CHAPTER TWO

LITERATURE REVIEW

2.1 PRELIMINARIES

In this chapter the books related to the topic of the research were reviewed by the researcher. Books on ‘Stylistics’, ‘Style in Fiction: A Linguistic Introduction to English Fictional Prose’, ‘Style’, ‘Stylistics: A Resource book for students’, ‘Applied Linguistics – Stylistics and Language Teaching’ have been studied.

2.2 BOOK 1- Stylistics: Lesley Jeffries and Dan McIntyre

In the book ‘Stylistics’ Lesley Jeffries and Dan McIntyre tells the readers how texts project the meaning, how readers draw meaning and why readers respond to text in the way that they do. The book is an introduction to stylistics which locates it firmly within the traditions of linguistics. It talks about the historical development of stylistics from its origins in Russian formalism; it focuses on the key principles such as foregrounding, deviation, parallelism and more recent developments in cognitive stylistics. It includes an examination of both literary and non-literary texts, and methodologies for stylistic analysis.

This book ‘Stylistics’ provides the readers different methodologies for stylistic analysis which are useful to do stylistic analysis. Linguistic terminology is introduced to us. It also studies non-
literary text as well as literary texts: which will help us to do stylistic analysis for all kinds of text. It shows how the latest techniques of corpus linguistic analysis can be used to produce research findings.

It is designed in part to reflect the historical development of stylistics as a discipline. It is spread over in eight chapters. The first chapter is about **Language and style** which covers the topics such as what is stylistics?, the need for stylistics, the scope of stylistics, aims of stylistic analysis, data in stylistics, principles of stylistics. The purpose of the introductory chapter is to give more information about the principles of stylistics and of its historical development.

The second chapter is on **Text and Style**. It focuses on the structural properties of language and how these can be manipulated to produce foregrounding effects. This chapter also deals with the theory of foregrounding and the main ways that texts have of producing the effect of deviation and parallelism.

In chapters three and four focus is on the notions of discourse and context, and the frameworks that have been developed in order to take account of these concepts in stylistic analysis. Chapter three introduces a set of stylistic tools of analysis which go beyond the early stylistic analysis.

In chapter four key theories and analytical frameworks for use in the analysis of dialogue is given. These techniques help us to identify conversational foregrounding.
Chapters five and six focus on an area of stylistics. This area is known as cognitive stylistics. In chapter five the outline for the development of cognitive approaches to stylistic analysis is given. It also explains how such approaches can complement the framework described in Chapters two, three and four. In chapter six focus is on three cognitive theories that deal with various aspects of the reading process.

Chapter seven focuses on the methods and issues in stylistic analysis. Chapter eight is on the place of stylistics within the discipline of linguistics, and how stylistics might develop in the future.

Finally, we expect stylistics to develop in terms of the text-types. In the twenty-first century multimodality is more of an issue than ever before, and stylisticians have already begun to work on the analysis of texts that incorporate substantial multimodal elements, including film and hypertext, among many others. The common factor in all such new work is that it proceeds according to the core principles of stylistics and in this way stylistic will continue to expand and shed new light on how texts and readers combine to create meaning.

2.3 BOOK 2 - Style in Fiction: A Linguistic Introduction to English Fictional Prose: Geoffrey N. Leech and Michael H. Short

Stylistics is the study of language in the service of literary ends. In Style in Fiction, Geoffrey N. Leech and Michael H. Short demonstrate how this method of analysis can be applied to prose.
Writing for both students of English language and English literature, they describe the ways in which the techniques of linguistic analysis and literary criticism can be combined, and illuminated, through the linguistic study of literary style. Since its first publication in 1981, *Style in Fiction* has become well established as a course textbook. It not only provides a clear and fresh survey of theoretical developments in the linguistic study of prose style, but has several features which are useful to the student.

