

**CHAPTER I**

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**DEFINING STYLE AND STYLISTICS**

## CHAPTER I

### DEFINING STYLE AND STYLISTICS

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## CHAPTER I : DEFINING STYLE AND STYLISTICS

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### 1.1 What is Style?

Style is one of the most controversial and elusive terms of linguistic and literary studies and yet this term is most commonly and generally used by both linguists and critics alike. It is to be observed that the most rigorous of its definitions either shows some kind of conceptual looseness or allows some sort of flexibility in its use. In literature, the technical connotation of style either absorbs the concept of 'tone' or gets dissolved in the notion of 'rhetoric'. Similarly, in linguistics, its significance either gets submerged into the notion of 'variation' and 'variability' or gets confined to those features of the discourse which refer to the relations among its participants.

The Concise Oxford Dictionary gives the meaning of style as 'an ancient writing implement - a pointed object, of bone or metal, for inscribing wax'. Style was thus an implement, which could be used to spell out letters as well as obliterate them. To learn to scratch out, to obliterate is clearly as integral to the art of writing as to be able to spell out, to compose. In classical Latin the word 'Stilus' was extended to mean, first, a man's way of writing, then more generally, his way of expressing himself

in speech as well as writing. In French, it has been narrowed to signify 'a good way of expressing oneself'.

F.L. Lucas defines style as "a means by which a human being gains contact with others; it is personality clothed in words, character embodied in speech".<sup>1</sup> For him literary style is only a means by which one personality moves others to the problems of style, therefore, are really problems of personality - of practical psychology. Gibbon strengthens this view by saying that "style is the image of character".<sup>2</sup> Buffon, a French writer and naturalist of the eighteenth century, defined style: "it is the man himself"<sup>3</sup> and stressed the need to become familiar with the personalities of the writers.

Style is a highly complex phenomenon and can be viewed from many different points of view. Both linguists and the literary critics look at it differently. To the linguist, the investigation of style is essentially a scientific description of certain types and sets of linguistic structures that occur in a given text, and of their distribution. On the other hand, the literary scholar must be more preoccupied with matters outside text. John Middleton Murry includes the whole of literary aesthetics and the theory of criticism in the discussion of style.<sup>4</sup>

There are some definitions of style that regard style as

an addition to a central core of thought or expression. According to Stendhal "style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce".<sup>5</sup> To him style is an addition whose function was defined not in terms of beauty but more inclusively in terms of expediency and effect. De Quincey who insisted that style may have an independent value apart from the content asserts its importance by saying that "style or the management of language ranks amongst the fine arts, and is able therefore to yield a separate intellectual pleasure quite apart from the interest of the subject treated". Charles Bally's famous theory of style identifies it with a layer of affective elements. According to him, "Stylistics studies the features of organized language from the point of view of their affective content, that is, the expression of sensibility through language and the effect of language on sensibility".<sup>6</sup> To Bally, the origin of style is the addition of a contenu affectif to expression. He further distinguishes internal stylistics and external or comparative stylistics.

A modern view of style as choice is that of Cleanth Brooks and Robert Penn Warren. In this book Understanding Fiction, style is used only to refer to the selection and ordering of language. But when we speak of style as choice we have to consider the distinction between three types of selections: grammatical, non-stylistic and stylistic. The stylistic choice exists on a number of different

levels. It involves phonetic features, phonemes, morphemes, words, phrases, clauses, sentences and larger units. Stylistic choice, at first sight, seems to be a choice between items that mean roughly the same, whereas, non-stylistic choice involves selection between different meanings. Charles Hockett transfers the choice from writer to the reader by saying that "two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style".<sup>7</sup> The definitions based on the assumption of style as a choice lead to problems because here style becomes part of meaning and two stylistically different utterances can never mean exactly the same.

The definitions of style as deviations from a norm give us a good basis for stylistic comparison. In this connection Bernard Bloch defined style as: "The style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features especially as they differ from those of same features in the language as a whole".<sup>8</sup> He gives us the formidable, and theoretically objectionable task of using the entire language as a norm. Charles Osgood defined style as "an individual's deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code".<sup>9</sup> This definition involves us in the difficulties inherent

in the use of choice as a basis of style. Professor A.A. Hill has defined stylistics as concerning "all those relations among linguistic entities which are stable, or may be stable, in terms of wider spans than those which fall within the limits of the sentence".<sup>10</sup> Hill's definition neither conflicts with the view of style as choice nor rules out the study of frequencies and probabilities as style determinants.

