

CHAPTER II

STYLE AND STYLISTICS: A SURVEY

Style and Stylistics : a survey

The survey of style and Stylistics is necessary before analyzing the poetry of Arun Kolatkar's 'Jejuri' stylistically. It is also necessary to consider linguistics in relation to the concept of style, stylistics and literature, different approaches and different types of Stylistics and the process of stylistic analysis. It will help us to work out stylistic analysis.

Almost every age and every school of criticism tried to understand and define the concept of style. The term is defined and used by both linguists and critics following their point of view. According to ¹Chatman & Levin, "It has been impossible to define it in a way that would command its universal accent." Due to varying points of view of linguists and critics we come across different definitions of style.

The concept of style appears in relation to ancient classical art of rhetoric rather than poetics. It was regarded as a technique of persuasion by Aristotle. ²Chatman (1967) has given four meanings of the term 'style' which represent the Aristotelian view. (a) style as a good writing, (b) style as an individual manner, (c) style as a general propriety of writing, (d) style as a manner of discussion or tone of speaking. This Aristotelian view shows dualism between form and content. After the definition which considers "style as a persuasion", style came to be regarded as a means of decoration. Ancient rhetoric distinguished between and legal styles of speech. Each had its appropriate occasion and appropriate use of devices of vocabulary, syntax and imagery. Proper

vocabulary, types of syntax and figures of speech were prescribed for bringing out a particular effect.

Another traditional view is that style is an ornament or style is a dress of thought. The traditional view underlying this view is that form and content are separable. Critics began to separate the matter from manner, what is said and the way of saying it. This is general neo-classical theory of style. It considers the appropriateness of diction and imagery.

The concept of style slowly underwent a change. When expressive theories of literature became current, style began to be discussed after the nature of temperament of the author. Style was called the expression of his personality. The famous statement of French critic ³Buffon " 'Style' is the man himself " characterizes his attitude. ⁴Leibnitz observes that languages are the best mirrors of human mind. Some writers emphasize the expressive qualities of style. ⁵Paul Valery stresses effectiveness and defines it : " Style as the study of the strictly literary effects of language, the examination of the expressive and evocative creations which have been introduced to increase the power and penetration of the word ". ⁶Gide also expresses the same thought : "Using the most expressive words, placing them to the best advantage in the sentence, rhythm and harmony-all this is a part of good writing."

We can say that in the old notion of style the style was simply another way of saying the same thing. But in modern thought, the distinction between matter and manner is not acceptable. Different terms signal different meanings. The choice of expression can not be separated

from the choice of meaning or mode of expression. Thus according to modern stylisticians, form and content are not separable. Style has also been defined by ⁷Hockett as style as a choice : "The 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".

Similarly , according to ⁸Ohman : "Style lies in the process of selecting one of the many transformations which map the deep structure representation of a linguistic fact onto its surface representation". In the languages, there are many synonymous words. Meanings of synonymous words are layered i.e. synonymous expressions on one layer of meaning are the same, but on the other layer of meaning, they are different. This second layer of meaning is called stylistic meaning . The expression 'style is meaning' does suggest that a stylistically uttered expression does add something more to the conceptual meaning. ⁹Ellis (1970) holds the view that "all meanings which are additive in nature can be labelled as stylistic meanings ". The additional meaning comes into existence by the choice exercised by the speaker from options made by language. But that does not mean that additive meaning is stylistic meaning . The additive meaning must be absorbed finally as 'discourse feature', and secondly as 'emphasis'.

