COURSE
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UNIT 1:   THE IDEOLOGY OF STYLE

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1.0   INTRODUCTION

In this unit, you will study the ideology of style which gave rise to stylistics. You will identify the traditional views of style as a concept and the explanations why there are changes and different perceptions in style study. You will decipher that style as a concept in linguistics has undergone several ideological dialectics because of the vagueness and broad perception of the concept. More so, there are various definitions of style which are related to the various ideologies that led to the emergence of stylistics as a field in applied linguistics and in the linguistic study of literature.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   State what style means in language of texts
2.   Critique the various definitions of style in texts
3.   Discuss the factors that led to the various style ideologies
4.   Distinguish style in literature from style as a concept
5.   Explain how the various style ideologies led to various stylistic studies

3.0   MAIN CONTENT

3.1   General Overview

The traditional, literary critical attitude towards 'Style' is subjective and unscientific, and considers it a writer's intuitive insight into aesthetics. This concept of style is essentially ambiguous because the reader may or may not share with the writer and critic the level and delicacy of intuitive perception. It is, therefore, hegemonic, undemocratic and imperialistic in its nature. Style is a writer's individual mode of expression, way of putting his/her conceptions into

words. It involves a long list of choices at paradigmatic and syntagmatic axes: choice of lexical items, use of tropes and figures of speech, phrasal and syntactic structures and the shape of paragraphs. These choices make the writer an individual as clearly discernible and differentiable as he/she is in the frequency and quality of his voice, in his behavioral idiosyncrasies and ways of walking and laughing. It is the whole of man, the whole of his self that speaks through his style: "The style is the man", says Lodge (1966:52). This is too sweeping a statement and carries us nowhere, though some parts of the discussion prior to it are relevant to this research: lexical metaphors are specific paradigmatic choices of the author that certainly influence and are influenced by syntagmatic axis.

Following literary references further clarify the traditional concept of style: *Chambers' Twentieth Century Dictionary* defines style as "A literary composition: manner of writing, mode of expressing thought in language or of expression, execution, action, or bearing generally: the distinctive manner peculiar to an author or other" (1097). *The Concise Oxford Dictionary of Current English* considers style sum of "collective characteristics of the writing or diction or way of presenting things or artistic expression or decorative method proper to a person or school or period or subject matter exhibiting these characteristics" (1146). According to *Encyclopedia Britannica*, style does not "exist on paper at all; it is the way the mind of an author expresses in words" (1045). *A Dictionary of Literary Terms* defines style as "The characteristic manner of expression in prose or verse; how a particular writer says things. The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical or otherwise), the shape of his sentences, and the shape of his paragraphs- indeed, of every conceivable aspect of his language and the way in which he uses it. Style defies complete analysis or definition… it is the tone and voice of the writer himself; as peculiar to him as his laugh, his walk, his handwriting and the expression on his face" (663).

Gray (1994) writes about style that it is "the characteristic manner in which a writer expresses himself—or herself—, or the particular manner of an individual literary work. Each writer's style is unique, but it may be a combination of many different factors, such as typical syntactical structures, a favorite or distinctive vocabulary, kinds of imagery, attitude to subject matter, kind of subject matter, and so on" (227). This definition comes closer to the purpose of this research though in a general way. It refers to syntactic structure, vocabulary, imagery and attitude to subject matter, and all of these elements are part of a metaphor. Gray says that "Criticism often consists in description of a writer's style by analysis of syntax, tone imagery, point of view and, indeed, every characteristic linguistic feature" (227). *Longman Dictionary of Contemporary English* writes that style is "A particular way of doing something, or producing something, especially one that is typical of a particular period of time or of a group of people … [It is] the particular way someone uses words to express ideas, tell stories, etc." (1143).

Crystal and Davy (1969:7) define style from speech perspective. "Sense of style (implies) semi-instinctive knowledge of linguistic appropriateness and (more important), of the taboo, which corresponds as closely as possible to the fluent native speaker's." They consider the cliché observation that style is the man to be 'mistaken' and refer to it as "a selection of language habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness" (9). They give four senses of 'style': "some or all language habits of one person"; "some or all language habits shared by a group of people at one time, or over a period of time"; "effect of a mode of expression", and fourthly, in evaluative literary sense with the previous three meanings overlapping they find the first and second meaning nearest to their perception (10). Stephen (1994:52) writes that in its simplest form style is "the collective impression left by the way an author writes. An author's style is usually individual, his literary fingerprint" (52). Again the

phrases 'the collective impression', 'individual's literary fingerprint' or even the four senses given above because of their impressionistic nature are off the point.

