Chapter 2

Stylistics --- a historical perspective

In this chapter, there is a general discussion of the different schools of Stylistics right from Roman Jakobson and Joseph Bally. The difference in approach between the schools of linguistic and literary stylistics is outlined. Where literary criticism differs from a stylistic approach to the study of literature is also discussed. The central notion of style is what is called "foregrounding". Foregrounding is how an author draws the attention of the reader by certain devices like the use of repetition, emphasis, unexpected lexical collocations, syntactic inversion etc. Swami Vivekananda's style is examined from the point of view of 'foregrounding'. Foregrounded features have something to tell us about the writer's way of looking at the world, his likes and dislikes, his philosophy and ideology. The third chapter takes a few outstanding speeches of Vivekananda and attempts analyses of the speeches. This chapter, since it has to do with the origin and development of a scientific and positivistic study of literary writings, has necessarily to be technical.

Stylistics --- definition

Stylistics is "the linguistic study of different styles."¹

It is a part of socio-linguistics which investigates "how the resources of a language code are put to use in the production of actual messages. It is concerned with patterns of use in given texts"²

The style of a writer is expressed not only by his choice of words but also by the grammatical clauses and structures. Stylistic analysis helps one to understand the way in which human beings verbalize their experience. Close reading and dissection of a text, in fact, enhance our appreciation of literature or any piece of writing, or speech and does in no way destroy it.

Stylistic Analysis -- its purpose

Certain obligatory concord rules are not significant for stylistic analysis but failure to observe them are. Linguistic analysis distinguishes between two planes of language -- the syntagmatic and the paradigmatic. The American linguists consider syntagmatic plane more important. But in reality, there is interdependence between the two planes. Paradigms consist of members of syntagms and syntagms consist of members of paradigms.

According to Graham Hough "Stylistic analysis ... aims at objectivity: Some have even said that its purpose is scientific knowledge of literature". ³

Sir Rostrevour has gone so far as to examine the use of the definite article by modern poets and with a certain amount of success too. ⁴

Even period styles have been studied with reference to their grammatical features. Vocabulary, sentence structure, the proportion of one grammatical category to another—all these constitute a period style.

Stylistics offers the precise and demonstrable analysis of any piece of creative writing as to make explicit why, what, or how it moves the reader or the hearer.

It also establishes a concrete link between the signifier and the signified, in other words, between form and message and helps one in the understanding of the meaning in its totality.

Stylistics and Literary Criticism

The essential difference between stylistics and literary criticism in the words of Widdowson is: "Stylistics


⁴ Style and Stylistics, p.44.
takes language as primary and artistic values incidental to linguistic description secondary. Literary criticism, on the other hand, takes artistic values as primary and refers to language in so far as it serves as evidence for aesthetic assessments."

In short, stylistics is simply literary criticism with the element of arbitrary personal preference removed. It not only offers tools of considerable precision for certain purposes but also serves as an effective pedagogical strategy for a teacher of English.

This branch of linguistics inquires by what linguistic means a particular aesthetic purpose is achieved. Studies of special kinds of imagery, special choices of vocabulary, special syntactical usages are included in this. An author's point of view and even his ideology can be made known through a close study of his language.

Richard Ohmann correlated Shaw's verbal traits and rhetoric with the artist's particular being, his "most confirmed epistemic stances".

History of the term "stylistics"

It is interesting to know the history of the term "stylistics".

5 H.G. Widdowson, "An Approach to Stylistic Analysis", p.20

6 Richard Ohmann, Shaw -- The Style and the Man, p.54.
John Spencer and Michael J. Gregory cite S. Ullmann's account of the history of this 'ungainly term' in his *Style in the French Novel* (Cambridge: 1957): "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 Littré included it in his dictionary".  

Graham Hough, however, claims that Bally was virtually the inventor of the term 'stylistics'.

**Linguistic stylistics**

The concept of style as merely the comparison of linguistic descriptions is called linguistic stylistics.

Linguistic stylistics is the description of literary texts applying the methods of general linguistic theory, using the categories of description of the language as a whole, and the comparison of different texts or authors or different texts by the same author.