Enkvist defines style considering both context and linguistic observations. According to him "The style of a text is the aggregate of the contextual probabilities of its linguistic items".<sup>11</sup> He also insists that the study of style must not be restricted to phonological or morphological or syntactic or lexical observations, it must be built up of observations made at various levels. Style, for him, is a link between context and linguistic form, and the aim of stylistic analysis is the inventory of style markers and a statement of their contextual spread. He further distinguishes between micro-stylistics as the study of style markers and stylistic sets within the sentence or within units smaller than the sentence and macrostylistics as the stylistics of sentence sequences of linguistic method of stylistic analysis should avoid initial reference to extra-linguistic meaning, which is not accessible to rigorous analysis. It is based on the matching of a text against a contextually related norm. In this method the analyst should not only take into account linguistic features in isolation but also consider their relation to other

aspects of the text and its contextual setting. M.A.K. Halliday defined linguistic stylistics as "the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors in the same and in different genres".<sup>12</sup>

Style is also viewed as a functional construct. It is in this functional context that Riffaterre (1959) tried to define style as "Style is understood as one emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning".<sup>13</sup> The functional perspective to the study of stylistics would claim that the selection that conveys simply this designatively distinct meaning is yet not to be characterized as stylistic meaning. In order to qualify as style, it has to be absorbed in the discourse so as to transform itself into something performing the function of emphasis, keeping intact the common meaning. Here the perspective to the study of stylistics is suggestive of the fact that language is a functional set of categories and relationship capable of communicating ideas and attitudes.

George Puttenham said in The Arte of English Poesie: "Style is a constant and continual phrase or tenor of speaking and writing ... a certain contrived form and quality, many times natural to



the writer, many times his peculiar by skill, or holdeth by ignorance, and will not, or peradventure cannot, easily alter into any other."<sup>14</sup> Puttenham considers literature as a social art, and style is the echo, the reverberation, of the writer's or speaker's personality, and its success is to be measured by the fullness of response it evokes in the reader or hearer.

From the above observations it is clear that style involves the mode of expression, design, construction and execution. It stands for distinctness, originality and excellence. All these characteristics of style heavily depend on the choice of words and their arrangement in the creation of a literary work. The style of literary work is unique. We cannot separate the style from the work-design. In a literary text construction and execution work hand in hand.

## **1.2 What is Stylistics?**

In its broadest sense, stylistics is the study of style: of how language use varies according to varying circumstances: e.g., circumstances of period, discourse situation and authorship. Traditionally and predominantly stylistics has focused on texts which are considered of artistic value, and therefore worthy of study for their own sake. Such a study of texts has been done differently by literary critics and stylisticians. Both the approaches

are so much developed today that they appear to be converging with each other. The school of formal criticism which has a highly pronounced position in our times comes together with, or even includes, stylistic analysis.

Views regarding the function of criticism and the role of critics have kept on changing through the ages. There are many ways to view a literary piece. An enduring work possesses a depth that invites much probing. In a critical sense its multiple layers of meaning attract philosophers, historians, psychologists and artists - each of whom analyses it from a special point of view. Literary analysis is the path to perception, to understanding, to appreciation. "It is not an attempt to discover the beauty spots as well as the warts in work, but rather a process by which the whole is separated into its parts, and those parts are examined to discover their nature, function and relationship."<sup>15</sup> The analyst's goal in approaching a piece of literature is to discover it, to find out the broad outlines of its form, to pinpoint its areas of excellence, and to seek out those qualities that enrich it with meaning. Finally, analysis is an attempt to see a work in the light of certain enduring aspects of life: aesthetics, history, philosophy etc.

The questions on the nature of stylistics and its situation

among the various disciplines, its scope and its limits have aroused considerable discussion. G.W. Turner defines: "Stylistics is that part of linguistics which concentrates on variation in the use of language, often but not exclusively, with special attention to the most conscious and complex uses of language in literature."<sup>16</sup>

Conceived in a wide sense stylistics investigates all devices which aim at some specific expressive end, and thus embraces for more than literature or even rhetoric. But a purely literary and aesthetic use of stylistics limits it to the study of a work of art or group of works which are to be described in terms of their aesthetic function and meaning. Only if this aesthetic interest is central stylistics will be a part of literary scholarship; and it will be an important part, because only stylistic methods can define the specific characteristics of a literary work.