Havelock (1955) says that style is not merely an invisible transparent medium, not merely a garment of thought but the thought itself. He considers it a miraculous expression of the spirit possible in no other way (163). Henry Fielding's words are worth quoting: "there is no branch of criticism in which learning as well as good sense is more required than to the forming of an accurate judgment of style, though there is none, in which every trifling reader is more ready to give his decision" (Lodge, 1966:52). Ellis's statement, despite its beauty, is very personal and subjective. Fielding's observation on style suggests a need for accurate judgment of the phenomenon and in this respect looks forward to and anticipates linguistic treatment of the subject.

Self-Assessment Exercise 3.1
State what 'style in texts' means from your understanding of this section.

3.2   Linguistic Approach to Style

As linguistics studies language scientifically, it studies style as well in an impersonal and objective manner. Stylistics defines, studies and analyses style objectively and technically applying methodology of linguistics. Literature was traditionally appreciated non-technically and the critic depended on his superior vision and arbitrary good taste of the reader. Belsey (1994) refers to Frye who, like New Critics, in pursuit of objectivity, considers "Existing criticism without system, atomistic, intuitive and so finally elitist, a ritual of sensibility which mystifies the possession of an illusory 'good taste'. In place of this 'mystery religion without a gospel' he proposes that criticism should become a coherent and systematic study…" (21). Stylistics, on the other hand, evaluates a literary text precisely. Descriptive linguistics gives stylistic analysis of a text at phonological, syntactic and semantic levels of linguistic description. Stylistics uses its own meta-language and terminology to analyse a text and to parse its items and structures. The communicative power and connotative significance of these isolated linguistic items and structures is evaluated objectively. Lyons (1981) says that style implies "those components and features of a literary composition which give to it individual stamp, marking it as the work of a particular author and producing a certain effect on the readers" (20).

Riffaterre (1999) as quoted in (Lodge, 2001) has well put the role and function of stylistics: "The author's encoding is permanent, but the process of decoding changes as the language changes in the course of time. Stylistics should encompass this simultaneity of permanence and change" (56). Riffaterre's definition of style is more enlightening and also suggests the function of stylistics: "Style is the means by which the… encoder ensures that his message is decoded in such a way that the reader not only understands the information conveyed, but shares the writer's attitude towards it" (Lodge, 2001:56). Riffaterre's approach is relevant to this course material in a broader perspective because metaphor does involve this simultaneity of permanence and change. According Hill, stylistics is concerned with "all those relations among linguistic entities which are statable, or may be statable, in terms of wider spans than those which fall within the limits of a sentence" (406). Malmkjaer (1991) similarly, defines style as a "consistent occurrence in the text of certain items and structures…**"** (440).

Leech (1969) defines stylistics as "simply the study of literary style, or to make matters even more explicit, the study of the use of language in literature. When we discuss style, we often have in mind the language of a particular writer, a particular period, a particular genre, even a particular

poem" (1). He analysed the elements and features of style in detail in his *A Linguistic Guide to the Study of Poetry*. According to Aitchison (2003), "The linguistic analysis of literary language is known as stylistics…the words style and stylistics have acquired somewhat specialized, narrow usage of linguistics applied to literature" (148). Lyons (1981) defines stylistics "as the study of stylistic variation in languages and of the way in which this is exploited by their users" (295). But admitting this definition is way too general, he narrows it down to 'literary stylistics': "the study of the language of a literary text" (Lyons, 1981:296). Widdowson too in the same vein speaks of the relationship between the two disciplines of linguistics and literature. Stylistics is a bridge between linguistics and literary criticism, between language and literature. Widdowson (1992) says that "…stylistics is an area of mediation between two disciplines…stylistics can provide a way of mediation between two subjects" (4). Widdowson is very comprehensive in his attitude towards stylistics. He suggests that stylistics involves both literary criticism and linguistics. Spitzer as quoted in Lodge (2001) has also given the some solution to the problem in his essay, 'Linguistics and Literary History': "Stylistics, I thought, might bridge the gap between linguistics and literary history" (56). Spitzer, the father of 'the New Stylistics', contributed to literary criticism in two ways: "He asserted and demonstrated that in causally relating a particular literary effect to a particular order of language, criticism takes a significant step forward from impressionistic appreciation, goes perhaps as far as it can go in explaining the effectiveness of a literary text, His achievement was his development of a method for dealing with the style of long and complex structures, such as novels. It has been described as the 'linguistic' or 'philological circle'" (Lodge, 2001:56).

