

CHAPTER - I
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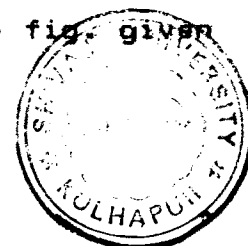
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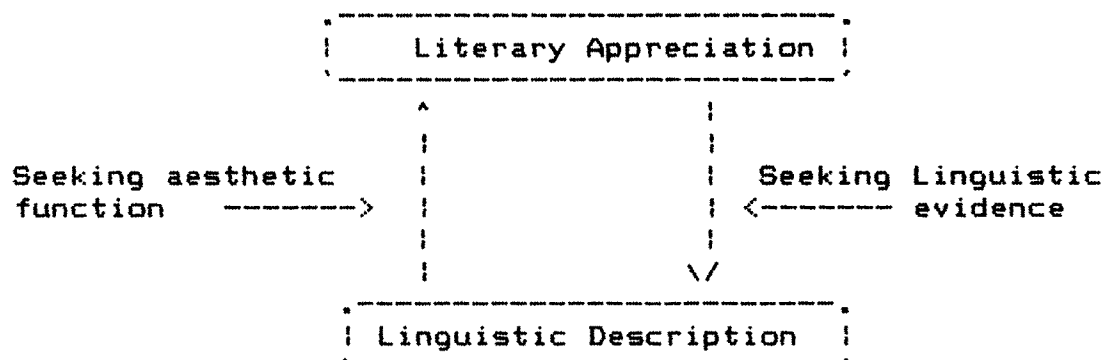
CHAPTER - I STYLISTICS AND LITERATURE

1.1. STYLISTICS -A BRIEF ACCOUNT :-

Stylistics, understood in the general sense is a close study of linguistic aspects of a literary text. In other words, stylistics means describing what use is made of language in literature. The goal of stylistics is to study how an aesthetic effect is created through a particular use of language. Therefore, stylistics is a bridge discipline between linguistics and literary criticism. Stylistics relates critic's concern of aesthetic appreciation with the linguists' concern of linguistic description. Both a literary critic and a linguist are benefited by stylistics. A literary critic improves his insight by observing linguistic habits of a text, whereas in the case of a linguist, his literary insight is stimulated by linguistic description. A literary critic is interested in the message conveyed by the artist, whereas the linguist is concerned with how a particular message exemplifies the language system. A linguist analyses language system of a literary text in linguistic terms. A literary critic evaluates a literary text to show what aesthetic experience it conveys and a linguist achieves the same goal by analysing language system used. Thus stylistics links the two approaches and makes the relationship between linguistics and literary criticism explicit. Geoffory Leech has represented it in the fig. given below

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Different stylisticians have defined stylistics. According to Geoffroy Leech, "Stylistics, is simply defined as the (linguistic) study of style."² Roger Fowler has defined it as "Stylistics is literary from the point of view of linguistics, or "linguistic" from the perspective of literary studies. In either case, what is meant in a nut shell is the application of theoretical ideas and analytic techniques drawn from linguistics to the study of literary texts."³ According to J. P. Throne : " The name of stylistics is given to studies of many different kinds. The only thing they all have in common is that they involve in some form or the other an anlysis of the linguistic structure of texts."⁴ By stylistics Widdowson means - " The study of literary disposed^{couyse} from a linguistic orientation."⁵

All these definitions make it clear that stylistics is a domain where linguistics and literary criticism are linked. There are considerable arguments about different literary, linguistic theories, methods of analysis and purpose of stylistics. Regarding this Roger Pearce has remarked that

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stylistics appears to be an area of theoretical indecision⁶ and contradiction and methodological ad-hoc-ness. There is already a considerable division between literary stylistics and linguistic stylistics. Such divisions can be valuable in the process of clarifying objectives as well as related analytical pedagogic strategies.

Linguistic stylistics :-

Linguistic Stylistics is the purest form of stylistics. Its practitioners studies style and language variation and attempt to derived some models for the analysis of language and thus contribute the development of linguistic theory.