Stylistics deals with the study of a literary discourse from a linguistic orientation. What distinguishes stylistics from literary criticism, on the one hand, and from linguistics, on the other, is that it is essentially a means of linking the two. One can conduct enquiries in literary criticism without any reference to linguistics and also one can conduct enquiries of linguistic kind without any reference to literary criticism. Stylistics, however, involves both literary criticism and linguistics as its morphological make-up suggests: the style component relating it to the former, and the - istics component to the latter. It is an area of mediation

between the two disciplines - literary criticism and linguistics. The purpose of stylistics is to link the two approaches - linguist's and literary critic's - by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit.

In many cases stylistic analysis is combined with the study of content links, sources and other matters, such as recurrent allusions. When such is the case, stylistics serves as a tool for a different purpose than definitely its own purpose, and it serves the purpose of the identification of an author, the establishment of the authenticity of a work, a detective job at most preparatory to literary study. And it is claimed that such stylistics replaces or rather usurps poetics and literary theory; that stylistics is simply poetics; or even, if we consider stylistics a branch of linguistics, that literary study is a part of linguistics.

### **1.3 Practitioners of Stylistics:**

The function of literary criticism has always been to describe, analyse, interpret and evaluate a literary work while the function of stylistic analysis is to investigate 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 a given text. The critic works out on the basis of both linguistic evidence and his knowledge

of extralinguistic background, a structure of the meaning of a work as objectively as possible. Before New Criticism the critics were concerned with the message than the linguistic code which carried it. New critics like Kenneth Burke, John Crowe Ransom, Richard Blackmur, Cleanth Brooks in America and I.A. Richards, T.S. Eliot, F.R. Lewis, William Empson in England took interest in the use of language in literature though their approach was impressionistic. William Empson<sup>17</sup> uses the term 'ambiguity' for complex linguistic functioning according to his convenience. Donald Davie<sup>18</sup> thinks that the linguistic world of poetry is a syntactic world. He gives five categories of poetic syntax -- 'objective', 'dramatic', 'subjective', 'like music', and 'like mathematics'. The New Critics are opposed to the biographical, historical, sociological and comparative approach of conventional criticism. Their criticism is Intrinsic or Ontological and not Extrinsic. A poem, a piece of literature, is the thing in itself, with a definite entity of its own, separate both from the poet and the socio-cultural milieu in which it is produced. The emphasis is laid on the study of the text, and its word by word analysis and interpretation. The music of a poem, its imagery and versification, its total structure must be taken into account to arrive at its meaning. Words must be studied with reference to their sound, and their emotional and symbolic significance. New Criticism is predominantly textual and the new critics have studied and interpreted literary classics.

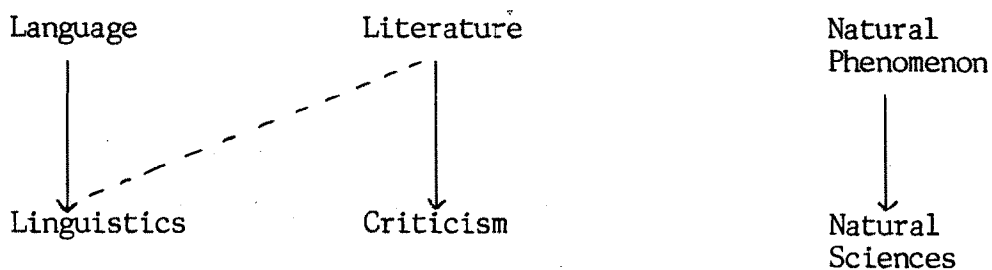
Harold Whitehall made a statement in 1951: "As no science can go beyond its mathematics, no criticism can go beyond its linguistics."<sup>19</sup> Here he considers that linguistics is naturally an available technique within criticism. Fowler considers Whitehall's approach as "an overstated, pragmatic assertion about technical apparatus in criticism which makes some sense".<sup>20</sup> Whitehall accepts criticism as an independently defined field of knowledge and linguistics as indispensable aid to that discipline. For him critical technique includes linguistics.

Seymour Chatman's<sup>21</sup> linguistic analysis of Robert Frost's "Mowing" with a strong bias towards the 'phono-grammatics' of poetry, marks the beginning of the contemporary movement to practical linguistic criticism.