¹⁰Riffaterre tries to define 'Style' as a choice and expresses the opinion "Style is understood as an emphasis (expressive, affective or aesthetic)added to the information conveyed by the linguistic structure without alteration of meaning, which is to say that language expresses and that style stresses." But ¹¹Ellis opposes the opinion of Riffaterre; he says

: " Stylistic meaning is not a matter of emphasis, but a conceptual meaning which is designatively distinct". ¹²Nils Erik Enkvist classifies the definitions of style under two heads : 1) Subjectively impressionistic. 2) Objectively verifiable. He groups the definitions into six categories :

1) Style as a shell surrounding core or thought or expressions :

In this definition, style is regarded as an addition to the given thought before its final verbalization. But ¹³Stendhal expresses that : " Style is defined not in terms of beauty but in terms of expediency and effect ". ¹⁴De Quincey in his essay on language insists that style may have an independent value apart from the content, and it may perform either an absolute or a ministerial function. ¹⁵Charles Bally's theory of style opposes the view of De Quincy and tells us that language is a set of means of expression which are simultaneous with thought.

2) Style as a choice between alternative expressions :

To make the literary text effective the writer selects the effective words. ¹⁶Cleanth Brooks and Robert Penn Warren also stress the same view 'Style as a choice' by saying that : " Style is used merely to refer to the selection and ordering of language ". While writing literature, every writer has to choose effective words and has to order and arrange them, therefore it is totally dependent on the mental processes of the writer. A writer has grammatical and stylistic choices. Grammatical choices distinguish between the possible and impossible sentences whereas non-stylistic and stylistic choices distinguish between grammatically different permissible alternatives. Stylistic choice involves a choice

between items that mean roughly the same whereas non - stylistic choice involves a choice between different meanings. Selections of the appropriate symbolization of the experience from among a number of words of roughly the same meaning is said to be a good writing, that is style.

3) Style as a set of individual characters :

Many writers have got the individuality by which an experienced reader can identify their writings. This individuality is very significant while analysing the text stylistically . ¹⁷Gourmount mentions it in his definition : "Having a style means that in the midst of language shared with others one speaks a particular, unique and inimitable dialect which is at the same time everybody's language ".

4) Style as a deviation from norm.

Style is regarded as a special linguistic usage as contrasted with the general usage. According to ¹⁸Bernard Bloch : " The style of a discourse is the message carried by frequency distribution and transitional possibilities of its linguistic features especially as they differ from those of the same features in the language as a whole ". The entire language here is a norm and the linguistic features is a deviation. Norm is defined by linguistic and extra-linguistic criteria against the individuality of a given text. Similar idea of deviation is introduced by ¹⁹M.A.K.Halliday in his, " The linguistic study of literary Texts ". He uses the idea of collocation which is similar to the idea of deviation which is unusual and deviant for reader that is normal and usual for a creative writer. ²⁰Carter and Nash define style as " Style is a distinctive way of doing a particular thing. It is

marked in relation to more standard or normal ways of doing it. Deviation is described in relation to a norm present in the text and a norm absent from the text."

5) Style as a set of collective characteristics :

Every writer has his own point of view and own characteristics. Everyone has his own speciality. Style means different characteristics of each literary work and each creative writer.

6) Style as those relations among linguistic entities that are statable in terms of wider spans of a text than the sentence.

In this definition, style is described as relations among linguistic entities, (micro-linguistics, macro linguistics) that is, the area beginning with phonemes and ending with units beyond the sentence viz.: phonemes, morphemes, lexis, phrase, clause, sentence and beyond sentence. ²¹Enkvist draws a conclusion by saying that "The style of a text is a function of the aggregate of the ratio between the frequencies of the corresponding items in a contextually related norm". The linguistic experience gives us the familiarity with frequencies of linguistic items in a given context. In stylistic analysis, past contextual frequencies change into present contextual probabilities against whose aggregate the text is matched. It can therefore be briefly defined as "The style of a text is aggregate of the contextual possibilities of its linguistic items."²²

²³Thakur has given a list of ten definitions, some of them are the same as Enkvist : (1) Style as a feature of our general behavior. (2) Style as a feature of thought. (3) Style as a feature of both thought and

language. (4) Style is defined in relation to the subject matter. (5) Style is a distinguished feature of every writer. (6) Style as an ornament . (7) Style is defined as a interstate link. (8) Style as a choice. (9) Style as a deviation. (10) Style as an aggregate of contextual possibilities.