Literary Stylistics :-

Literary stylistics provides a basis for fuller understanding, appreciation and interpretation of literary texts. The procedures of literary stylistics remain traditional in spite of the developments in literary theory which challenge assumptions about the role of language in depicting literary realities. Most studies in literary stylistics aim to provide analytical procedures which are at least replicable and stylisticians are now much less assertive in their claims for more objective analysis.

A stylistician provides a precise and rigorous linguistic description. From linguistic description, he proceeds to interpretation. He claims his interpretation as objective. In this sense, stylistics is an attempt to put

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criticism on a scientific basis. Roger Pearce expresses his opinion about stylistics, "One of the most common conceptions of stylistics is that, it is, in the most general sense, subservient to literary criticism - It appears to be felt that the aim of stylistics is to produce statements of a factual and demonstrable nature which can be used to support the intuitive judgement of the critic. Thus stylistics is seen as a discipline proceeding in the analysis of texts from linguistic observation to critical judgement."⁷

Roger Pearce has cited the example of Widdowson's comments on Halliday's analysis of "Leda and the Swan" by Yeats. Halliday has analysed the intratextual patterning in the poem. Halliday has observed how the nominal groups are semantically related to the title of the poem.⁸ Thus Halliday proves the statement that stylistics is a substitute for the appreciative raptures of an impressionistic critic. Rene Wellek supports the same view by stating that stylistics studies language and thus inevitably draws on linguistics, and if we assume that it is the study of the style of verbal works of art, it is in contact with poetics.⁹

Stylistics utilises linguistics only to the extent of using a model of syntactic analysis working at the "rank" of the sentence and below. By juxtaposing linguistics and poetics or linguistics and criticism the stylisticians have constantly enlarged the range of techniques and concepts

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stylistics and linguistics is reciprocally developmental. The literary and textual studies. The relationship between motivation for producing the stylistic descriptions which appear to proceed for linguistic facts to literary conclusions, derives from the attribution of primacy of significance to literary critical statements. It is taken for granted that the aim of stylistics is to generate insightful interpretive conclusions. Cluysenaar emphasized it stating "My own basic assumption has been that the mere linguistic description of a text is just applied linguistics, not ¹⁰ "stylistics"."

The task of stylistics is to pay attention to the use of language in a literary text. Roger Pearce says, "The practice of stylistics comes about at any point of intersection of the language of a text with elements which ¹¹ constitute the literariness of that text" Literary language is a special language and it consists of every day language performing normal communicative functions plus and infusion of features of special interest. The aim of stylistician is to separate those extra features which the special literary language possesses from those which are normal or serving merely normal communicative purposes. Literary communication, then is a special kind of communication, contrasted with every day communication. Literary communication is in some broad way special; consequently it has a language again special in some sense. The function of the stylistician is to

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describe those features which constitute this specialness, features which in many cases may have little or no interest to linguist. Linguistic description is cast into the role of providing facts; or evidence; stylistics is assimilated to criticism in its production of satisfying description of those features of special importance.

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Stylistics and poetics aim at the observation, classification and characterisation either of verbal style or of the verbal devices used in literature. Style considers not only the linguistic expression but also the structure as totality, the characters, the situations, and even the plot or the action. Stylistic analysis can show and intricate sound texture, a closely knit gramatic structure or a web of effective metaphors a specific choice of vocabulary, figuration, ~~gramatical~~ correspondences, parallelism, reiterations, contrasts and so on which contribute to the aesthetic value of a literary text.

The activities of stylistics are significantly interpretive. Mere description is of no use. Linguistic criticism is of use when it becomes stylistic. Stylisticians are not contented with the description of linguistic patterns. The stylistician 1st describes observable formal patterns and then interpretes them. The descriptive and interpretive activities of stylistics are not distinct, but they are one. A stylistician gives an interpretation which stands open to demonstration and arguments because it is

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based on features which can be discussed. In brief, linguistic description is a source of technique and terminology, useful for the description of texts and collection of facts. Such a procedure necessitates judgement and interpretation, otherwise it would appear uninteresting. Description of the facts is never separable from and interpretation of the facts. Ohmann states, "The move from formal descriptor of style to interpretation should be the ultimate goal of stylistics."¹³