This book is divided into two parts. Part One: Approaches and Methods which consists of four chapters and Part 2: Aspects of Style which consists of six chapters. The present book *Style in Fiction: A Linguistic Introduction to English Fictional Prose* is written with the aim of showing the students of English that examining the language of a literary text can be a means to a fuller understanding and appreciation of the writer’s artistic achievement. The book takes its direction from the ‘new stylistics’ which has applied techniques and concepts of modern linguistics to the study of literature.

Chapter one ‘Style and Choice’ deals with the task to investigate the fact of style in general terms, and to prepare the ground for the analysis of its various aspects and manifestations in the next chapters. The main object of this chapter is to combine the insights from different approaches in a multilevel, multifunction view of style which will be applicable to the practical study of texts.

Chapter two is about ‘Style, Text and Frequency’. The question we shall consider in this chapter is: How, as readers, do we investigate
the style of a text? This chapter has argued that just as the study of style cannot entirely rely on quantitative data, neither can it ultimately do without them.

Chapter three ‘A Method of Analysis and Some Examples’ has the practical purpose of showing how the apparatus of linguistic description can be used in analysing the style of a prose text.

Chapter four focuses on ‘Levels of Style’. It talks about the language as a cognitive code, messages and models of reality, a justification for studying stylistic variants, levels and functions, style and qualitative foregrounding.

In Part 2 Chapter five ‘Language and the Fictional World’ the focus is on to follow the principle that the language of literature cannot be understood without a proper appreciation of how ordinary language works.

In Chapter six ‘Mind Style’ the writer talks about many ways in which a writer can indicate his view of the mock reality that he is describing besides his manipulation of participant relations within the clause.

Chapter seven ‘The Rhetoric of Text’ is about the principles which govern a writer’s production of a linear and coherent text. This examination is on five general factors: segmentation, salience, sequence, iconicity and cohesion. The main aim is to show how even the most mundane features of textual form can be exploited for heightened expression in literature.
Chapter eight ‘Discourse and Discourse Situation’ broadens our concept of rhetoric which governs the use of language as interpersonal discourse.

In Chapter nine ‘Conversation in the Novel’ author talks about the discourse in terms of the two-way interaction of conversation. In this chapter we examined character talk in the novel in order to see how it compares with everyday conversation and how contributions to speech exchanges are interpreted by the reader.

Chapter ten ‘Speech and Thought Presentation’ emphasizes on the boundless versatility of speech and thought presentation as a means of varying point of view, tone, and distance.

2.4 BOOK 3- Style: John Haynes

In the book Style John Haynes gives a practical introduction to the study of expression in relation to meaning. It gives comprehensive coverage of the areas as well as a basis for further study. It also gives hands on training to analyze language. It focuses on a balanced insight into the basic linguistic theory. It guides to apply the analytical skills. The technical concepts are explained clearly and simply.

This book provides the readers with the techniques of stylistic analysis. It encourages sensitivity to words and structures. Guidance is provided to the examination of the text types including literary and non-literary, spoken and written work.
The book is spread over in twelve units. The book begins with an introduction on how to use the book as it is a guide to the reader to learn stylistic analysis. The introduction points out that the word ‘text’ is used not only for the written form but also for the spoken form. So a telephone conversation, a lecture, a conversation or recipes, love letters can also be analyzed. Hence this book proves helpful for the stylistic analysis of the prefaces also.

The unique feature of the book is that a note on activities is given at the end of each unit to enable the reader to ponder over the ideas put forward in the unit.

The first unit talks about the common view of style which is the careful choice of exactly the right word or phrase. Choosing the right word is well explained here with many examples.

The second unit points out the effect of conventions of social and linguistic kinds. These are also explained with examples of many kinds.

Unit three deals with live and dead metaphors. The various meanings—common, transferred from context, aspects of the context are explained in this unit.

The fourth unit explains the patterns of words in a text. Style is also a matter of the verbal patterning of a text as whole and the stylistic unity to which this patterning gives rise. Illustrations and exercises are given to explain style in relation to single words and short phrases.