A rather non-specific view is found in ²⁴Thakur's definition of style as related to text. He defines " Style is the function of the complex of these optional and formal features (correctable with situational variables) of the language of a text on the basis of which that text can be described as being strikingly similar to certain texts, and significantly different from certain other texts". ²⁵Samuel Butler says, "It is recorded of Plato that in a rough draft of one of his dialogues found after his death, the first paragraph is written in different seventy forms". Here Butler wants to define style as, "a deliberately cultivated , individual, peculiar style of one's own." ²⁶ Leech and Short define style by saying that " The word style has a fairly controversial meaning. It refers to the way in which language is used in a given context, by a given person, for a given purpose and so on ". Thus different scholars have given different definitions and different points of view of style. I have discussed the concept of style in general so as to prepare a sort of linguistic ground for my analysis. /

Now I am going to discuss the relationship between Stylistics and Literature. Stylistics is a technology closely related to linguistics and literature . In the study of Stylistics, it is necessary to discuss first the terms Linguistics and literary criticism and then the relationship of these two disciplines with stylistics. The work of literary critic is to describe,

analyze, interpret and evaluate the literary work. Critic's work is based on his knowledge of extra-linguistic background. Linguist's task is to work out linguistic analysis of language. Many linguistic critics like ²⁷Fowler raised the question, 'Is criticism in any way dependent on linguistics? or can linguistic analysis serve as a mode of criticism?' As ²⁸Herald Whitehall asserts in his review of Trager and Smith's 'Outline of English structure in Kenyon Review (viii) (1951)'. 'As no science can go beyond mathematics, no criticism can go beyond linguistics'. This assertion of Harold Whitehall makes us think whether Linguistics and literature are interdependent disciplines. Many linguists felt that since language was a stuff of which literature was made, Linguistics should be able to comment on it in a sensible way without necessarily indulging in value judgments. Though Linguistics and literature are two distinct disciplines, it is true that Linguistics does have something to contribute to literary criticism just as literary criticism has something to contribute to Linguistics. Over the past few years, there has been a number of angry exchanges between the scholars of these different persuasions. Some critics say that it is inappropriate because they differ from each other to a great extent. They say that linguistics is an objective science of language whereas literature or our response to it, that is criticism, is highly subjective and individual. But this point of view is not acceptable, because according to many critics there is a close relationship between Linguistics and literary criticism. Roger Fowler says that Linguistics is the theory of how language works; how it is acquired; how it communicates the meaning; what kind of

structure it employs and so on, whereas literary criticism is an account of the use of language in some particular types of text. Fowler maintains that critical practice can be improved by using knowledge about the language. Fowler recommends that a place for general Linguistics should be found in literary education. Under this recommendation, the critic is supposed to have his critical statements improved by the knowledge about language. Fowler defines the term, 'Linguistic Critics', and while defining it, he says that 'Linguistic critic' studies the literary text and pays particular attention to language dimension of literary texts. A linguist is interested not only in language factor but also in literary criticism. A linguist is also 'interested in texts as samples of performance, as concrete reflections of competence. We can, therefore, maintain that Linguistics always remains closely attached to criticism.

Some linguists like ²⁹Halliday and Hill think that linguistic analysis is an available mode of criticism. ³⁰Mrs.Vendler in her review of *Essays on Style and Language* says that Descriptive Linguistics will, in the end, be of immense use to literary criticism. ³¹Fowler has given three advantages of linguistics for literary criticism which are helpful to make the relationship between them : a) Some knowledge of how language works is indispensable basic information for the student and critic of literature (An educational claim). b) Certain areas of literary study demand close engagement with the mechanics of language (e.g.metrics). Linguistics provides specific information and analytic technique (A technical claim). c) Linguistics is an advanced theoretical discipline which provides certain insights into the