Stylistics is also a dialogue between literary reader and linguistic observer. The goal of linguistic analysis is not mere objectivity but also an insight. It prompts, directs and shapes reader's intuition into an understanding. Stylisticians have always been attracted to the aspects of linguistic structure which distinguishes prose from poetry. Some of them have seen the features providing an insight into the way in which the organisation of the language of poetry differs from that of prose. Deviant expressions occur more frequently in poetry than in prose. Recognition of these linguistic deviant instances in poetry forms an essential element in our response to poetry. In poetry grammar rules are violated. The "irregularities" are regular in the context of a poem. Stylistician discusses the grammar of the poem which provides a way to interpret it. J. P. Throne analysed the poems by John Donne and drew the conclusion that Donne breaks selection restriction rules and creates an effect of

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chaos.

In Halliday's view, how a piece of literature exemplifies the system of language, is part of the analysis of literature which leads to an interpretation. Halliday analyses the oddity of the phrase "Seeing the window tremble to come in" by applying a selection restriction rule. This rule says that the verb "tremble" denotes and animates state and hence requires an animate noun as its subject. In the above expression, however, an inanimate noun "window" is used as subject. This kind of deviation is extremely common

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in literature. In this way, linguistic facts help us understand literary text. According to Halliday, literature attracts the attention of linguists for two quite opposite reasons. One of them is that it represents data which can be accounted for in terms of models of linguistic description and the other that it represents data which can not be so

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accounted for. Stylistics describes the essence of deviant structures in literature by comparing them with non-deviant structures. It has become possible to recognise levels of grammaticality, and thus of deviance, by finding out at what depth of the generative process a given construction deviates from normal use.

A stylistician will interpose a formidable apparatus between his descriptive and interpretive acts. According to Richard Ohmann that apparatus is transformational generative

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grammar. A generative grammar as described by Chomsky is organised in such a way that the output of the syntactic component of the grammar is the input to an interpretative semantic component.¹⁷ In addition to surface structure facts, generative grammar, is concerned with the so called "deep structure" aspects of language. Most stylistic judgements relate to deep structure. Stylistics is mainly concerned with characterising the structural properties of particular texts - especially literary texts. When we describe the style of a particular passage as "terse" or "Complex", we give a general impression. Such a passage turns out to contain a majority of sentences which involve deletion rules. The fact that we can recognise successful parodies as being parodies of particular writer emphasizes the fact, that it is structural considerations that form the basis for these impressions. Ohmann shows very clearly how an author's style can be related to predilection for certain grammatical structures. Ohmann examines the structure of Faulkner's The Bear. He describes the style of this passage as "complex", highly individual and difficult. His analysis shows the structural correlates of this style to be a high proportion of this style to be a high proportion of relative constructions, compound structures formed with the conjunction "and", comparative constructions. Ohmann reveals Faulkner's preference to particular kind of combination of structures. It is probably true that most writers maintain preference for

certain structures throughout the whole of their work.

Many critics doubt the relevance of linguistics to literary studies. But Anna Cluysenaar's defends the role of stylistics in literary studies. She is convinced that in the hands of sensitive and intelligent literary critic, linguistic tools are a magnificent aid to clarify and articulate our best responses to literature. She shows herself capable of practical criticism of exemplary sensitivity and penetration, providing commentaries on the 'dominant structures' of pieces by Gray, Lawrence, Conrad, Yeats etc. The high quality of criticism certainly justifies her claim that linguistic analysis without much technicality¹⁹ has a positive function in literary studies. A crucial point about linguistic stylistics is that the consistent use of a particular linguistic model gives the critic, not merely a way of looking closely at language, but a specific kind of perspective depending on the particular model chosen.

Thus linguistic stylistics can assert three areas of advantage in literary studies. The first and the most important is that some knowledge of how language works is indispensable basic information for the student and critic of literature. The second is certain areas of literary study demand close engagement with the mechanics of language ; linguistics provides specific information and analytic technique and the third claim is that linguistics is an



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advanced theoretical discipline which provides certain insights into the nature of literature and criticism. Critical practice can be improved by knowledge about language.