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8 *Style and Stylistics*, p.25.
Linguistic stylistics -- its limitations

Linguistic stylistics aims at an accumulation, by a complete inventory of the stylistic qualities of an author -- vocabulary, sentence structure, syntactic peculiarities, imagery and so forth, listed according to some predetermined scheme. No conclusions about the literary nature of a work can be drawn from the inventory. Much of the matter may not be very useful for literary understanding. Aesthetic dimension has been ignored by linguistic stylistics. In such writers where the total significance lies only in means of expression as in Mallarmé, this kind of cataloguing may be of great help.

Russian Formalism, French Structuralism and New Criticism are only historical movements that have culminated in linguistic stylistics.

Literary stylistics and Linguistic stylistics

Literary stylistics is the discipline that studies the ways in which word and sense are employed in literature. "The stylistics . . . that studies literary language within the conceptual scheme of criticism is literary stylistics".  

The field of literary stylistics is so wide that defies a systematic account of its origin and development. It is Charles Bally (1865-1947) who formulated his theory of linguistic stylistics which he called stylistique. Leo Spitzer (1887-1960) and other representatives of his school who were called "idealists" were on the other hand, working on Stilforschung in Germany. Stilforschung is the German word for "literary stylistics".

Bally and his followers established a general system of stylistic possibilities that could be applied not only to literature of all kinds but also to all types of utterance. They set up a norm against which all stylistic deviations could be measured. Idealists reject positivism as a method and its professed scientific, measurable truth. They do not think that there exists any real difference between ordinary language and the motivated language of the poets. Leo Spitzer and his disciples, though they called themselves linguists are only literary critics. Of course, one could find influences of New critics and the Russian Formalists on their work.

A detailed historical background of these two schools and a few others is perhaps in order here.

Ferdinand de Saussure

Saussure (1857-1913) occupies a significant place in the development of modern linguistics. Saussure distinguished himself as a comparative philologist during his lifetime. He wrote a treatise on the vowel system of
the Indo-European languages (1879). But between 1906 and 1911 he was engaged on an important work which was to discover him to the world of modern linguistics. His courses in general linguistics revolutionized the field of linguistics. The celebrated Cours de linguistique générale was posthumously published in 1915.

Synchronic and diachronic studies

Saussure divorces the diachronic study of a language from the synchronic. Synchronic linguistics is concerned with the study of a language at a particular point of time which is independent and is divorced from its past history. He brought linguistics into a relationship with the living language.

la langue and la parole

The second greatest contribution of Saussure was the distinction he made between la langue and la parole. La langue is the language convention of the society established by a sort of social contract among its members. It is the aspect of a language described in dictionaries and grammars. La langue is inherited by an individual. He is born into it. But la parole is individual use of a language. It is the actualized specimen of la langue. This two-fold division of a language has some significance
for stylistics. It "contains the germ of the idea, so often appearing in discussions of style, that there is an impersonal norm of which style is the specialized or individual variant." 11

Charles Bally

While Saussure was concerned with investigating the spoken language and did not much care about literary or other specialised uses of language, Bally carried the ideas of his master still further. By the term, 'Stylistics' he meant language in the service of life, language as a function of life, soaked in human affections and which exists only for the purpose of life. For him it meant -- la langue de tout le monde (the language of all the people). His inquiry was more psychological than literary.

"Saussure's linguistics had concentrated chiefly on the impersonal system, la langue. Bally's stylistics studies all the ways in which this impersonal system is converted into the stuff of living human utterance". 12

The four underlying principles

There are four fundamental principles underlying Bally's

11 Style and Stylistics, p.25.

12 Ibid., pp.26-27.
theory of style. These principles are explained clearly by Talbot J. Taylor.13

1. A language obeys certain structural laws and yet adapts itself to the uses to which it is put. Stylistics is concerned with how a language makes possible the communication of thought.

2. Thought has conceptual and non-conceptual aspects. The conceptual aspect is the result of convention but the non-conceptual aspect originates from personal experiences and emotions. Hence, thought is both subjective and objective.

3. Linguistics is concerned with the conceptual aspect of thought whereas stylistics is concerned with the affective function in language. Stylistics should explain how a language adapts itself to performing the affective functions.

4. Hence an adequate model of stylistics should discover the structural source of non-conceptual communication by examining the different elements of the language correlating them with different affective values.

Literature and the common language

Bally considered literature as a kind of aesthetic

invention separate from the common man's language. This
distinction, which he observed seems unnecessary as all
the affective and evocative qualities are common both to
literature and popular use.