The fifth unit deals with patterns of grammar in a text. The context words and function words are explained in detail and how they
matter in speech. It also explains the function word patterning and simple sentence patterning.

The sixth unit looks at the way stylistic choices are orchestrated and how the different patterning’s work together to give the text a distinctive stylistic. The free standing verbs are given in fifteen sub points explaining the orchestration of patterns.

Unit seven is about the effects of the medium of expression. The medium matters for politeness or layout, in a business with, or as a channel of communication as intonation cannot be used for written text. Length, standard wording sentences, density, and lexical density are explained here.

The eight unit ‘Sequences of Words Events’ deals with the sequence in which we mention things in a text as a whole, or in a paragraph, and in the wording of individual sentences and how this may create emphasis or surprise.

Unit nine explains the aspect of style in selection of significant detail like in a given scene or event what is made explicit and what is left understood?

Unit ten is about the personal attitude, involvement and emotions. In this unit ways in which the attitude of the speaker or writer gets into the verbal structures is taught. How the writer uses emotional involvement or detachment, point of view and ideology are demonstrated.
Unit eleven ‘Style and Ideology’ looks at some of the ways in which, consciously or unconsciously, the general view of life of a writer, their values, attitudes, emotions and prejudices permeate a text.

The last unit ‘A Note on the Poetic’ looks at verbal mime in poetry as a typically ‘literary’ feature of style, bearing in mind that it occurs in other kinds of text as well and is not exclusive to poetry or indeed to literature. Examples of pure mime even in comics are given like craaaark, grrrr etc. It is interesting chapter to read and study as well.

The readers get a complete idea of the various components of stylistic analysis of a text. The simple language and clear examples provide clear understanding. The book concludes with further reading and appendix of texts used in the units.

2.5 BOOK 4-Stylistics: A Resource Book for Students: Paul Simpson

Stylistics-A Resource Book for Students covers core areas of language study and are useful resources for students. It offers an accessible overview of subject, with activities, study questions, sample analyses, commentaries and key readings. The innovative and flexible ‘two-dimensional’ structure is built around four sections-introduction, development, exploration and extension- which offer self-contained stages for study. One can read this book like a traditional text-book, vertically straight through from beginning to end. This will take you comprehensively through the broad field of study.

This book helps us in the following way:
- provides a comprehensive overview of the methods and theories of stylistics: from meter to metaphor, dialogue to discourse

- enables students to uncover the layers, patterns and levels that constitute stylistic description

- helps the reader to develop a set of stylistic tools of their own, which can be applied to any text

- is written in a clear and entertaining style with lively examples from authors as diverse as Shakespeare and Irvine Welsh

- provides classic reading by key names in the field, such as Roger Fowler, Mick Short, Walter Nash and Marie Louise Pratt.

It is a useful resource for all students of English language, linguistics and literature.

This book is divided into four sections as follows:

A) **Introduction**: This section is divided into twelve units. In this section key concepts in stylistics are introduced. The units of this section take us step-by-step through the foundational terms and ideas which help us to understand the basic concepts of stylistics.

B) **Development**: This section looks at some of the important influences on stylistics that have helped to shape its development over the years. This section adds to our knowledge and builds on the key ideas already introduced. This section is divided into 11 units. All these units in this section draw together several areas of interest.
C) **Exploration**: This section is divided into 11 units. This section provides examples of language data and guides us through our own investigation of the field. The units in this section are more open-ended and exploratory.

D) **Extension**: This section is divided into 12 units. This section offers us the chance to compare your expertise with key readings in the area. These are taken from the work of important writers, and are provided with guidance and questions for our further thought.

### 2.6 BOOK 5- A Stylistic Analysis of his Novels by Nathan Aston-Bhabani Bhattacharya

This study by Nathan Aston is devoted to a stylistic analysis of Bhabani Bhattacharya’s four novels: Music for Mohini, He who rides a Tiger, A Goddess Named Gold and A Dream in Hawaii. Nathan begins with the consideration of everyday language as a means to communicate the ‘mock reality’ of behavior works, while explaining concepts like ‘functional significance’ and ‘stylistic significant’ and focusing on the interpersonal function of language in creative writings.