1.2. STYLISTICS OF FICTIONAL PROSE :-

Stylistic analysis of fictional prose seemed to be a new theory. It started with the publication of an essay "Technique as Discovery", by Mark Schorer in which he insisted on the primary of technique in expression of meanings and values in prose fiction - a principle long accepted in discussions of poetry. ²⁰ Wayne Booth's "Rhetoric of fiction" was a pioneering book. Booth examined the rhetorical dimension of literature in terms of the vast range of technical resources available to the author to help the reader grasp the work. Booth's study raises many significant questions which make critics examine more scrupulously how the form and content are fused to create effect for the reader. ²¹ David Lodge in his "Language of fiction" proposed that the verbal analysis of new criticism should be extended from poetry to the novel. Firstly, the new theory paid attention to technique for an understanding of the nature of prose. Secondly, it paid attention to language because a writer's technique is immediately and ultimately, a craft in language. Lodge says, "the novelist's medium is language, whatever he does qua novelist, he does in and through language". ²²

The new theory assumed that a novel is an artefact of

man-made object, a craft in language. It realised the linguistic character of the technique of the novel in particular and fictional prose in general. Critics of the fictional prose thought that linguistics can be applied as a mode of analysis. Linguistics provides a range of technique for linguistic analysis of literature. There are a number of recent developments in and around linguistics. Chomsky's Transformational Generative Grammar provides an interpretation of relationship between meaning and expression. Halliday's functional approach encourages us to think about why an author chooses one sentence structure rather than another. These modes of linguistic description throw light on the ways individual sentences add upto a larger textual shape. They also suggest distinctive "mind-styles" in authors and characters and on the relationship between voices within the novel. Sentence structures and tranformation in the individual sentence and in a complete work are significant for the novel readers and the critics. Contemporary linguistics is extending its scope beyond the traditional domain of sentence. It studies the structure of a whole text. This new study is called text-linguistics. It assumes that a text has an overall structure analogous to that of a single sentence. The analogy can be useful in the analysis of "character" and "theme". There are many other applications of the sentence text analogy such as deriving the surface structure of a whole text from an underlying

"theme" in the same fashion as a sentence surface structure is derived by a linguist from semantic "deep structure".

Until, very recently, criticism of the novel and theories of the novel and its close relatives were at a much more primitive level than the theory and criticism of poetry. Classical literary theories made no provision for the novel, since it was an unknown mode of writing, and when it did emerge, it didn't easily fit the surviving classical categories, it was not clearly epic or lyric or philosophical or historical or comic or tragic or dramatic. Only in this century a more "specific poetics" for the novel is sought.

Critics of the novel, under the influence of New Critical Poetic Theory, are beginning to pay attention to the language of fiction. As it has been already stated David Lodge gave birth to a movement in fiction criticism. The novel is constructed with the elements such as character, plot. These elements are communicated through language. Lodge transfers the New Critical technique of poetry to prose fiction. The structural approach relies on the detection and evaluation of repetition : repeated images, symbols or lexical items from the same semantic field are held to be basis for the reader's perception of an aesthetically relevant pattern in a novel. Lodge has analysed the novel "Mansfield Park" with this approach. In the novel he detects two sets of vocabulary items - a moral vocabulary relating to conscience, spiritual duty, and a social vocabulary concerning

decorum, propriety, respect, politeness etc. in personal relationships. Lodge relates the co-existence of these two lexical streams to one prominent evaluative preoccupation of the novel; the problem its characters meet in managing what he calls 'a delicate adjustment of social and moral values.' Lodge's argument is that the language of "Mansfield Park" is persuasive in that the vocabulary arrangements mentioned induce in the reader perception of an evaluative scheme, a cognitive set towards the events of the novel.²³ The contribution of linguistics to the understanding of the nature of prose fiction is difficult to design. The relation between linguistic and cognitive structures is clearly the key to understanding how the novel works.