Similarly, Cluysenaar, as quoted by Malmkjaer in the *Linguistic Encyclopedia*, considers literary stylistics "an extension of literary criticism" (440). Gray (1994) is close to this observation when he says that "the real linguist is half a literateur and the real literateur is half a linguist" (143). Berry (1977) in an introduction to systemic linguistics defines stylistics in the same vein in a more direct way: "stylistics is the application of linguistics to the study of literature" (4-5). Linguistics is sometimes defined as a language for talking about language. So is the case with stylistics: linguistics has helped literary scholars "to express their observations about literary works more neatly, more precisely and less emotively than is often the case in critical writing" (5). Halliday as quoted in Fowler (1989), however, considers linguistic study of a text superior to the literary criticism: "There is a difference between ad hoc, personal and arbitrary selective statements such as are sometimes offered, perhaps in support of a performulated literary thesis, as textual or linguistic statements about literature, and a description of a text based on general linguistic theory." (2-3) Fowler deduces Halliday's position from this statement that "the literary criticism of language is logically inferior because the critic makes up his mind in advance and then supports his claims by citing selected aspects of the text" (Fowler, 1989:3).

Stephen (1994) proposes the function of stylistics as the analysis of a piece of literature in terms of its speech patterns, diction meter, rhythm and syntax and use of rhetorical figures of speech and other textual features (349). Finch (2000) defines stylistics as the branch of linguistics that applies the methodologies of linguistics to analyze the concept of style in language (206). Stylistics has its own framework, approaches and techniques for interpretation and description of a literary text. The core focus of this area is to get at the very clues embedded in the text consciously or unconsciously by the creative artist. Bradford (1997) in *Stylistics* traces its origin in the Greek 'techne rhetorike', the art of speech. "Rhetoric is an art, a necessary condition of philosophical debate. To perceive the same fact or argument dressed in different linguistic forms is not immoral or dangerous" (3-4). Perception of different literary forms is an obvious reference to variant stylistic features of different texts. Analyzing the history of twentieth-century criticism, Bradford says that the New Critics and the Formalists inherited the tradition of rhetoric

maintaining a belief in empirical difference between literary and non-literary language discipline of rhetoric, in the sense that they have maintained a belief in the empirical difference between literature and other types of language and have attempted to specify this difference in terms of style and effect. Bradford divides "different approaches to stylistics into two basic categories: textualist and contextualist" (Bradford, 13) and places the Formalists and New Critics in the former one. Brooks' *The Well Wrought Urn* (1968) is a classic of textual stylistics. New Critical stylistics not only identifies "linguistic features that make poetry different from other discourses, but with poetry as a form of signification which mysteriously transforms the familiar relationship between language and meaning" (35). Stylostatistics, the statistical study of style, is another interdisciplinary area within stylistics that studies a text by studying frequency of a particular linguistic item e.g. word-length. It was an American geophysicist, Mendenhall, who gave the idea that "word-length might be a distinguishing characteristic of writers…" (Mamkjaer, 1991:440).

Self-Assessment Exercise 3.2
Linguistic explication of texts is complimentary to aesthetic assessment of texts. Discuss

4.0   CONCLUSION

A cursory glance at some of the definitions of style shows their impressionistic nature that renders them unacceptable for and inapplicable to a linguistic analysis. Style is the sum of collective characteristics of writing, diction and expression; it does consist in individual linguistic idiosyncrasies; it is the collective impression left by the way an author expresses himself; but despite all this, vagueness stays there. These pseudo-definitions neither have any scientificity and definiteness that linguistics requires nor does the researcher find any clear way to follow. One definition or two that come close to refer to style as choice of words, figures of speech, devices, syntax, favorite vocabulary, kinds of imagery, etc. ushers in the stylistic dimension.

5.0   SUMMARY

From your understanding of this unit, it should be clear that linguistic structure is not arbitrary, but is determined by the functions it performs. Linguistics has provided valuable modes and methods for the study of literary style and other forms of writing with objectivity and precision. Linguistic study of style is not a prosaic activity of converting literature into mathematics; it factualises fancy and imagination. It supplements the traditional treatment of literature and literary style. Stylistics functions as a bridge between to literature, criticism and linguistics. In the next unit, you will delve into the dialectics of stylistics. You will study the various points of consideration in the formulation of the idea of style.