The analysis of the style of Music for Mohini is concentrated on the verbal exchange between two characters compelling the hearer to act at the command of the speaker. In He who Rides a Tiger the emphasis is on the Indianisation of English with special reference to the rapport established a with the reader, Modes of address are dealt with in A
Goddess Named Gold while in A Dream in Hawaii the focus is in the illocutionary forces of the speech acts involving questions and answers.

The purpose of the book is to make the readers understand that language of literature cannot be understood without the proper appreciation of how ordinary language works. Particular attention is paid to the interpersonal function of language by making the message-bearing in a situation as the starting point for analysis. The chapterization of the book is as follows:

Chapter one is divided into three sub sections. Section one is concerned with Bhabani as a novelist. Here attention has been paid to the available critical material on his fictional work. Section two presents a model of stylistic analysis adopted in the study and highlights those aspects of stylistic analysis which are considered crucial for the study of language of literature. Section three deals with the aim and scope of the work.

Chapter two is concerned with an analysis of the style of Music for Mohini confined to verbal exchange between two characters involving utterances which require the hearer to carry out some act at the speaker’s behest.

Chapter three deals with Indianisation of English in ‘He Who Rides a Tiger’. An attempt is made to find out whether the novelist has succeeded in making his Indian characters speak English in a way which is appropriate to the context of situation and if the nativisation of
English which his novelist resorts too serves any communicative need or aesthetic purpose.

Chapter Four focuses attention on the modes of address in A Goddess Named Gold which describe with a high degree of accuracy how the interpersonal relations between the participants in talk exchanges are defined, maintained and modified.

Chapter five makes a study of A Dream in Hawaii with particular attention to the illocutionary forces of speech acts between the different characters of the novel by taking into account verbal exchanges involving questions and answers. Here the focus is the speaker rather than the hearer and therefore the internal speech of the characters is taken into account.

The book concludes with the final remarks which highlight the novelist’s ability to handle the rhetoric of the literary text which grows out of the rhetoric of everyday communication, grasp of the verbal and non verbal, sense of responsibility to the readers, creativity, interrelation of thought and action, subtle use of grammatical and lexical markers in linguistic and non-linguistic contexts.

2.7 BOOK 6- Applied Linguistics: Stylistics and Language Teaching: R S Sharma

This book explores in depth some of the most vital areas in stylistics and language teaching: anthropomorphism in Language of
Poetry; style as a weapon of defence mechanism in Style as Artifice; a new approach to technical style in Technical Style: Implication of Operationalism. Almost all the articles are analytical and thought provoking; the author has avoided repeating familiar views and ideas and has sought to break new ground.

It throws light on two major areas of language teaching and stylistics. A lot of innovation has been used in the book and many a times unconventional approaches are used adding novelty to it. The book offers a good deal of materials and analytical tools in the areas of technical writing and stylistics.

The book is divided into two parts. Part I is Stylistics and Part II is Language Teaching.

The first chapter of part I is Anthropomorphism in the language of Poetry. The concept is explained from its origin, its roles and examples are also given. The references are given at the end of every chapter.

Chapter two Metaphor explains the Analysis and its interpretation of the linguistic device metaphor. Its various views and integral function of language find its highest expression in critical writings of Coleridge and Shelley. Some examples are given from the writings of a few famous writers.

Chapter three Style As Artifice. The terms style and artifice are explained along with its theory and many examples.
Chapter Eight Review does the review of a famous book Style in Fiction: A Linguistic Introduction to English Fictional Prose by Geoffrey Leech and M Short.

It offers an excellent and up-to-date introduction to stylistics and the linguistic study of English fictional prose.