Thought oscillates between perception and emotion.
Thought has an intellectual or affective dominant.
Stylistics, for Bally, is the study of the verbalization
of the affective dominant.

Spitzer's Philological Circle

Leo Spitzer (1887-1960) and his followers called
the "idealists" were engaged on stilforschung (literary
stylistics) in Germany at the time when Bally was working
on linguistic stylistics.

Spitzer had no sympathy either for comparative
philology or for positivism. His interests lay in uniting
linguistics and literature. In his Linguistics and
Literary History, he emphasized the minute study of the
language in which literature is couched. He disliked
impressionism as well as the dry bones of scholasticism
which in no way helped the real understanding of
literature.

He devised a method called the philological circle --
a method which had its origins in German hermeneutics.
The method is to find the central core of a work of art from an observed detail by means of an intuitive click or "etymon" and then travel centrifugally for more supporting details. The process is repetitive and has to be carried on till a complete understanding of the work has been reached.

The theory of the philological circle is opposite to the linear method of accumulation of factual evidence which is pursued in search of a pattern. The theory is intuitive since the initial observation is intuitive. There is no systematic procedure whereby one can do it. It is highly subjective also. Some may not be able to detect the central core of a work of art. Even if one succeeds it may be different from any one else's. Much of hypothesis and surmise lies in this method. It has been, therefore, described to be a vicious circle. This is because the personality of an author is intuited from his writings and again interpretation of his writings is made from that intuition.

The difficulty of the approach

The method for all its apparent simplicity is really difficult. Moreover, the time of researcher is spent only in travelling to and from the centre rather than in
discovering new facts. The central fact need not necessarily be linguistic. It may be imagery or plot.

Spitzer's purpose

The purpose of Spitzer in researching into a work is to know the mind of the author. His approach therefore was a psychological one. His object was to explain the inner being of the work itself. Spitzer explained everything in terms of the intention of the author. According to him, the business of stylistics was to discover the intention of the author.

Spitzer employed his method in interpreting Diderot's writings. He interpreted Don Quixote by an application of his method and found the prevalence of varied, shifting and uncertain view points in the whole work. The essence of the book is seen to be characterized by this "Perspectivism".

Spitzer firmly vindicates his standpoint in the following passage:

It is my firm belief, corroborated by the experience of many exercises practised in seminars with my students, when I chose to start from any particular point suggested by one of the group, that any one good observation will, when sufficiently deepened, infallibly lead to the centre of the work of art. There are no preferential vantage points such as the ideas, the structure of the poem etc. which we
are obliged to start: any well-observed item can become a vantage point and however arbitrarily chosen must if rightly developed ultimately lose its arbitrariness." 14

Spitzer finally declares that stylistics is only an auxiliary science -- once the nature of the work of art has been perceived, it should take leave according to him.

Prague School -- Jakobson

Roman Jakobson took stylistics where Bally left it. For the stylisticians of the Jakobsonian school the study of the verbal message as a work of art is the study of style. Jakobson presented this idea in his most famous paper, "Linguistics and Poetics", which was read as a 'concluding statement; from the view point of linguistics' at the Conference on Style held at Indiana university in 1958.

Bally and Jakobson

While Bally disregarded literary use of language, his followers in France thought that literature represented the epitome of the expressive use of language.

Bally provided an account of the function of language in communication while Jakobson came out with a systematic method of analysing the functions of particular expressions.

14 Leo Spitzer, *Linguistics and Literary History* (Princeton, 1948) (qtd. in *Style and Stylistics*, p.68)
A priori and A posteriori structures

Jakobson's emphasis lay on the linguistic organisation of a poetic message. According to him, style is the structure superimposed on a linguistic message.

A literary message is not only organised grammatically but also by an arbitrary arrangement of linguistic features into patterns and repetitions. Grammatical structure (a priori structure) is obligatory whereas the superimposed structure (a posteriori stylistic structure) is necessary for the communication of the literary message. This superimposed structure is also called surcodage.

The six factors

Jakobson speaks of the six constitutive factors of any speech event namely the Addresser, Message, Addressee, Context, Code and Contact. Each of these factors determines a different function of language. The function of an utterance depends on its 'Orientation to' one or more of these six factors. The same utterance could be interpreted in different ways according to the interaction of each of these factors with the others.