6.0   TUTOR- MARKED ASSIGNMENT

Answer the following questions based on your understanding of this unit:
1.   State what the concept of style means in textual explication
2.   Critique the various definitions of style as a concept in linguistics.
3.   Discuss the reason for the emergence of various style definitions
4.   Distinguish between style in literature from style as a concept.
5.   Explain how the various style ideologies led to various stylistic studies.

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UNIT 2:   DIALECTICS OF STYLISTICS

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2.0 Objectives
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        3.2 Polemics on Stylistics as a discipline
        3.3 Controversies in the approach
4.0 Conclusion
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1.0   INTRODUCTION

In the last unit, you studied about the ideology of style and how it was conceived by various schools of thought. In this unit, we will examine the various perspectives of stylistics as a discipline. The tremendous development of stylistics over the last four decades has brought about the growth of different approaches. As the essence of stylistics is integrating linguistics with literature, it has become a controversial subject particularly among literary critics and linguists. The dissension among scholars is a product of their own research in stylistics and therefore grounded in solid empirical study. Thus, this unit discusses various approaches as reported in the stylistics of literature along with their respective strengths and weaknesses. Thus, the unit attempts to shed some light on the controversies of stylistics in general as well as the various approaches.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Determine that stylistics is a continuum of development
2.   State that stylistics as a discipline is a versatile field
3.   Show that controversies in stylistics is a good development
4.   Discuss the fact that stylistics is a synchronic field
5.   Appreciate the usefulness of stylistics in discourse matters

3.0   MAIN CONTENT

3.1   General Overview

The field of Stylistics has evolved tremendously over the past four decades primarily due to parallel developments in linguistic theories. Essentially, Stylistics is an attempt to bridge literature and linguistics. This allows readers to comprehend, interpret and thus appreciate literature through linguistic analysis. According to Widdowson (1975), Stylistics is the study of literary discourse from a linguistic orientation while Simpson (1993) and Verdonk (2002) state that Stylistics seeks to interpret literary texts through linguistic analysis. Weber (1996) and Carter and Simpson (1989) detailed various developments in Stylistics pointing out that these transformations are generally attributable to the criticism Stylistics faced over the last five decades. These criticisms contribute to the teleological metamorphosis of Stylistics through

postulation of various approaches in efforts address them (criticisms). The rationales that underpin the development of diverse approaches in Stylistics are inevitable.

Essentially, the advent of new approaches to stylistics was a direct result of perceived weaknesses in Jakobson's Formalist Stylistics, which he first postulated in his seminal paper at the Indiana Style Conference in 1958. While scholars found this approach provided a framework for a thorough and systematic analysis of texts, the actual interpretative process failed to establish linkages between the analytical and interpretative aspects. Attridge (1987) argues that there is relatively a greater degree of paucity in relation to the reasoning dimension in Jakobson's approach. He further argued that the analysis of Formalist Stylistics approach is linguistically too formal on the one hand and it may not be relevant to literary analysis on the other. In his attempt to bridge this dichotomy as well as address the interpretative weaknesses in Formalist Stylistics, Halliday (1971) propounded the Functional Stylistics approach. Notwithstanding its merit of highlighting how meaning could be inferred by means of systematic choices of words, in direct contrast to previous approaches, the functionalist approach was nevertheless criticised for creating a certain 'world-view' in stylistic analysis. Fish (1969) critiques Jakobson's formula that the stylistics analysis, namely the analysis of style, produces an effect on readers in reading a particular text. He also contends that Functional Stylistics cannot validate critical interpretations since it is an 'interpretive act' (Weber, 1996:2).

The perceived weaknesses of both Formalist and Functionalist approaches prompted Fish (1979) to propose Affective Stylistics to complement the two previous approaches. Relatively speaking, the affective approach was a reader-centred version of stylistics as the fundamental principles underpinning the approach emphasised the need to focus on the readers' assumptions, expectations and interpretive processes. Nevertheless, considering the fact that readers' response is a dynamic and evolving process, this was seen by scholars as a flaw, therefore, leading them to question the basic assumptions of the Affective approach. Despite their underlying and obvious limitations, the formal, functional and affective approaches still reign supreme in modern stylistics, as these long-standing approaches are employed as core frameworks and act as guiding principles for new approaches. The limitations of Fish's Affective Stylistics led in the emergence of two diverse approaches, namely Pedagogical Stylistics and Pragmatic Stylistics. These two approaches emphasise the fact that stylistics analysis was centred on the content of a text.

