CHAPTER 2
INTERACTION BETWEEN STYLISTICS AND LINGUISTICS IN THE LITERARY WORK

2.1 Introduction

The effects of language in a text are shown through literary or stylistic analysis because language is a powerful device for understanding different contexts. Birch points out that there are stylistician's insights into a text. Also, he indicates to the importance of language to the study of linguistics and literature when he writes, "linguistics does have considerable contributions to make to the study of literature simply because it, like literature, is concerned with language." (Birch 1985: 2)

Hodge gives us the distinction between language and consciousness, cited in Birch 1985, when he states that both consciousness and language come together through the need of intercourse with other. Therefore, a social product is a result to use consciousness with language. Hence, any text is the production of beliefs, knowledge and experiments as shown by a special historical period to which the text belongs. In other words, the written text is analyzed to display its achievement and a problem that is described socially and rationally.

Fishman suggests that language is a device to carry literary message. We quote his words:

Language is not merely a means of interpersonal communication and influence. It is not merely a carrier of content, whether latent or manifest. Language itself is content, a referent for loyalties and animosities, an indicator of social statuses and personal relationships, a marker of situations and topics, as well as, of the societal roles and large scale value-laden arenas of interaction that typify every speech community. (Fishman 1972: 4)

Rousseau considers writing as a dangerous device. He observes that speech and writing are vital roles of a language. Thought is represented by speech or writing through the use of
accepted symbols. Thus, he says, "the art of writing is nothing but a mediated representation
of thought. (cited in Derrida 1998: 1211)

2.2 Linguistics

Linguistics is a scientific device which studies a language divided topically into structure
(grammar) and meaning (semantics). Grammar consists of morphology (formation of words),
syntax (the rules by which sentences or phrases are combined) and phonology (how sound
systems and abstract sound units form in word or sentence.) In addition to that, we find that
the importance of discourse analysis is comprehended because of studying of the structure of
texts and conversations. Moreover, it is pragmatics in which meaning bases on a combination
of linguistic competence, non-linguistic knowledge and the context of the speech act.
(Auwera: 2007)

2.2.1 General Aspects about Linguistics

Linguistic structures are taken into consideration as pairing of meaning and form are
known linguistic signs which are used as static and dynamic aspects by Saussure's concepts:
form-substance, la parole-la langue, synchrony-diachrony and syntagmatic-paradigmatic in
linguistics. However, it is a language which we can treat from different aspects through the
distinction between synchrony and diachrony. In synchronic linguistics, a language works at
a given time while diachronic linguistics studies a language from the historical angle, i.e.
through time.

The present form of a language is the result of historical events 'processes, changes and
transformations'. If we want to understand a language we can concentrate on its structure at
the present time. Hockett (1958: 303) remarks: "it is a mistake to think of descriptive and
historical linguistics as two separate compartments, each bit of information belonging
exclusively in the one or in the other. There are certain matters at a given time and also in
connection with linguistic change"
The relation between form and content is that semantics, a branch of linguistics, deals with content while form can be treated from different places: morphological, syntactical, grammatical and phonological. As shown by Saussure's terms, the first term 'significant' is used for the linguistic element's form whereas the second term 'signific' is used for its meaning. For Saussure, sentence is the example of a syntagme that is a combination of distinct successive units, for example, 'he will arrive next week.' The elements of this sentence are occurring in a linear order: pronoun + auxiliary + main verb + adverb. Hence, this order can not be changed. There are syntagmatic relations in which we can identify linguistic units.

Moreover, we also find that words are connected to each other by paradigmatic relations. For example, the word 'write' is also associated with other related words like 'wrote', 'written' etc, that is to say, in linguistic texture, an item has the ability to bring other items.