Professor A.A. Hill's (1955)<sup>22</sup> approach is an early example of linguistic criticism. Halliday (1967)<sup>23</sup> illustrates how the categories and methods of descriptive linguistics can be applied in the analysis of literary texts. His concern is not with the interpretation or the aesthetic evaluation of the literary passages, he examines, but only with the revelation and precise description of the language features of work. He considers the verbal groups in Yeat's poem 'Leda and the Swan' and tabulates the results of his investigation. Having made the analysis, Halliday proceeds no further. He observes that in 'Leda' the few verbal items get

lexically more powerful as they get grammatically less 'verbal'. But he does not go on to discuss how the way the verbal forms are organized relates to other kinds of intra-textual patterning of the poem, and he draws no conclusions as to the relevance of his findings to the interpretation of the poem as a whole.

Some literary critics, however, have taken rather a strong exception to the linguist's encroachment upon literary criticism. Some of them, at least, have viewed the rise of modern linguistics and its flirting with literature with a certain degree of unjustifiable hostility. F.W. Bateson (1971)<sup>24</sup> maintains that linguistics can have no relevance for literary studies at all. He makes distinction between language and linguistics on the one hand and literature and literary criticism on the other. These can be presented in the following diagram:



The comparison that Bateson institutes is between linguistics on the one hand and literature on the other. But the proper comparison would be between linguistics on the one hand and literary criticism on the other.

Some other critics have not been as forthright in brushing aside the claims of linguistics as Bateson, they too, have expressed their scepticism regarding the validity of linguistic technique of analysis in the field of literary studies. George Steiner (1962)<sup>25</sup> while conceding a certain useful role to linguistics in literary studies, laments that all the developments in the field of linguistics have not contributed all that much to our reading of a poem. The genesis of Steiner's pessimism lies in the belief that linguistics cannot account for literary context in any satisfactory manner.

David Lodge (1966)<sup>26</sup> asserts that the theoretical and the descriptive apparatus that modern linguistics is in the process of evolving will provide the literary critic with a more satisfactory means of accounting for the nature and function of language than has hitherto been available.

Rene Wellek<sup>27</sup> tends to take a more balanced and tolerant view of the claims of modern linguistics and points out that there are certain features of a work of art which cannot be accounted for in terms of its language because they are not dependent on a particular verbal formulation. There are certain features of literary work that defy the analytical techniques of linguistics.

Halliday and Hassan (1976)<sup>28</sup> provide important tools for linguistic analysis by delineating those semantic resources of



the language which tie idea to idea to create texts. They establish five types of ties - reference, substitution, ellipsis, conjunction and lexical cohesion. The careful and insightful linguistic description of relations above the sentence level provided by Halliday and Hassan offers a solid base for the development of particular stylistic analysis.

Sinclair's<sup>29</sup> approach to stylistic analysis is similar to that of Halliday. He analyses Philip Larkin's poem 'First Sight' by applying Halliday's categories of linguistic description. The results of his analysis, like Halliday, are recorded in tabular form and any conclusions as to their relevance for interpretation are left to the reader to work out for himself. He mentions two aspects of linguistic organization which play an important part in the settings up of intra-textual patterns in literary texts. He calls them 'arrest' and 'release'. Like him most other linguists develop their own theories regarding the linguistic patterns and their relations to the whole structure of a work and they find it necessary to postulate descriptive categories other than those of descriptive linguistics to account for the features of literary discourse. Leech (1969)<sup>30</sup> speaks of 'cohesion', 'foregrounding' and 'Cohesion of foregrounding'. Levin (1962)<sup>31</sup> develops the notion of equivalence as outlined by Jakobson and shows how it operates at the phonological, syntactic and semantic levels to create structural features which distinguish poetry from other kinds of discourse.

He postulates special types of linguistic patterning. His analysis is not an attempt at a full scale interpretation. It is an attempt to reveal the role that couplings play in the total organization of the poem.

The basic principles of transformational generative grammar have helped modern stylisticians in refining their theories in several ways. For instance, Kiparsky (1973)<sup>32</sup> has brought in the question of the choice of a derivational stage to explain his concept of "the sameness of pattern". He differentiates between 'strict' parallelism in which even constituents on the lower levels of the tree-diagram are parallel and a 'loose' parallelism in which only the highest syntactic constituents of the tree-diagram are same. His concept of parallelism is so flexible that a side from actual repetition no syntactic parallelism is ever required to be complete on the level of surface structure. While analysing verses, Kiparsky (1968, 1972) uses the apparatus of morphophonemic rules to peel off layers of phonological forms and to arrive at a scheme which underlies a given meter in the Finnish Kalevala or the Rigveda.