Self-Assessment Exercise 3.1
"The developments in stylistics are reflections of the developments in linguistic science" Critique this statement

3.2   Polemics on Stylistics as a Discipline

The arguments raised by Fowler-Bateson are somewhat obsolete, it is nevertheless important to explore and be acquainted with its contents as it constitutes an important element of linguistic criticism. Fowler posits that the emergence of stylistics compels the need for a reappraisal of contemporary 'literary criticism' as 'it needs to be considerably modified if there is to be a successful interface between linguistics and literature' (1975; in Birch, 1989). He further expounds that since the systems of literary knowledge are encoded in the structure of language, such a reappraisal and realignment are mandatory in order to mediate theoretical dichotomies that may arise with the advent of stylistics. Unsurprisingly, literary critics chastised Fowler's bold statement. Vendler, in reviewing Fowler's '*Essays on Style and Language*' (1966), expressed her disagreement with Fowler's statement that systematic linguistic analysis would inevitably redefine prevailing literary criticism frameworks, "If linguistics can add to our comprehension of

literature, someone trained in linguistics should be able to point out to us, in poems we already know well, significant features we have missed because of our amateurish ignorance of the workings of language." (Vendler, 1966)

Vendler's response towards Fowler's proposition is born of a *weltanschauung* that views Fowler's proposition as something heretical and inimical to the field of literary criticism. As further evidence of this resistance to change, Vendlers denigrates '.... most linguists are 'beginning students' (1966:458). This vehemence is underpinned by the presumption that since linguistics has only recently entered the world of literary analysis, the superficial analytical and interpretative endeavours of linguists are insufficient for linguists to be regarded as experts and on par with established literary critics (Simpson, 2004). Vendler's invective however does not account for the fact that linguistic criticism was not designed to supplant the role of literary criticism but rather complement the existing paradigm. In other words, it is merely an effort to offer an alternative method in the critical reading and interpretation of literary texts utilising linguistic 'toolkits'. Bateson, a contemporary of Vendler, also entered the fray by appending a postscript to the review in which he questions the usefulness of linguistics in literary interpretation. In providing a definition of literature in response to Fowler's 'linguistic criticism', he avers that, "A work of literature is successful linguistically, the best words in the best order, when appropriate stylistics devices co-operate to unify humane value judgments, implicit or explicit, on some aspect of life as it is lived in the writer's own society"(Bateson, 1966).

This provocative statement prompted Fowler to question the rationale for the utilisation of the word 'humane'; for the deliberate insertion of the word was rightly construed to infer that the 'scientificness' of linguistic analysis is not 'humane' and hence, irrelevant for application within the field of literary criticism. As a rebuttal, Fowler and other stylisticians reiterated that the scientific and systematic method adopted in their analysis did not constrain linguists from critically interpreting texts, as it did literary critics. Bateson entered the discussion by concluding that the study of language was not a requisite ancillary to the study of literature. This contradicted his earlier assertion that literature was fundamentally a successful work of linguistics. It thus, provided ammunition for stylisticians to respond that they had sufficient grounds for analysing literature by means of linguistic analysis.

Fowler and other stylisticians use the linguistic approach to literature to understand and appreciate literature. Fowler asserted that not everyone can 'catch' critical thinking. It is through experience that someone can understand and interpret literary texts, and thus be a literary critic. Not everyone can understand literature when encountering a text for the first time (Carter, 1982).

Reading literature is different from reading other discourses especially reading it in a second or foreign language. For native speakers especially literature students, are "sensible" speakers and do not need much linguistic assistance. Reading literature requires a lot of components to be examined: the style, points of view, theme, plot, and historical background, to name a few. Style is an important component of literature. Fowler and other stylisticians believe that style is not "caught", but rather has to be learnt and taught. Moreover, style is not exclusively literary. This is because one employs one's own style of writing. The word "choices" convey one's style. Style is something that we can see and study in other discourses as well. The concern of stylistics in the study of style brings into manifestation Discourse Analysis in stylistics where Critical Discourse Analysis emerges (Weber, 1996). Their concerns are similar to that of stylistics, namely analysing texts linguistically. The difference, however, lies in the texts analysed. While stylistics seeks to analyse literary texts, Critical Discourse Analysis analyses other discourses such as media texts.