Furthermore, De Saussure suggests other concepts: la langue, la parole and le langage. According to Leech and Short (1981), Langue is the code or system of rules that the writers or speakers of a language, such as English, have while porale is the selections from this code or system. However, there is a relation, between style and porale, which is displayed in writer's text. So, porale is considered as a selection from a linguistic supply that put a style that writers make in their particular uses. Rajimwale (2004: 24) defines le langage as: "a host of heterogeneous traits that a speaker possesses such as his ability to produce speech acquired through heredity, his inherent ability to speak the external factors that triggers and stimulate speech". Also, he gives us the distinction between la langue and la parole when he says that la langue is "a repository signs which each speaker has received from the other speakers of the community. It is passive. It is a set of conventions received by us all ready-made from the community. La parole is active and denotes the actual speech act of the individual." [Op cit]

Thus, Hockett emphasizes:

Wittingly or unwittingly, Saussure has packed two intersecting contrasts into his single pair of terms: some of the time langue means 'habit' while parole means 'behaviour', but at other times langue means 'social norm' while parole means 'individual custom'. (cited in Widdowson1973: 12)
Chomsky distinguishes between 'sentence' and 'utterance'. Thus, 'sentence' belongs to the theory of competence while 'utterance' belongs to performance. In other words, Chomsky calls attention to the native speaker's inherent knowledge of the language and his real use of it in concrete situations. According to Thakur (2008: 79), there are two ways in linguistic analysis; one of them is to concern how the construction of sentence is while another way is how sentences work together to produce a text in a language when he refers to language use in a linguistic perspective as: "...this phenomenon has emerged primarily as a result of the dissatisfaction with the versions of Transformative Generative Grammar leading to the attempts to incorporate into such grammars aspects of language use."

2.2.2 Semio-Linguistic Approach

Gupta and Srivastava (1991: pp 17&18) discuss the relationship between literature and language in the following words:

A semiolinguistic approach, first of all, looks at literature as discourse. Viewed from this standpoint, the study of language in literature acquires utmost significance, since literary discourse speaks in more linguistic codes than one. Secondly, semiolinguistic approach rejects the formal linguistic approach which appears to suggest that there is some linguistic constant that can significantly characterize literature as a unified body of texts as distinct from a body of text that is non-literary. Thirdly, semiolinguistic approach also rejects the sentence-perspective for studying literary discourse/text which stresses that literary texts are structurally like sentences.

They further state that,

The semiolinguistic approach further emphasizes that the world which literature encapsulates in its text is a fictional reality which is created by the writer into a system of forms with significance through a channel of inter-subjective cultural codes that makes communication possible. This specific aspect of the semiolinguistic approach brings together and aligns the theory of communication with a theory of cultural perception.

The use of language in literature is not the same in common discourse because there are factors which change the nature and function of language in a literary work. So, language is a
vital device to create possible worlds through the fabrication of objects and events. According to Gupta and Srivastava (1991: 19), the style of writer, on the one hand, consists in choices chosen from the repertoire of language which writer is using in his literary work. Also, it is way in, on the one other, which writer uses language. Consequently, semiolinguistic approach takes verbal choice or code from the repertoire of the speech community when they comment: “this extension of the notion of choice is especially relevant in relation to writings in a multilingual context.”

2.2.3 Linguistic Approach: Literary Meaning

Bradford (1997: 90) offers an explanation to the difficult relationship between linguistic theories and their use in literary stylistics. Also, in terms of context, without choosing syntactical texture, we can not achieve functional and effective transference of meaning when he states, “the use of these theories as a model for literary-stylistic analysis is paradoxical because the context of, say, a real conversation is grounded in our knowledge of its actual circumstances whereas in a novel its context would be comprised of the stylistic keys and registers that constitute the fabric of the text.” Thus, Todorov (1983) says that the sentence has multiple meanings: indirect meaning and direct meaning.

However, Portner (2006: 139) proposes the two types of meaning when he remarks: "semantics focuses on the link between the lexicon and the grammar and semantic meaning, pragmatics focuses on the connection between context of use and both semantic and speaker meaning." According to Sharma (1991), the meaning is divided into two types: indirect meaning and direct meaning. We find that direct meaning belongs to the literal/linguistic meaning of a statement whereas indirect meaning belongs to the non-literal meaning of a statement as well as indirect meaning may also suggest implied meaning as in metaphorical usage. Thus, indirect meaning can be found in both literary and non-literary fields.