J.P. Thorne (1964)<sup>33</sup> in his paper "Stylistics and Generative Grammar" has made an attempt to apply transformational theory where he is concerned with the problem of accounting for the kind of deviant sentences which commonly occur in poetry within a grammar

of a language. His approach relies a great deal on intuition. He tries to state not just that an utterance is 'grammatical' or 'ungrammatical' but that it has an understandable place on the scale of grammaticalness. He illustrates his approach by applying it to E.E. Cummings's poem 'Anyone lived in a pretty how town' and claims that his approach can also be applied to texts which reveal a high degree of grammaticalness. He considers, for example, Donne's poem 'A nocturnal upon St. Lucies day' and points out that a grammar for this text would have to include rules quite contrary to those of Standard English by which normally inanimate nouns are given the features of animacy and the reverse. However, his approach to the analysis of poetry is very limited in its scope and therefore, fails to account for other important characteristic features of poetry.

In a closely argued article 'What is Stylistics and Why Are They Saying such Terrible Things About It' Stanley Fish (1973)<sup>34</sup> reviews the writings of some linguistic critics like Milic Ohmann, Thorne and Halliday and finds them wanting for important methodological reasons. What is under discussion here is the methodology of stylistics itself rather than the inadequacies of particular critiques by the above linguists. In stylistic methodology Fish detects the desire for an instant and automatic interpretative procedure based on an inventory of fixed relationship between observable data and meanings, meanings which do not vary with context. Fish is not

interested in scrutinizing the data but in what is done with the data after they have been gathered. He finds faults with J.P. Thorne's analysis of Donne's 'A Nocturnal Upon St. Lucies Day'. In his analysis of the poem Thorne demonstrates that the poem has sentences which have inanimate nouns where animate nouns would have been expected and vice versa. Thorne then connects this linguistic fact to a sense of chaos and the breakdown of order. This, observes Fish, "is at once arbitrary and purposeful". A similar discrepancy between description and interpretation is noted by Fish in Halliday's analysis of William Golding's The Inheritors. Halliday's analysis of "People's" speech in the novel reveals predominance of intransitive verbs whereas the speech of the "new people" is marked by the predominance of transitive verbs. In short, Fish observes, when Halliday does something with his apparatus, it is just as arbitrary as what Milic and Ohmann and Thorne do with others.

Ohmann (1964)<sup>35</sup> suggests that style resided in transformational choice, and that the reduction of the sentences of a text of kernel sentences would enable one to see which optional transformational rules were characteristics of particular writers. However, Ohmann's analysis does not distinguish between the application of rules which form style and those which contribute to meaning as a result of the fact that they determine by choices of technique. Again while analysing the three passages from literary texts he uses generative terminology. He differentiates between the 'deep

structure' and 'surface structure' of the passages and equates them with 'content' and 'form' respectively. The 'form' comprises away of saying something and so entering the domain of style.

Donald Freeman (1975)<sup>36</sup> analyses three poems by Dylan Thomas and presents his syntactic observation in terms of transformational generative grammar. He shows how 'unacceptable' but not 'ungrammatical' structures in Dylan Thomas arrest the reader. Freeman in fact, extends the view held by Ohmann that style is in part a characteristic way of deploying the transformational apparatus of a language. In the analysis of poem 'Light breaks where no sun shines' Freeman observes Thomas's syntactic foregrounding. He views transformations as formal models for ways in which we can express a given concept.

Anne Claysenaar (1976)<sup>37</sup> considers the work of art as a unified communicative event. She presents stylistics as an extension of practical criticism. Her stylistic approach insists on the contextualization of linguistic features with the total microcosm of the work. She believes that the mere linguistic description of a text is just applied linguistics, not stylistics. Such descriptions are selective and the criteria of selection cannot be solely linguistic since it also depends on the receiver of communication. For the type of stylistics, she has in mind, the term 'exploration' seems more appropriate than analysis. According to her linguistic theories, techniques and descriptions are largely responsible for

our new awareness of language.