Unlike the speech event just referred to, a poetic message does not require any of these six factors for its

interpretation. The interpretation lies in the linguistic form of the message itself.

Selection and combination

Jakobson called selection and combination as the inherent features of verbal behaviour. "The selection is produced on the base of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination, the build up of the sequence, is based on contiguity. The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence". Selection and combination function on paradigmatic and syntagmatic planes respectively.

G.N. Leech explains the principle of equivalence thus:

Items are associated syntagmatically when they combine sequentially in the chain of linguistic events, and paradigmatically when they enter into a system or set of possible selections at one point in the chain. In other words, where there is a choice between equivalent items, the writer chooses one which is not equivalent to (i.e. in contrast to) the normal range of choices. Syntagmatic foregrounding results from the opposite process: Where there is

16 Jakobson (1960; p. 358), (qtd. in Linguistic Theory, p. 54).
choice to be made at different points in the chain, the writer repeatedly makes the same selection. This, in Jakobson's words, is the projection of 'the principle of equivalence from the axis of selection into the axis of combination'.

Foregrounding

Leech further explains the meaning of 'foregrounding' which is the translation of the Czech term 'aktualisace' and which was used by the pre-war Prague school of linguistics in a sense corresponding to his 'unique deviation'.

'Foreground' suggests the figure/ground opposition of gestalt psychology. The patterns of normal language are relevant to literary art in providing a 'background' for the structural deployment of deviations from the norm.

Jan Mukarovsky

Jan Mukarovsky and Rene Welleck were also influenced by structuralist stylistics. They in turn influenced Claude Levi Strauss and the French critic Roland Barthes. Literary language is viewed in cultural terms. The Prague school serves as a bridge between literary criticism and linguistic stylistics. A literary object, in the hands of structuralists is a "quasi-spatial structure".

Structuralist approach

A structuralist approach to literature "subordinates aspects of surface structure in favour of an investigation of some deeper, more abstract patterns which govern the inner form of the work". Stylistics emphasizes concreteness, particularity and individuality whereas structuralism works through generalisation and abstraction, a process in which particular works lose their individuality and are transformed into a more "schematic version". Roland Barthes, like Bally had no interest in literary style. This system of general codes led to the system of semiotics.

Jonathan Culler

Jonathan Culler was an English practitioner of structuralism. In his Structuralist Poetics, he has attempted a complete analysis of Jakobson's structuralism. He compliments Jakobson as one who bridged Russian formalism and Prague aestheticism:

If literature is, as Valery said 'a kind of extension and application of certain properties of language' then the linguist might contribute to literary studies by showing what properties of language were being exploited in particular texts and how they were extended or reorganized. The claim that this activity might be central to the study of literature is part of a general position shared by the Russian Formalists, the Prague aestheticians and contemporary Structuralists;
and to link between these two groups -- the man who has done more than any one else to sustain this claim -- is Roman Jakobson, whose theoretical statements and practical analysis are the basic texts of that variety of structuration which seeks to apply the techniques of structural linguistics directly to the language of the poems.18

Progressive differentiation

Culler refers to the six functions mentioned by Jakobson, namely the referential, the emotive, the phatic, the conative, the metalinguual and the poetic. He also refers to the process of progressive differentiation suggested by Jakobson for isolating the distributional classes of actualized constructions from which a pattern is sure to emerge in a poem.

Culler registers his reservation on this method of easing out a pattern from a poem. He says:

Jakobson's assertions of the relevance of various patterns are undermined first of all by the fact that the presence or absence of a given pattern seems often to depend upon factors (such as whether one should read ge'missant as a direct qualifier) which bear little relation to the effects of the poem, and, second, by the fact that linguistic categories are so numerous and flexible that one can use them to find evidence for practically any form of organization. 19


19 Structuralist Poetics, p.62.
Speakers of a particular language use a complex system of grammatical relations in their language without being able to isolate and define them which task is left to linguistic analysis.