There are aspects in which we can formally distinguish between the two kinds of meaning. As stated by Sharma (1991) further states that the distinction between non-literary
discourse and literary discourse is known through the use of their linguistic meanings. On other words, we find that the linguistic meaning of non-literary discourse is found as its real meaning because the transparency of non-literary discourse whereas the linguistic meaning of literary discourse tries to display what it does not communicate due to the opaqueness of literary discourse. So, literary discourse is characterized by fictivity or the poetic (aesthetic) function.

A text has three dimensions: author, language and reader as shown by the approach to literary meaning. Consequently, we find that literary meaning is regarded in terms of the relationship of text with any of these three dimensions, which is diagrammatically presented below:

![Tree Diagram](image)

**Tree Diagram (2.1): Dimensional Text Relationship**

### 2.2.3.1 Author-Text

The relationship, between author and text, is represented through the revelation of presenting meaning. The world of author is described by the use of analysis for 'deep structures'. Hence, his intentional act focuses on meaning in a text that is composed themes and patterns of imagery. Furthermore, the meaning of speaker plays a vital role to the study of the real meaning in an utterance. As stated by Austin (1962), the pragmatic theories of meaning are based on intentionality.
2.2.3.2 Language-Text

The role of language is shown in the formation of text. There is a method of analysis and interpretation which language theories use focuses on the texture of the text. It is a main entity to explain an author’s intentions. Thus, as stated by Shklovskij, defamiliarization serves as a means to force individuals to recognize artistic language when he states:

In studying poetic speech in its phonetic and [[lexical]] structure as well as in its characteristic distribution of words and in the characteristic thought structures compounded from the words, we find everywhere the artistic trademark – that is, we find material obviously created to remove the automatism of perception; the author’s purpose is to create the vision which results from that deautomatized perception. A work is created “artistically” so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. (Shklovskij 1998: 21)

The process of selection and combination of words is characterized by both verbal and non-verbal activity. This process is guided by the topic of fiction or poem and is made from among different terms to form meaning sequence. Furthermore, our attention is drawn to the fiction or message not only through the communicative function of words but what words form, for example, aesthetic devices which belong to phonology\(^1\), syntax\(^2\), semantics\(^3\), and coherence\(^4\).

2.2.3.3 Reader-Text

The relationship between reader and text is a vital force showing the ability of reader to concretize a text due to the knowledge of his previous experience while the representation of literary work can be able to put meaning units, words-sounds and objects which are represented to display their aspects. The structure of text induces reader/listener to read/listen the text. However, the reader has literary competence to analyze and evaluate aesthetic text. For Scholes (1982), there are three interpretive components in the text: discursive syntax, semantic pattern and pragmatic situation.

\(^1\) See phonology “(p. 178)”
\(^2\) See syntax “(p. 91)”
\(^3\) See semantics “(p.26)”
\(^4\) See cohesion “(p. 196)”
In the same context Sharma (1991: 44) expresses his view as:

It is the identification and correlation of these components that is necessary for interpretation. The identification virtually means the reader's recognition and application of three kinds of codes to the analysis of the text, viz, the linguistic, propositional and socio-cultural codes working on the syntactic, semantic and pragmatic components respectively of a text.

2.3 Stylistics (Linguistics)

As said by Taylor (1984), the disagreement about the definition of stylistics among stylisticians. As found in Thorne's review (page: 215), scholars like, Bally, Jakobson and Riffaterre, have defined stylistics in their own ways. For example Ball says: “a study of . . . the elements of a language organized from the point of view of their affective content; that is, the expression of emotions by language as well as the effect of language on the emotions”.

The term ‘poetics’ is preferred to ‘stylistics’ by Jakobson. He says: “Poetics deals primarily with the question ‘what makes a verbal message a work of art?’ . . . the main subject of poetics is the differentia specifica of verbal art in relation to other arts and in relation to other kinds of behavior”. While Riffaterre claims: “Stylistics ... studies the art of communication not as merely producing a verbal chain, but as bearing the imprint of the speaker's personality, and as compelling the addressee's attention. In short, it studies the ways of linguistic efficiency (expressiveness) in carrying a high load of information”.