There is an on-going debate between literary critics and linguists as one believes a person is born a natural grammarian or literary critic and that there is nothing in between. Therefore, they view linguistic criticism or stylistics as something impossible. This is due to the inability of literary critics to comprehend linguistic analysis. Literary critics fall short of grappling the linguistic competence that is required in understanding and appreciating literary works. They fail to see the significant role played by stylistics in helping shape the understanding and interpretation of texts, especially for students.

Stylistics may not be very helpful in the first language contexts. Nevertheless, it is proven that stylistics is very much accommodating in ESL contexts. Scholars claim that stylistics enables ESL students to understand literary texts (Short 1989), Mackay (1986), Wallace (2003), Carter and Long (1991), Shakila (2004) and Ganakumaran (2007). In comparison with native speakers, literary texts may pose a real challenge to ESL students because of their relatively weaker knowledge base of literature as a form or in the English Language. Hence, their literary competence may not be sufficient to comprehend literary texts as opposed to the native speakers.

However, ESL students are equipped with the knowledge of grammar. This gives them an edge as well as advantage in understanding literary texts through stylistic analysis. This knowledge can be tapped into understanding literary text at a satisfactory level, even the difficult ones. Short (1989:6) stated that stylistic analysis has been of particular concern to the foreign-language learners (non-native speakers) as it has been seen as a device by which the understanding of relatively complex texts can be achieved. Even though there have been many supportive statements on stylistics, the 20th century still witnesses arguments and critiques on stylistics. In 1993, Jean-Jacques Lecercle criticised the aims, methods and rationale of stylistics. He suggested that stylistics is not relevant, the discipline is 'ailing' and the 20th century would see the disappearance of stylistics in the academic world. He added: 'no one has ever really known what the term stylistics means and hardly anyone seems to care' (1993:14). His denunciation of stylistics reveals that he is in total disagreement with stylistics.

However, considering the works being carried out within this domain along with the exponential pace at which this construct has been growing in the 21st century, one wonders if Jean-Jacques Lecercle was able to see the significance of stylistics. Simpson (2004) puts forward that in the 21st century, stylistics is much alive and well. Modern stylistics is flourishing and witnessed by the proliferation of sub disciplines where stylistic methods are enriched and enabled by theories of discourse, culture and society. For example, Feminist Stylistics emerged due to the manifestation of Feminist Theory in stylistics. Cognitive Stylistics emerged from Cognitive Psychology and Discourse Stylistics from Discourse Analysis (Simpson, 2004:2). Furthermore, stylistics is taught and researched at departments of language, literature as well as linguistics at various universities all over the world. It is a valued method in language learning and teaching especially second language learners as the latter are exposed to the formal knowledge of language. Therefore, linguistic orientation is something that is applicable to second language learners. Stylistics is a discipline that is not only helpful in understanding literature, it also assists in developing one's critical skills in particular; the systematic analysis of stylistic enhances learners' critical thinking.

Self-Assessment Exercise 3.2
Explain the basis of Vendler's dismissal of Fowler-Bateson theory of stylistics

3.3   Controversies in the Approach

Functional Stylistics received its fair share of criticism and yet it is the most influential approach in stylistics. Fish (1981) in his paper 'What is Stylistics and why they are saying such terrible things about it?' criticised Jakobson's Formalist Stylistics and Halliday's Functional Stylistics in particular. He asserted that Functional Stylistics failed to include the readers' response in interpreting literary texts. He opined that that was because readers' response is an important element in understanding literary texts. He posits that Halliday's functional grammar is complicated and involves a lot of functions and categories resulting in meaningless analysis. Halliday develops three principal language functions, namely *ideational*, *interpersonal* and *textual*. These three principals are interrelated. *Ideational* is the expression of content while *interpersonal* is the expression of interaction and *textual* is the expression of situation through coherent texts. Halliday regards 'language as social semiotic'. Language is an entity that is concerned from a sociological perspective; language is a social entity. He further explains that communication is carried out from the texts. Therefore, social systems motivate the language code and not the mind (Halliday, 1978; Birch, 1989; Weber, 1996). Fish (1981) then clarified that Halliday succeeded in putting the words into categories and functions, but failed in interpreting the texts. He believed the explanation of the meaning is not the capacity of syntax to express it, but the ability of a reader to confer it. Therefore, readers' response is of great significance in understanding a text. Thus, he called for a new approach 'Affective Stylistics'.