Most recent studies in prose style have concerned themselves more than earlier work with the social, interpersonal implications of prose narrative. M.A.K. Halliday stress the place of semantics in the study of style. Halliday has put forth functional theory of language which is based on the notion that language plays a certain part in our lives. According to Halliday language has three main functions : the 'ideational' (expression of content), the 'interpersonal' (the relationship which the speaker establishes between himself and its interlocutor), and the 'textual', (in which language 'makes links with itself and with the situation.') The text, in Halliday's view, is the appropriate focus for stylistic studies. Halliday has

analysed a passage from William Golding's 'The Inheritors'. In the analysis he shows, how a foregrounding of everyday syntactic options makes clear the 'vision of things' of the novels two tribal groups. For 'the people', the less advanced Neanderthal tribe, the language depicts a world in which people act intransitively, reflecting the theme of the Neanderthal limitation of understanding. Halliday constructs a grammar of 'the people's language', showing sentences unlikely to occur in that grammar. In people's world there is no cause and effect. On the other hand, the language of more powerful tribe 'inheritors' has the syntax that shows action and transitivity. Halliday draws a conclusion that such a comparative study of the patterns of language helps us in understanding of the major themes of 'The Inheritors'. Halliday's analysis shows how Golding is offering a 'particular way of looking at experience', a vision of things which he ascribes to Neanderthal man ; and he conveys this by syntactic prominence. In this way 'The Inheritors' provides a remarkable illustration of how grammar²⁴ can convey levels of meaning in literature.

The most famous linguistic stylistician Roman Jakobson describes a literary text as a formal structure, an object whose main quality is its distinctive syntactic and phonological shape.²⁵ To treat literature as discourse is to see the text as mediating relationships between language users ; not only relationships of speech, but also of

consciousness, ideology, role and class. The text ceases to be an object and becomes an action or process. As a text is treated as a process, so the features of language are focused which signal the interaction of consciousness, the awareness by a speaker of the voice of another.

A novel is linguistically constructed system of beliefs which bears some interesting, usually critical and defamiliarizing relationship to the numerous ideologies current at its time, in our time and encoded in the earlier texts in the genre. The linguistic critic must suspect that each and every stylistic choice carries a socially interpretable meaning and his analytic method dictates a searching minute and systematic empirical study of the texture of very long texts. We can begin to interpret a writer's linguistic structures in relation to the values and preoccupations of the community for which he writes. The linguistic approach to the novel is due to the innovations in the technique and language of the novel in European and American literature. New devices were sought to express the consciousness discovered by Proust, Virginia Woolf, James Joyce and William Faulkner. Although experimentalism is not a novelty in the history of fiction, the string insistence in much of this new writing on the linguistic nature of fiction itself is significant. These new techniques in prose fiction are a stimulus to structural criticism, and particularly to criticism closely engaged with language.



There are many linguistic devices with which a novel can be analysed. Modern theories have been discovered and applied. The linguistic theory for the study of fiction has three implications. (a) Characters and incidents in fiction may closely resemble the stock of predicate type and noun types. (b) Within the sentence, a writer's preference for or avoidance of certain types of deep structure may signify particular cognitive tendencies. (c) A writer may transform his deep structures into surface structures which radically modify our apprehension of the propositional meaning of the text. There is cluster of linguistic features such as animacy, transitivity, agency, nominalization, passivization which the stylisticians study by applying modern linguistic theory.²⁶ A novelist is the individual user of language who chooses according to his personality, roles and communicative needs. Types and stages in the development of the novel manifest different structural selections from the universe of available discourse. Therefore, different novelists have their individual styles of writing.

1.3 JUSTIFICATION OF THE CHOICE, 'TO THE LIGHTHOUSE'.

I have selected Virginia Woolf for my study, firstly because she is widely treated as one of the most important writers of her time. Secondly, she broke away from the traditional form and method of the English novel and developed a highly individual technique. Her novels are extremely complex with regard to form, content and meaning.

Critics have so far attempted to reveal the complexity of her novels. She wrote her first novel The Voyage Out in 1915 and in 1919 her second novel Night And Day appeared ; Jacob's Room came in 1928 and The Waves in 1931. The second series of The Common Reader came in 1932. In 1937, 'The Years' came. She wrote the biography of Roger Fry in 1940 ; She also wrote a Writers Diary. Her last novel Between the Acts came in 1941.