Paz, Octavio observes that language is a source for speech and meaning, (cited in Bloomfield 1976: 271), when he elucidates: "If language creates us, gives us meaning, what is the meaning of that meaning? Language gives us the means of speech, but what does speech mean?" In other words, the definition of stylistics is related to the literary theory. Bloomfield defines stylistics as: "stylistics is the study or interpretation of the linguistic element or distinctive linguistic element in a writing, group of writings, or a text (that is, is a structure capable of being interpreted by a code, including intentional structures like a culture or a whole language)." [op cit] However, this definition of stylistics is somewhat inexact as it includes other activities and overlaps with other practices.
Furthermore, Hill shows a sentence as a unit of study in stylistics and regards it as beyond the proper scope of linguistics. He defined stylistics as, "it concerns all those relations among linguistic entities which are statable, or may be statable, in terms of wider spans than those which fall within the limits of the sentence." (Hill 1958: 406)

Some writers take the sentence-complex as the basic unit of a literary work while modern transformational and generative grammar and the structural linguistics both make the sentence as the basic unit of linguistic study. However, the discourse or text is represented as the basic unit of a literary work and not of a sentence. Moreover, a literary work is known as a whole shown by not the additional sentence to sentence but it has the ability to be viable. In other words, a literary work composes expressive means and stylistic devices of a language, for example, the use of figure of speech in it builds the field in which a set of rules have been chosen by a writer who tries to use them creatively.

Stylistics is a device to study the varieties of language whose properties position that language in context. On the other hand, context without language is non-context. So, language is an instrument that plays the vital role to form context and is a place for stylistic features. Stylistics tries to put principles which have the ability to explain particular options formed by individuals and social groups in their use of language, such as the production and reception of meaning. The connection within a particular variety of language can be determined by the use of stylistics effectively. Hence, stylistics informs what is going on within a language and what linguistic units in context are that style of language reveals. Stylistics, furthermore, is the study of the placement of language in context with all forms of writing. Stylistics also includes the use of dialogue, grammar, and the distribution of sentence structure when reviewing an author's style of writing.

Fish (1972: 426) states that language is the one in which the effect of its poetic use is determined by its function when he maintains that language is "an experience rather than ....... a repository of extractable meaning."
In linguistics, stylistic analysis shows patterns that are used in speech and writing. In literary studies, it is used for the purpose of studying meaning in a text. In addition to that, stylistics is the study of style in order to display non-verbal and verbal language. It is the study of effect that the writer or speaker wants to communicate to the reader or listener. In other words, stylistic analysis plays the important role for understanding the possible meanings in a text and reveals the features of writing. Finally, stylistics is concerned with style, the analysis of literary text and the application of linguistics to the literary texts.

Kintgen affirms that the description plays an important role to analyze the style of an author through the transformational grammar. Moreover, the main aim of stylistics is the shift to critical and semantic interpretation rather than description of style. Also, he indicates to the role of sentence in literature, and that the sentence should be a significant point for interpretation. The distinction between a sentence given in context and its deep structure is known by the split between content and form. He comments: "deep structure reveals clearly the way in which deviant sentences differ from ordinary ones, and thus suggests something about both the way the author views the world and the way in which the reader is able to interpret these lines." (Kintgen 1974: 814)

In addition, stylistics is the study of the style of language aspects in the context which may be either linguistic or situational. Hence, stylistics tries to describe grammar, lexis, semantics as well as phonological features. Moreover, oral and written texts are described to show characteristic linguistic properties and patterns causing perception of the text. Thus, stylistic devices make the texts more understandable, for example, the reference of sentences forwards or backwards makes the texts cohesive and coherent. (Wisniewski: 2007)

Bloomfield (1976: 292) explains that a work of art is experience in itself and writes: "a work of art has both referential and non-referential meanings which are conveyed by the language features of the text, some of which call attention to themselves by foregrounding, autotelism, and intransitivity, in different degrees and carry out in special ways what is already a feature of ordinary language communication."
2.4 Style and Stylistics

Stylistics deals with the notion of style in language. Scholars have expressed their viewpoints on style in literature. Some definitions and individual views of scholars are discussed here. In Galperin's view (1977), the correspondence between thought and expression is revealed through using a style which affirms general, abstract notions and a distinctive way of showing language usage. Also, Murry, cited in Galperin (1977: 11), suggests that the role of style, to the communication of a system of emotions and thoughts, is peculiar to the author when he says: "...a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience."