Culler provides an interesting instance in order to substantiate the above point:

Thus, when at the Indiana Conference on Style in Language John Lotz asked why the title of I. A. Richards' poem 'Harvard Yard in April/April in Harvard Yard' was so much superior to its converse, 'April in Harvard Yard'/Harvard Yard in April', Richards floundered but Jakobson came to the rescue with a precise and doubtless explanation; that whereas in the former the six stressed syllables are all separated from one another by unstressed syllables, 'an inverted order of the two sentences would abolish their rhythmic continuity by a clash of two stressed syllables, " ... Yard/Harvard" and would destroy the symmetry which puts a stress on the first and last syllables of the line' (Sebeok, Style in Language, p. 24.). One might add that the inverted order would produce the monotony of six identical (or, slightly varying, depending on pronunciation) vowels in immediate sequence. 20

Thematic vs structural parallelism

Culler, however, thinks that Jakobson had subordinated thematic parallelism to structural parallelism.

20 Structuralist Poetics, p. 69.
histoire and discours

According to Culler, style consists in telling a story in different ways. Generalized abstractions are made on plots, interaction of characters, situations etc. This approach is something similar to that of generative linguistics and is useful for relating one kind of narrative to another. In this context, it would be relevant to quote Roger Fowler on 'histoire' and 'discours': "The French distinguish two levels of literary structure, which they call histoire and discours (story and language). Story (or plot) and the other abstract elements of novel structure may be discussed in terms of categories given by the analogy of linguistic theory, but the direct concern of linguistics is surely with the study of discours". 21

Riffaterre and Affective Stylistics

Michael Riffaterre objected to Jakobson's theory soon after the article 'Linguistics and Poetics' appeared in 1960. He accommodated the subjective approach of Bally's theory within the objectivity of method advocated by Jakobson. Bally argues that stylistics is the study of expressivity in language but Jakobson sees it as the study

of verbal art. According to Riffaterre both studies are one and the same: "Stylistics ... studies the act of communication not as merely producing 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 highload of information. The more complex techniques of expressiveness can be considered -- with or without esthetic intentions on the author's part -- a verbal art, and stylistics thus investigates literary style".  

**Jakobson and Riffaterre**

Jakobson merely said that poetic quality consists in equivalences. Riffaterre argues that the style of a message does not consist merely in equivalences. Poetic message has its own unique structure. Without situational criteria, poetic message cannot function. The specific function of style, therefore, depends on the theory of communicational interaction. It is necessary therefore to take into account the addressee's reaction.

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Bally and Riffaterre

While Bally stresses the subjectivity of expression, Riffaterre emphasises the subjectivity of reception. Riffaterre is more interested in the decoder and not in the encoder. In his later edition of "Criteria for Style Analysis" he states that "... the object of the analysis of style is the illusion that the text creates in the mind of the reader". 23

The writer has to get the message across to the reader. Hence, he has to prevent the reader from doing 'elliptic reading' or 'minimal decoding' by employing a specific verbal strategy. For Riffaterre, this is the function of style. That verbal strategy is based on surprise.

architecteur

Though Jakobson and Riffaterre believed that style is characterised by 'focus on the message' as such Riffaterre goes on to explain how this could be done.

Riffaterre devised a methodological device called architecteur for sorting out stylistic features from the non-stylistic of a message. The responses of a reader to stylistic stimuli were analysed to show a particular type of behaviour i.e. maximal decoding.

New Criticism

I.A. Richards launched a new tradition of close reading of the text by bringing semantics and educational psychology into the process. Bally brought the affective element of linguistic expression which he approached from orthodox linguistics. Richards did this from the point of view of Semantics and psychology. Richards tried like Spitzer and Damaso Alonso to secure the intention of an author but without the application of linguistics. He did this by examining the internal working of a poem by removing the obstacles to right interpretation.

Richards placed stylistics on a new footing when he published his Practical Criticism (1927). Bally published his Traité de Stylistique in 1920. Continental writers on stylistics meant their work for scholars while Richards addressed his book to general audience. He set some poems for analysis and comments which he called 'protocols' to his undergraduate class. The name of the author and the year in which these poems were written were not furnished. A curious mixture of good and bad poems was presented for analysis and interpretation. The result was a string of comments which gave evidence of misjudgement, incomprehension and misinformed notions about poetry.
Meaning and its four aspects

Richards like Bally and Alonso insists that meaning is not only conceptual meaning but also includes affective and expressive sides of language. He divides meaning into four aspects -- Sense, Feeling, Intention and Tone. Sense is conceptual meaning which is equal to Bally's intellectual aspect of language. Feeling is the emotional attitude towards the subject, presented by sense. Tone is the attitude towards the addressee. Intention is the purpose conscious or unconscious. The last mentioned three aspects relate to the affective characteristics of language mentioned by Bally. The total meaning of a work of art, according to Richards is an integration of all the four aspects into a unity. This is the simple and workable model of stylistic inquiry provided by Richards.