nature of criticism (A theoretical claim). Through these three areas, Fowler says that critical practice can be improved using our knowledge about language. Therefore it has been said that 'good critic is proved to be necessarily a good linguist' so we can draw the conclusion that linguistics is a foundation of criticism. ³²David Lodge says that there are different ways of studying literature linguistically. One of the ways is that granting priority to language and taking a good deal of notice of it. He further says that the novelist's medium is language, whatever he does, he does it through language. It follows that whatever the writer 'does' can be shown by the medium of language. The linguistic study of literary text means not just the study of language, but the study of language utilizing the concepts and methods of modern linguistics. Thus Lodge's approach suggests that there is a close relationship between Literature and Linguistics.

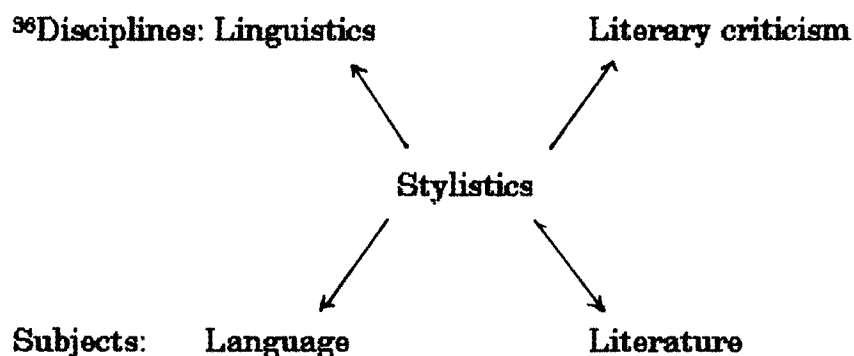
³³Halliday claims that any Linguistic critic would realize that language is an essence of literature and verbal analysis is the basis of informed and plausible criticism. Then he says that linguistic criticism ought to be based on concepts drawn from proper linguistic criticism. He also shows how categories and methods of descriptive linguistics can be applied in the analysis of literary texts. He is interested not only in the interpretation of the literary passages but also in the revelation and precise description of language features. Halliday analyses the verbal groups in Yeat's poem 'Leda and the Swan'. In the same way, Sinclair also analyses Philip Larkin's poem, 'First Sight'. He follows the approach of Halliday while analysing the poem, 'First Sight'. ³⁴Donald Freeman analyses Dylan

Thomas's three poems. While doing this, he uses the Transformational Generative Grammar for bringing out his observations, He tries to show how grammatical but unacceptable structures in Dylan Thomas's poem attract the reader.

Widowson makes the nature of two disciplines - linguistics and literary criticism clear. He assumes that the ultimate purpose of literary criticism is to interpret and evaluate literary writings as work of art and the primary concern of the critic is to explicate the individual message of the writer in terms which make its significance clear. The critic's task is to make out the meaning of a message encoded in an unfamiliar way, to express its meaning in familiar terms and provide the private message with the public relevance. While doing this, the literary critic must be sensitive to language. Thus the literary critic is primarily concerned with messages and his interest in codes is limited only to find out the meaning of it. The linguist on the other hand is primarily concerned with the codes themselves and he is interested in a particular message only because these messages are examples of how codes are constructed. Given a piece of literature, the linguist will be interested in finding out the special use of language in it and if it contains deviant grammatical usages. This does not mean that the linguist will necessarily ignore the meanings of the poem but the linguist's analysis of the language of the poem is dependent on some prior intuitive interpretation of what the poem is about. But the interpretation is only an aid to him not the aim of the linguist. He is interested in finding out what aesthetic experience or perception of reality

the poem is attempting to convey, and in order to know this aesthetic experience or perception of reality, he concentrates on the language system used in the poem. But the linguistic critic searches for underlying significance and also for the artistic vision of the poem. He observes the use of language system which enables the reader to get the message.