In the views of Leech and Short (1981), style is the study of language usage. Style is a device in which a study is made of the options that are availed of a particular author or in a particular text. Therefore, choices that style consists of are made from the usage of a language. In addition to that, stylistics is an instrument in which literary language is taken into consideration while literary stylistics makes the relation between style and aesthetic function distinctly.

Enkvist (1974) defines stylistics, cited in Martin Steinmann Jr's review page: 222, as: "stylolinguistics—is the study of style in conformity with some grammar (theory, model) of the language in question". The importance of style to the study of stylistics is noticed by Martin Steinmann Jr in his reviewed work. Enkvist, consequently, asserts that style is: "a variety of language that more or less (or with a certain probability) correlates with a variety of context, textual (verbal) or situational (nonverbal)." and also "a product of stylistic choice—that is, choice between synonymous linguistic features, between different ways of saying the same thing, as contrasted with pragmatic choice (choice between nonsynonymous features, between things to say) and with grammatical choice (choice between grammatical and ungrammatical features—between English and non-English features, for example)" [op cit]
Crawshaw (1996: 275), in the other hand, puts three primary and interdependent parameters: linguistic, representational, and significative to show the process of ‘decoding’ in written discourse when he says:

The first parameter is linguistic or formal in nature, in that it has to do with decoding syntactic and semantic data. The reader has to make sense of the relationships between the primary syntactic components within sentences and identify the formal links and dissimilarities between patterns within the text. The second parameter is concerned (a) with the referential meaning of the text (that is, the events or concepts being represented) and (b) with the message's textual or narratological structure in relation to other texts (the properties of the text that define it as belonging to a certain type or genre). The third parameter considers those events and the manner of their representation as a reflection of the state of mind or intention of the speaker or writer and in relation to the wider cultural context of which they are part. A satisfactory definition of style cannot restrict itself to any one of these levels but should embrace all three.

2.5 Concluding Remarks

It is said that stylistics aims to analyze text and takes into consideration the devices, parts and figure of speech which help us to make style in language. Therefore, the stylistic devices of discourse bring words' meanings literally or metaphorically, the texture of language according to grammar and also to study these words semantically, phonologically, syntactically and coherently within a textural framework. In other words, we find that linguistic features put utterance or text and thus determine what can and can not be said by some people or in some situations. Below we cite a few examples to show the interaction between stylistics and linguistics in the literary work:

Lester declares that there are two main claims for developing the connections between linguistics and literature. The first claim is that the medium of literature is a language where options are presented to a writer. The second claim is that patterns are found out by a critic who has insights into both the writer and his work. There are patterns which the writer consciously or unconsciously makes linguistically. Furthermore, Lester (1969: 367) indicates to the structural linguist's attitude towards meaning when he says: “the structural linguist was primarily interested in how language conveyed meaning, not in meaning as an end in itself.
One of his basic assumptions was that meaning was conveyed through a set of structural signals, and their distribution.

In addition to that, the rules are violated by Chomsky's famous sentence as:

Colorless green ideas sleep furiously.

The sentence above contains NP (colorless green ideas) and VP (sleep furiously). Therefore, its order is right syntactically. However, it breaks the rules which are governing the co-performance of words; for instance, the expression ‘sleep’ is a verb which is not appropriate with its subject ‘ideas’ because this verb requires an animate object while the subject of sentence is an abstract noun. Also, the alteration of the word order in the above sentence is not allowed grammatically.
In the same way, we find that Golding's sentence such as:

"My yesterdays walk with me."

Tree Diagram (2.3): Structural Depiction

We find a similar example in Golding where the sentence is structurally well formed, but the verb 'walk' appears with the subject 'my yesterdays', which is not animate.

Gray, furthermore, notices that the work of literature is characterized by its linguistic texture. He comments: "the analysis of literary style, stylistics, is essentially the attempt to characterize a work of literature by examining its syntax and vocabulary linguistically and correlating the results of such an examination with something else: the meaning of the work, the nature of its author, the history of the era it was composed in, examples of other kinds of art from the same era." (Gray 1973: 501)