The linguistic analysis that Cluysenaar has used as a basis of description is that proposed by Scale and Catagory grammar. This mode of analysis is popular and is based on the thought of J.R. Firth and developed by M.A.K. Halliday and others. One positive assertion of the theory is that there is formal as well as contextual meaning. Linguistics describing grammatical, lexical or metrical patterns believe themselves to be making statements of meaning. Scholars such as Chatman, Halliday, Jakobson, Leech, Levin, Ohmann, Sinclair, Bateson, Hill, Hassan have been called 'Stylisticians' in the sense that they have paid close attention to the surface structures of literary texts and assumed that phonology, syntax, everything which make up rhetoric are of great importance in determining the literary work. She has worked out a lexical analysis of Lawrence's 'Glorie de Dijon' to prove the point that dominance or 'foregrounding' is not necessarily a matter of deviation. She considers stylistics as the technique of verbal analysis within practical criticism. Her claim is that linguistic analysis without much technicality has a positive function in literary study.

H.G. Widdowson (1975)<sup>38</sup> believes that linguistics does have something to contribute to literary criticism, just as literary criticism has something to contribute to linguistics. For him, stylistics is the study of literary discourse from a linguistic



in these 10 nominal groups must be seen as cataphoric, they do not operate as such from the functional point of view. In other words, these nominal groups do not indicate self-contained reference, which, according to Halliday, characterizes the cataphoric use of the article. By juxtaposing the function of the nominal groups, in general in English and their use by Yeats in 'Leda and the Swan', Halliday notices this important linguistic discrepancy in the poem. But this discrepancy, as Halliday and Widdowson both agree, taken in isolation is of little significance. Considering its meaning, Widdowson comments:

*Halliday begins with the text analysis and shows how a part of the language system is exemplified in the poem. He then points to the fact that this part of the language system is being used in a somewhat unusual way. This prepares a ground for the discussion of the poem as discourse, that is to say for a consideration of how these linguistic facts are relevant to an understanding of the message which the poem conveys. But having come to this stylistic brink, Halliday withdraws with a final provocative remark. His primary interest lies in the text and the nature of the poem's message is outside his concern.*<sup>40</sup>

Widdowson goes on to explore the implications of this peculiar use of the nominal groups in Yeats. He suggests that these nominal



groups in Yeats. He suggests that these nominal groups are deictic in function in the same way the nominal groups function in tourist guides and exhibition catalogues. By this deictic use of the nominal groups Yeats achieves a certain immediacy of direct reference to an exact picture. But this insight remains nothing more than a hypothesis which has to be supported by the other linguistic features of the text.

Widdowson analyses Robert Frost's 'Stopping by Woods on a Snowy Evening' to support his view that stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two. Stylistic analysis shades imperceptibly into literary appreciation. In his analysis of the poem he attempts to show how linguistic clues can lead to interpretation. His interpretation of the poem is based on the careful consideration of certain linguistic features in the poem and the manner in which they relate to each other within the discourse to achieve a communicative effect.

Again Widdowson (1986)<sup>41</sup> analyses Wordsworth's poem 'She Dwelt Among the Untrodden Ways' and points out that if the verse is altered the interest shifts from being to action, from state or event. 'That there were none to praise and very few to love her' is provided as given information to be taken as read without further need of explanation, the syntax reflecting its subordination

to the narrative interest. Following from this reconstituted version, the second verse now seems very old, since it abruptly arrests the narrative movement and obliges the reader to change from a projective to a focussing mode of interpretation in order to realize the significance of appositions. This requirement for a shift in perspective results in distortion. He also points out that the words dwelt and lived are deliberately used and appear in structurally parallel expressions which bring distinction between an existential and a residential meaning of 'live' and only the residential meaning of 'dwelt'.

Geoffrey Leech's (1969)<sup>42</sup> approach to stylistic analysis differ essentially from that of Halliday and Sinclair in that it aims at relating linguistic description with critical interpretation and at showing how the latter can benefit from the former. He points out that "a work of literature contains dimensions of meaning additional to those operating in other types of discourse" and he suggests that for this reason descriptive linguistics cannot simply be applied indifferently to literary text as to other types of text. He discusses three features of literary expression representing different 'dimensions of meaning' which are not covered by the normal categories of linguistic description and illustrates them by giving an analysis of 'This break I break' by Dylan Thomas.