Thus there is a bridge between the two approaches and Stylistics is a midway. The purpose of stylistics is to link the two approaches by extending the linguist's linguistic observations and critic's literary interpretations and making their relationships clear. Widowson says that 'Stylistics is an area of mediation between two disciplines - literary criticism and linguistics or language and literature. This relationship is shown in the diagram as follows :



Thus stylistics is essentially the means of linking linguistics and literary criticism. Stylistics is a branch of applied linguistics. It is a systematic study of patterns of language used in a variety of texts. It is closely linked with the developments in the fields of linguistic theory and methodology of analysis. Literary works are representative of verbal art and a systematic study of verbal art is Stylistics. Stylistics is also considered as a branch of general linguistics which is concerned with the

investigation of expressive and evocative values of language ³⁷French Linguist Charles Balley says : " Stylistics investigates the facts of expression in organized language from the stand point of their affective content i.e.the expression of facts of sensitivity by language and the action of language upon sensitivity ". Balley's above statement focuses the view that stylistics is concerned with the study of expressiveness of literary language.

³⁸ Widowson defines stylistics as " The study of literary discourse from a linguistic orientation. It involves both literary criticism, and linguistics. It's morphological make-up itself suggests the 'style' component relating it to the former i.e. literary criticism and 'istic' component to the later i.e. linguistics.

³⁹ M.A.K.Halliday says that : " Stylistics is 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". Thus Stylistics is at present one of the most active and vigorous branches of the linguistic disciplines.

Linguistic Stylistic :

Linguistic Stylistics is the systematic study of style on linguistic principles. Modern Stylistics is better understood as linguistic stylistics since it is based on notions of linguistics for the purposes of the study of style. The traditional mode of style study lacks the consciousness of linguistic foundation of the notion of style and it lacks also the systematicity

and descriptiveness .It was limited to the style of literary works especially prose writing. But linguistic stylistics is different from that of traditional mode. It is a systematic study of style on linguistic principles. The elements of style exist on the levels of all meaningful linguistic units from word to text and also in all types of writings either literary or non-literary. As a branch of applied linguistics linguistic stylistics studies styles of a language. The study of a particular style of a given language is done through a given body of texts. A text represents the particular discourse type to which it belongs It is a linguistic artifact from the expression end and it is either literary or non-literary from the content end. Linguistic stylistics is based on linguistics mainly- structuralism, structuralist stylistics, transformational stylistics etc. This approach is objective rather than subjective.

Literary Stylistics :

Literary stylistics was advocated by Spitzer and his followers in 1940s. It is based on philosophical idealism. It stands for the study of literary language as the domain of Stylistics It studies language at phonological lexicological, syntactical and greater than sentence level from the point of view of its expressive and evocative values. It stresses the need of a linguist to write stylistic analysis with literary concerns. Literary critics fail to understand and apply the methods of linguistics as their general approach is always literary. Literary stylistics aims at analyzing any text stylistically with the aid of criticism The purpose of it is two-fold, firstly to make a number of general observations on the use of

stylistics in literary criticism and secondly to use those observations as the basis for an analysis of a particular text.

There are some other types of stylistics based on different approaches. Basically there are two approaches, the first one is based on size level of linguistic unit, that is, approaches according to linguistic levels and second one is based on language functions.

A) Approaches according to linguistic levels. In this approach again, there are two branches : a) Micro-stylistics b) Macro stylistics

(a) Micro stylistics : It deals with style features identified in micro-context and generally found to exist below the level of clause or sentence. Again it is subdivided into categories labelled by linguistic levels.

1) Phonostylistics - It is the study of style features at phonological level - phonemes and phonological processes as style-markers.

2) Morpho-Stylistics - It is the study of style features at morphological level- Morphemes and morphological process as style-features.

3) Lexico-Stylistics - It is the study of style features at lexical level lexical items and patterns of vocabulary.

4) Syntactic-Stylistics - It is the study of style features at the level of sentence patterns of sentence and structures below the level of sentence in hierarchical order i.e. clause, phrase and word.