From beginning to end, the book displays clarity and systematic organization of ideas and a practical approach to most issues. Issues of stylistics, style, it’s meaning in literary theory and stylistics. Merits and demerits of the book theories adapted and the author’s contribution is well explained.

Chapter nine is also a review of Walter Nash’s- The Language of Humour: Style and Technique in Comic Discourse.

The striking thing mentioned here is humour. It is a serious thing when it comes to analysis. It is as elusive as tragedy.

Chapter ten talks about the teaching of technical English in Indian context. The features like Phonology, Grammar, and Semantics etc are described with more than fifteen examples.

In Chapter Eleven, Teaching Semantics Distinctions through Literature, the author talks about the knotty problems in linguistics. The seven types of meanings discussed by Luch- conceptual, connotations, social, affective, reflected, collocative and thematic are discussed.

The learning of actual use of literary texts in teaching semantic distinctions is also emphasized with examples of graphic concentration,
two or more words given in a context, distinction implied, imbedded meaning, semantic field are explained in detail.

Chapter Twelve Teaching Materials in Technical English gives ideas of the process and clarity of goals, skills and ability sought to be developed in students but also the variety of register of the language in which proficiency is discussed.

Technical writing is a specialized form of language and the features like phonology, grammar and semantics need to be grasped.

Chapter Thirteen discusses dialogues and dialogue teaching. The author aims to bring new insights in socio-linguistic dialogues. In depth explanation of culturally determined dialogue, natural dialogue, analyzing discourses and dialogue skills is thrown light on. Some examples and need for further study is given at the end of the chapter.

Chapter Fourteen is Teaching Poetry: A Linguistic Method. This chapter tries to concentrate on the method of presentation, except where theoretical elucidation is necessary. Various steps of poetry appreciation are given in this chapter.

Chapter fifteen Analyzing A Poem: A Linguistic Pedagogical Approach says that analysis and interpretations of poem cannot be taught on adhoc basis. A conceptual base, a theoretical framework is need for it. The chapter aims to propose a practically oriented model for analysis and interpretation of a poem. This concluding chapter gives a
detailed plan of analysis with examples. This is a practical book for research which the researcher has found quite useful.

2.8 RESEARCH ARTICLE: Stylistic analysis of short story by Ernest Hemingway- ‘A Day’s wait’

The article reviewed is the stylistic analysis of short story by Ernest Hemingway- ‘A Day’s wait’. Ernest Hemingway is a famous American novelist and short story writer and his story has been analysed by Masoud Shahnazari.

In the introductory paragraph Masoud gives the background of the story and its settings. He shares that it is a story of a father and his son who had misunderstandings because of their communication. He highlights the writer’s writing techniques of lexis, semantics and symbols along with phonology and graphology. The linguistic features, style are observed which provide different shades of meaning to the reader.

The later paragraph gives information about the author of the short stories.

Further the definition of stylistics from different points is explained. He also brings it up how stylistically can a text be analysed based on three levels: Phonology/graphology, lexis and Grammar, Semantics.

Each tool of analysis is explained further in relation to the short story, namely: Phonological and graphological dialogues, segmental and supra-segmental dialogues, lexis, word category, words description etc. A number of examples are quoted to explain each tool. The observations are detailed ones.
This can be said because how much space the dialogues occupy in is also mentioned.

The analysis brings forth how the emotions, feelings, worries are brought forth of the father by the choice of his words, the repetition of certain words etc. The sentence types used by Hemingway are analysed with great details. The semantics and style of Hemingway has been brought out and explained well.

The analysis is briefly presented but included as touches upon all the important tools of analysis. Reading this article of analysis of Hemingway’s work, the researcher has got some insights on how to present the analysis and which aspects should be highlighted at the word, phrase and sentence level. The researcher also got to know to see how the meaning is picked up from the subtext for analysis and how understanding that enhances and help to derive meaning out of texts as small as ‘oh’ which brings out so many emotions of worry, concern sadness etc as well as how the shift happens while using the adverbial modifier.