

## **Chapter-IV**

## **CONCLUSION**

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The meaning of style is like personality, a set of individual or collective features, a pattern, manner of writing, speaking, or doing; a higher, active principle, a disposition of existence, a repertoire of possibilities, appropriate symbolization of the experience, a choice, deviation from a contextually related form, a pattern of choices, the management of language, selection and ordering of language and the management of language and aggregate of the contextual probabilities of its linguistic items. It has been proved that most of these expressions are highly subjective abstract and vague.

Stylistics had been defined by many linguists and stylisticians, but not a single definition makes the domain of stylistics explicit. Yet all the definitions together give a comprehensive idea of what stylistics is and how it is useful in the interpretation of literary texts. Stylistics is complementary to literary criticism.

Many stylisticians have attempted the stylistic analysis of literary texts based on various models. Such a study is limited only to one literary text analysing the foregrounded linguistic elements in it. Such an attempt is

useful both for didactic and research purposes. It is also useful for the student of literature. The stylistic approach to literature enhances the readers understanding of literary texts.

My study in this dissertation is based on various linguistic theories put forth by Geoffrey Leech, Henry Widdowson, Halliday and others. However, I have not strictly followed a single model as it would hardly serve any purpose. I have selected some of the foregrounded features of Book 1 of Paradise Lost and analysed them using suitable relevant stylistic methods .

Some unique features of the text are its cosmic and universally appealing theme which is characteristic feature of Milton's epic . Its religious and scriptural theme includes the origin of evil and the combat of evil and good represented with the help of philosophic base.

The following observations are based on my study of Milton's versification, lexis, syntax and his use of similes:

a) Milton's blank verse imparts a variety .He aims at rough equivalent not exact similarity; there may be more than ten syllables, fewer than five stresses and variations of accent. Milton's verse is sure and flawless perfection of rhythm and diction. A distinction has to be made in the verse of Paradise Lost , between accent and stress. Milton has used

a number of meters and verse forms with great art and skill so that he has been called a great metrical artist. To impart variety and avoid monotony, variations are introduced in Paradise Lost Book I.

b) While discussing Milton's diction, it has been proved that Milton is a great word - player. His craftsmanship is revealed to us when we give a close look at his use of diction. To bring grandeur and loftiness Milton has used different types of lexical items for his readers. He has used archaic expressions, being a member of classicism, and he has succeeded in doing that. Many contemporary expressions are used in Paradise Lost Book I. Because of Biblical and Mythological diction, Paradise Lost is enriched with loftiness. The last but most important expression is his use of latinism. We have seen various examples where the sense of Latin language is presented in the poem.

c) We have seen that, syntax of the text is richly adorned with a variety of patterns. First of all, we have noticed that Milton's use of grammatical deviation, such as inversion, is an outstanding feature of the text. The sentence structure is irregular, which has been used purposefully. The sentence structure is mainly ASP; CSPA, PSPO, SOAPC instead of SPA, SPAC, SPO, SPOCA. Milton has used complex sentences with the help of coordinating and subordinating conjunctions. The use of rhetorical questions as well as the use of parallelism and repetitions is meaningfully foregrounded in Paradise Lost Book I.

d) Milton's use of Homeric similes is one of the important characteristics of his poetry. Milton has used long-tailed similes using the images taken from mythological stories and also from the nature. The images such as the Moon, the newly risen Sun, the tallest Pines, Oaks and so on are taken from the nature. His use of imagery in the text, works as a manipulation of the similes, in which one object again is compared with the other, and again it is compared with yet another. A common semantic thread runs through such a chain of images resulting in long-tailed similes. This epic has therefore, gained unity and coherence due to the use of recurring similes, imagery and versification.