterparts. It also means that by creating such spontaneous characters the language of his literary dialogues becomes also closer to that of the naturally occurring ones. Thus, his literary dialogue can be treated in the same way as real spoken discourse. Therefore, it can be claimed that Fowler's argument (1966, 1986), that there is no real difference between literary language and non-literary language is very much evident in Forster's novels.

Then, the researcher moves to discuss emotional shifting and finds that Forster makes his characters shift from one style to another
Conclusion

when the conversational atmosphere is emotional. The findings here are to some extent consistent with the study made by Roger Shuy (1980) where he finds that style-shifting in D.H. Lawrence’s lady Chatterley’s lover is associated with emotional power. It has been found that by virtue of this communicative strategy, the shift-making characters have been able to redefine their relationship with their interlocutors, for example, Agnes with Rickie, Caroline with Philip, Margaret with Henry, and Maurice with Alec. It has also been found that emotional style-shifting can in certain occasions be a successful strategy used to soften certain FTAs committed against the addressee’s positive or negative face wants. Margaret and Adela, for example, have used this strategy to soften the face threat made against Henry and Ronny respectively. (See chapter 3: 125-127)

The last type is the initiative style shifting. It has been observed here that the characters resort to this type of shifting to redefine their identity in relation to another character, mostly absent in the conversation. This is achieved by adopting his speech style in his absence. It can be argued here that E.M. Forster has used this strategy as a literary device to reinforce the element of reality in his work, for this strategy is always used in real communicative situations. Besides, by virtue of using this strategy, Forster has played the element of surprise very skillfully. In the conversation between Jacky and Mr. Wilcox (Henry) in *Howard’s End*, for example, Jacky, through initiative style-shifting, highly surprised the reader that she had had some affair with Mr. Wilcox (see chapter 3: 127-28). It is thus a good literary technique made by Forster to
Conclusion

raise the reader’s uncertainty as well as curiosity about some untold events in the novels.

In the fourth chapter, the concept of lexical colouring (originated by Scotton, 1985) has been discussed. It has been found that Forster has used this concept as a communicative strategy in all of his six novels. The purpose of using this strategy in his literary dialogues has been consistent with Scotton’s 1985, that lexical colouring is used for three main purposes; first, to pass judgment on the interactional conversational content; second, to make evaluation of the content or something in the content; and third, to trivialize the addressee or the addressee’s conversational contribution.

In this strategy, it has been noticed that the characters have been able to negotiate their power position in relation to the addressee or referee, or to empower themselves in the conversation. It has also been observed that the characters have used this strategy, not only against present addressees, but also against third persons who are not usually present in the conversation, or as Bell (1984, 2001) prefers to call “referees”

Scotton’s model of Markedness (1983) has been adopted in the analysis of lexical colouring. According to this model, all linguistic choices are seen as indexical of rights and obligations set (RO-Set) holding between participants, and that any choice points to a particular interpersonal balance and attempts to negotiate its acceptance. The model has proved a success in the analysis of Forster’s literary dialogues and utterances. One of the most significant benefits of using lexical colouring in Forster’s dialogues
Conclusion

is that the reader and analyst can predict the type of relationships holding between the characters. We come to know, for example, that Caroline and Harriet in "Where Angels Fear to Tread" do not maintain any good relationship. Caroline reveals this through using the lexical choice "bundle" against Harriet, "you ought to bundle Harriet into a carriage" (WAFTT: 150). E. M. Forster, through his characters, has proved that personal relationships can be influenced by choosing one Lexical item rather than the other in the course of conversation. This is consistent with what Cruse (1986:285) suggests that "......a speaker can establish a relation of intimacy with a hearer merely by choosing one lexical item rather than the other in the course of a conversation." Although lexical colouring is a powerful linguistic feature used by speakers to negotiate their power in relation to their addressees, it does sometimes give a negative impression about the speaker (character) that he doesn’t commit himself to the basic social principles that should be maintained by conversational participants. This can accordingly cause a great failure in the social relationship between those participants. Thus, the fact that E.M. Forster’s characters always fail to connect and build a stable and constant social relation may be, among other reasons, attributed linguistically to lexical colouring.

One of the most significant findings of this study, however, is the application of Scotton's model of markedness in the analysis of literary dialogues. Although the model has been designed to deal with naturally occurring dialogues and utterances, the study has proved that it can also be used in the analysis of literary dialogues.
Conclusion

The use of this model highly supports the claim that literary dialogues are not so different from natural spoken dialogues, and that both of them can be treated linguistically in the same way. This study, the researcher hopes, will open a new horizon for using this model, not only in literary dialogues, but in literary texts in general.

As far as conversational turns are concerned, it has been noticed that in many occasions the conversational turn that follows the occurrence of style shifting and lexical colouring plays an important role in the analysis of these two concepts. This conversational turn usually exhibits the impact of using these two strategies on the addressee. It has been noticed, for example, that the addressee, after facing style-shifting and lexical colouring, cannot take his conversational turn properly. He cannot retort to the speaker, and his conversational turn becomes featured by hesitations, hedges, contracted forms, half complete utterances, i.e. features of powerless speech styles. However, when the impact is so huge he prefers to be silent. This is because he has failed to explain or predict the linguistic behaviour of the speaker (character).

From pedagogical perspectives, this type of stylistics can play a significant role in enhancing the reader’s knowledge about other disciplines. In other words, using theories and concepts from other disciplines in the stylistic analysis of literary texts, makes them much easier to understand and grasp than to read as mere theories. Thus, the study emphasizes the claim that stylistics should be applied linguistics.
Conclusion

As a general conclusion, it has become clear that stylistics can really go in its scope and function beyond the traditional aesthetic dimensions. It should not concentrate only on the structural aspects of language. Rather, it must deal with issues related to the functional aspects of language as well. This study has gone in this direction, proving that such a type of stylistic analysis can help a great deal in exploring the social, political, and ideological aspects represented in a given literary text, for "ideology is pervasively present in language" (Fairclough, 1989: 3), and that "ideologies are closely linked to power" (ibid: 2). Although the study does not primarily deal with the text from aesthetic perspectives, it can be argued that an important part of Forster's aesthetics lies in his skillful and convincing use of these two concepts. This study is particularly useful for those who are searching for a model of stylistics that considers a literary text as an embodiment of the linguistic practices taking place in the outside world. Although this analysis has focused on and explored only two concepts, it can be taken as a model for exploring and investigating other concepts, not only in literary texts, but in real spoken discourse as well. The study, I hope, has succeeded to come up with new thoughts and ideas and deal with issues that are hardly discussed in the world of stylistics.