Virginia Woolf introduced her new experimental technique in Jacob's Room, but it was not much successful. By the time, she wrote To The Lighthouse she could overcome all the drawbacks in the technique and perfected it. To The Lighthouse is her masterpiece. She calls it 'an elegy'. Although common readers find it difficult to interpret it, it is profoundly effective of her novels. In this novel which is the story of one late summer day, and its sequel ten years later, Virginia Woolf wove a delicate web of impressions and reflections, taking in the relations of life to art, of the transitory to the permanent. Critics have tried to unravel the complexity of the novel. There is a remarkable difference in their interpretation of the novel. My choice of 'To The Lighthouse' for stylistic analysis is due to these facts.

To The Light house is a 'multiple-point of view' novel. Her novels do not have a story or a plot of action ; their relations to one another and to the fundamentals of life itself, to love, to art, to death. It is her method to

present events, characters, their thoughts, relation to one another and life and death and the universe, their past and their present through the eye of the omniscient writer and through the characters in the novel one after the other. In 'To The Lighthouse' she reveals human experience in the form of emotional and mental processes of characters.

Critics have different opinions about what her novels are about. In most of her novels, it seems, nothing happens. At the surface level her novels are about nothing but if we go into depths, we see that her novels reveal the most important and complex relations among human beings and the most profound problems of human existence. In To The Lighthouse she throws light on the inadequacies of human relations.

Virginia Woolf is a 'stream of consciousness' novelist. Proust, James Joyce, Dorothy Richardson, Faulkner are the practitioners of this technique. She catches the impressions on minds, in the order in which they fall and records them. Naturally her novels present inner voyage of characters. She has employed the technique of cinema and impressionistic painting with flashbacks in a fine blending of time past and time present.

Her novels are known 'Lyrical novels'. They are considered as 'poetry in the form of prose'. Her narration has fluidity. She has used the poetic devices such as

repetition, refrain, rhyme, rhythm, onomatopoeic words, parallelism etc. Everything is symbolic with Virginia Woolf, - her language, the words and phrases, the experiences of her characters, all are symbolic. Her reliance on symbols as structural pattern, however, is most emphatic in a different sense. She also makes some use of motifs as unifying devices. Especially, To The Lighthouse is based on a set of primary symbolic values. An examination of To the Lighthouse will reveal the manner in which this symbolic structure functions to give the needed coherence of pattern in stream of consciousness fiction. The lighthouse is symbolic, the characters and their actions are symbolic. The symbolic design and the symbolic vision can be found in most of her work. Another feature of her work is that she points at the significance of events, memories and associations. She cannot express their meaning but she makes the readers feel them with their significance. The reader who has an insight will know everything by intuition. With all these features, her novels seem highly artistic. She has fascinated me with all these features of her works.

I have selected Virginia Woolf's To The Lighthouse which is one of the most psychologically and technically complex novels. Critics have already investigated into her use of stream of consciousness technique, multiple point of view, modes of narration, symbolism, imagery, use of language etc. Considering the scope of this dissertation it is not

possible for me to analyse all the features of the novel. Hence, I have selected a few aspects of the novel. I have concentrated especially on her use of language how she uses language to convey what she wants to convey. I have examined the instances of interior monologues, sentence structures the use of vocabulary and her use of poetic language. I have tried to prove how these aspects contribute in bringing out the intended meaning of the novel. My method is to illustrate extracts from the novel and to examine them in the light of the critical assessment. As very little has been investigated regarding her use of language in To The Lighthouse, I find the study interesting and challenging.

The primary aim of the study is to find out stylistic characteristics revealed. In the analysis of interior monologues ; I have tried to throw light on her skill in using various modes of narration particularly the shifting from one character to another which is at times difficult to pinpoint. It also reveals the different point of view of different characters. In the second part I have studied the syntax used by Virginia Woolf to see if it changes from character to character. I have also made an attempt to see what effect the length of sentences convey and how the linguistic habits of her characters project their personalities. In the third part. I have illustrated the extracts from the three parts of the novel where the language

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is strikingly poetic. I have tried to investigate the poetic quantities of the language what makes it poetic-, and locate and comment on the various poetic devices such as repetition, refrain, rhythm, onomatopoetic words and so on.

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