(b) Macro-Stylistics : Macro-stylistics deals with style features identified in macro-context and generally found above the sentence level i.e. level of text. The text may have any extent and any form as it may be cut

up into smaller units such as paragraph, stanza, section, chapter etc. on the one hand and it may run into larger units such as a complete book, complete work of single author, a number of works of a single trend i.e. poetry, drama etc. Thus in micro-stylistics, the context is within the expression concerned in which the style feature is perceived as producing certain effects. But in macro stylistics, the context is outside the particular expression in larger text. It is macro-context which is helpful in reinforcing or modifying our perception of style-features.

B) Approaches according to language functions - There are three different approaches according to language functions.

a) **Expressive Stylistics** : It is appropriate to texts where author's or speaker's personality is reflected prominently. For lyrical poetry, personal letters, diary writings and other types of personal account expressive stylistics is useful.

b) **Cognitive Stylistics** : It is appropriate to texts where symbol is prominent. Writings like technical, technological, scientific, social, historical, commercial , etc. are related to cognitive stylistics.

(C) **Affective Stylistics** : It is appropriate to texts where signal is dominant. It results in assigning the potential hearer or reader a special position. It tries to affect or appeal the reader or hearer into believing in certain things. e.g. Didactic writings, writings addressed to a certain class of people. ⁴⁰Richard Ohman also has given multiplicity of approaches to stylistics in his essay 'Generative grammar and literary style'

1) **Diachronic Stylistics** : It is the study of changes in national literary style from one period to the next.-

2) **Synchronic Stylistics** : It is the study of this or that period style. Since the style of a period can only be the sum of linguistic habits shared by most writers of that period. Synchronic Stylistics presupposes the ability to describe the style of a single writer considering the following :

a) The study of sounds , especially the rhythm. b) The study of tropes - alliteration to metaphor, antithesis, synecdoche , zeugma and other figures of classical rhetoric. c) The study of images- what images or what type of imagery is used by the poet or writer. d) The study of tone or stance or role towards readers and towards himself as suggested by his language. e) The study of literary structure, patterns of organization in literary work. f) The study of writer's lexicon.

Thus the study of style includes the study of tropes, sounds, images, the study of tone , literary structure, patterns and literary lexicon. Now I would like to discuss briefly the methodology of stylistic analysis.

The stylistic approach exclusively concentrates itself within its specific organization of linguistic choices. It postulates that a poet resorts to an individual resources of language of his period, his chosen dialect, his genre and the purpose . Therefore to understand and to make explicit his linguistic creativity, to appreciate his superior use of linguistic element, it is essential to recognize, to analyze and to specify the ranks of language within which he is working to communicate his live experience. A

stylistician himself becomes motivated by the poet and his text and accepts the text with its linguistic data to be sure evidence in support of the given interpretation of the text.

The stylistic approach is very systematic approach. The process of stylistic analysis is stated as follows : It selects a text, discusses it in terms of a number of inter-related 'levels' - sound, syntax, lexis. At each level, it studies the way in which the linguistic choices are grounded. Once the study of categorization and organization of linguistic choices is complete, an attempt is made to perceive patterns through certain devices. viz. cohesion, foregrounding, deviation, parallelism and so on . After establishing the inter-relations and patterns of linguistic elements of a chosen text, the next step is to relate the patterns to the response through the elements of the context. In this way, the stylistic analysis uses the intuitive elements by providing an objectively verifiable base for subjective impressions. Thus stylistic approach helps in developing, modifying and making more explicit our response to a given text through a systematic study of its linguistic choices.

In this dissertation, I would like to analyze the poetry of Arun Kolatkar - Jejuri , stylistically by carrying out a systematic study of its linguistic choices like formal structure, the use of diction ,sounds, syntax, imagery and symbolism and other linguistic foregrounding. However, I would like to justify the choice of the poet and his poetry, and present critical assessment of Arun Kolatkar's poetry in the next chapter.

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