Criticism of Richards' theory

There has been some criticism of Richards' theory of practical criticism on the grounds of its not being established in cultural tradition which is an important criterion to reckon with in matters of literary interpretation. Secondly, it is said that what Richards calls feeling and tone may be regarded as different aspects of
sense. But it cannot be denied that Richards liberated interpretation from the clutches of stock responses and doctrinal adhesions. He directed the attention of the reader more into the text than into other extra-textual considerations.

Other New Critics

William Empson in *Seven Types of Ambiguity* criticises some of Richards' views and comes out with a rich and detailed exemplification of the possibilities of multiple meaning in poetic language. His concept of ambiguity has been adapted into ideas of 'tension' 'paradox' 'irony' etc. His book is described to be "a commando raid on the ineffable". He focusses attention on the reader's mind. He analyses the various implications of 'the emotive value' referred to by Richards. His inquiries are stylistics in the strictest sense.

John Holloway, Stephen Ullmann and Donald Davie are other New critics.

Generative stylistics

With the publication of Zellig Harris's article on "Discourse Analysis" (1952) the discipline of stylistics entered a new phase. Grammar was lifted from the analysis of sentence to larger than sentence utterances.

24 *Style and Stylistics*, p.91.
Archibald A. Hill, a follower of Bloomfield, said that style of a passage consisted in relations statable in wider spans than fall within the limits of a sentence. Noam Chomsky's two books *Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965) formulated the Transformational Generative Grammar which has been used since as a tool of stylistic analysis.

Chomsky explicitly rejected behaviourism both in psychology and in linguistics and said that two surface strings derived from the same underlying source give the writer two different styles in which to say the same thing.

Richard Ohmann and Fowler

Richard Ohmann was a pioneer in the transformational approach to style. His "Generative grammars and the Concept of Literary style" (1964) was an important work in this direction. Roger Fowler criticised the T.G. approach by pointing out that a stylistician cannot relate two surface structures which differ only in the substitution of lexical synonyms.

The transformational theory explains only meaning but remains silent on what effects are produced by such surface structures on the reader/hearer. Style was again seen as part of competence and not of performance. This theory has nothing to say on the communicational relevance of a message. Mentalism gave place to behaviourism in this theory.
Recent trends

Mention must be made here of the contribution of British linguists to the discipline of Stylistics. M.A.K. Halliday formulated the theory of linguistic function. Functional plurality of language forms the basis of syntactic organization according to him. Each sentence fulfils all functions — ideational, inter-personal and textual — assigning them different degrees of prominence.

J.R. Firth's School of linguistics provides the ideas like register, field, mode, context etc. The notion of register is useful in deciding on the degree of formality existing between the speaker and the hearer.

At present stylistic studies are separately oriented to speaker, hearer, code and reference.

"Stylo statistics" is noted for its mathematical dullness. It finds its representatives in George Kingsley Zipf (1902-1950) and Josephine Miles.

J.L. Austin's Speech Act Theory has contributed largely to the development of stylistic studies. He treated speech as action. This theory is treated in greater detail in Chapter 5.

This chapter has dwelt on how meaning can be obtained by a study of the way in which lexical and syntactic choices are made by a writer or a speaker and how the analysis of the language component lets one into the mind and philosophy of a writer. An attempt has been made in the
next chapter to examine how Swami Vivekananda has performed successful acts of communication.

The contribution of Saussure is taken up only because he has close relationship with structuralists. No direct application of Saussure's principles is warranted because of Saussure's want of interest in rhetoric as such.

The objective of the chapter is to provide only a minimum of theory. What is surprising, however, is the way some of these principles could be adopted and applied in an analysis of Vivekananda's speeches.

Where the form is organic and inspired, we realise, for example, the relevance and usefulness of a number of modern critics in our study of Shakespeare. Though the positivistic modern stylisticians may not grant the place of inspiration, a successful piece of writing or oration satisfies the demands of these rhetoricians, particularly, those discussing affective stylistics.