In his analysis of the above poem Leech Points out that

cohesion is not the unique property of poetry but is a feature of all types of text since it combines separate linguistic units into stretches of meaningful discourse. He also points out another manifestation of foregrounding. This occurs when the writer instead of exercising a wider choice than is permitted to him by the code deliberately renounces his choice and produces uniformity where variety would normally be expected. He also speaks of cohesion of foregrounding, the manner in which deviations in a text are related to each other to form intra-textual patterns.

Again in his analysis of 'Ode to the West Wind', Leech<sup>43</sup> studies all deviations in the poem and points out the coherence of foregrounding. After exploring the poem on the metrical level, the level of rhyme, the phonemic level, the syntactic level, and on the discourse level he moves towards literary interpretation from stylistic analysis. He, then, observes the metaphorical structure of the poem and shows how stylistics extends linguistics beyond the sentence, to the description of structures or recurrent features which span sentence - sequences, or even whole texts. He concludes his analysis by stating that one cannot use stylistic analysis as a means of evaluating a literary text. Stylistics cannot tell us that a text is literature, but once text is accepted as literature, stylistics can teach us a great deal about it.

It is clear from the above brief survey of the use of

stylistic analysis that literary stylistics has drawn upon several disciplines such as linguistics, literary criticism, literary history, theory of literature and has in the recent years developed methods analysing texts. Various schools have followed different methods of analysis and there is no one linguistic model which provides a readymade set of procedures or formulae apt for all kinds of texts. I believe that the appropriateness of the model is a concern for the individual analyst. When a linguist approaches a literary text, he brings with him all the experience of his training in linguistic analysis. Linguistic analysis of any school applied in totality is a kind of machine which may turn up all the answers to questions of linguistic approach to a literary text ultimately becomes an approach to the formal characteristics of poetic discourse.

All the above linguists and literary critics have considered the linguistic points to highlight the relationship between the analysis and the meaning of a particular piece of literature.

#### 1.4 My Eclectic Approach:

In my analysis of Nissim Ezekiel's poems I am going to use a linguistic approach. I am also going to consider the formal aspects as I believe the meaning of a literary text lies in the way the language is used. "Form" happens to be equally important in a literary text. A poem is not important only for what it says

but also for how it says. Archibald Macleish's dictum "a poem should not mean but be" points our attention to the formal excellence of poetry rather than to its thematic burden. The technical proficiency of a poet thus accounts for a better creation of form in his poetry. It may be worthwhile to record here what Ezekiel has to say on form and meaning in poetry:

*I cannot think of poetry without at the same time thinking of its form. Both in reading and writing it, the form belongs to the spirit and substance of the experience. To find the form inadequate is to question the adequacy of poetry, to doubt its full authenticity and significance. Right from the beginning into its inchoate sources, form is as much the aim of the poet as meaning in all its modes.*<sup>44</sup>

The poet himself does not know which type of form he creates. It is the creation of an invisible moment of agony and ecstasy, a moment of silence when the poem along with its forms emerges from somewhere deep within. The poem is a complex, organic whole and its form is both a matter of external inquiry into its visual appearance, and the internal analysis of the sources of the poet's language, imagery, rhythm etc.

My approach to stylistic analysis is entirely compatible

with a critic's close reading and a linguist's objective analysis. It would achieve a balance between critic's intuitive response and linguist's objective analysis. This is done by concentrating on form and on detailed linguistic analysis of his poems. My approach is not rigid, it is open-ended depending upon the nature of the poem. I will consider, for example, the poem as a total structure and not in piece meal or in fragments. I will concentrate more on the nature and function of linguistic devices/constructs. I will choose such items which would be relevant with regard to their function in the constructs, that is stylistically relevant items -- deviations, repetitions, contrast, parallelisms and so on -- which may be phonetically and lexically governed in the organization of the poem.

I am aware that mere description of any kind of verbal analysis of a literary text conducted for its own sake is of no great use. That is why I will also consider the opinions of critics wherever available. The approach in this dissertation is based on the linguistic observations of a number of stylisticians already mentioned earlier in this chapter. However, I am going to follow the general framework proposed by Henry Widdowson not forgetting that:

*Linguistics is not and will never be whole of literary analysis, and only the literary analyst -- not the linguist -- can determine the place of linguistics*

*in literary studies.*<sup>45</sup>

An overall interpretation of the poem will be supported by more detailed linguistic analysis. Linguistic details will be used where they are relevant for the purposes of argument. Since one model cannot be applied to all the poems, it may vary according to the nature of the poem.

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