Toolan (1996), in his paper 'Stylistics and its discontents' and in efforts to get off the Fish 'hook', elaborated and discussed the Functional Stylistics with the aim to unwind Fish's argument. He posits that Fish's Affective Stylistics is unreliable as Fish put forth that all competent users of language share a remarkably complex interrelated and interdependent set of interpretative conventions for expressing and constituting their shared world. Toolan argues that this is the grammar that no grammar or linguistics book has ever adequately captured. Essentially, Fish is aware of the weaknesses of his argument (related to readers' response) since he later proposed a notion of 'interpretive community'. However, Toolan vehemently contested his notion of 'interpretive community', calling it ambiguous because he failed to explain on '…what these "interpretive communities" are, where they are, how they are constituted, influenced and changed' (Toolan in Weber, 1996:126).Fish's proposition is much more complicated. This is because not all competent users of language share the same language constraints as fluency varies from one learner to the other. Halliday's functional approach has been used widely in the modern stylistics. A lot of new approaches to stylistics branched out through this functional approach. According to Simpson (2004), over the years, stylisticians have returned regularly to the transitivity model in their analysis of text and especially in their analyses of narrative texts. Halliday's study is important owing to a number of reasons. Simpson then suggests that Halliday should have illustrated well on the usefulness of stylistic analysis in exploring literature and language. Halliday's approach also successfully shows how intuitions about a text can be explored systematically and with rigour using a retrievable procedure of analysis.

Recently, O'Halloran (2007) in '*The Subconscious in James Joyce's 'Eveline': a Corpus Stylistic Analysi's'* that chews on the 'Fish hook' intended to counter Fish's argument on the arbitrariness and the circular analysis of stylistics. She studied the 'subconscious' in 'Eveline', using a corpus-informed stylistic analysis. The method used is a combination of Halliday's transitivity analysis with corpus-informed formal analysis by Stubbs (2001). The study shows that stylistic analysis is neither as circular nor arbitrary as claimed by Fish. Corpus-informed stylistics is proven to reduce the arbitrary as well as circular attributes of stylistic analysis. The rebuttals from

stylisticians on Fish's attack has proved important in helping shape the way stylisticians think about the connections between analysis and interpretation.

Another argument on the approach of stylistics is Mackay (1996) who distinguished between the 'objective' and 'scientific' approach of stylistics. He criticises the 'objectivity' and 'scientificness' of stylistics proposed by Carter, Simpson, Van Peer and Freeman (1998). Like other stylistic analysis, the aims of its model and framework are to be retrievable and systematic. Mackay argues that the terms 'objective' and 'scientific' are not useful in stylistic analysis. The 'scientific' method of stylistics, which he refers to the frequencies, is unreliable for it is not liable in interpreting literary texts.

Mackay (1996:3) explains that 'word count by itself would prove nothing because words are not definable in numerical terms'. Therefore, he posits that the style of an author is not the frequencies of the words used. Stylisticians cannot draw a conclusion on the frequencies of words used in a text. The frequencies are just the word choice, and can never be foregrounded as the style of the writer. It should be seen the other way around. This is because the writer's words choice marks his or her style of writing. Therefore, frequencies are accountable in interpreting literary texts. Mackay (1996) also suggests that the approach that is proposed by the stylisticians is by accident can be viewed as 'objective' and 'scientific'. He suggests that their approach is not even a design.

In order to respond and particularly to counter Mackay's arguments, Short, Freeman, Van Peer and Simpson (1998) explicate on the 'objective' and 'scientific' term that is used in stylistics. The objectivity and scientificness of a stylistic analysis can be seen through the retrievable and systematic model and framework. Therefore, there is no doubt that the stylisticians' approach is not an accident as claimed by Mackay (1998), rather it is by design.

These stylisticians also suggest that Mackay has misconstrued what stylisticians had originally said about 'objectivity' and 'scientificness'. They explain that Mackay (1996) believes 'objective' must mean something like 'true for all the time'. However, his notion of 'objective' is something that no scientist and stylisticians would agree upon. For stylisticians, being objective means to be detailed, systematic and explicit in analysis. This does not mean that the analysis should be true for all the time. Stylisticians aim to transmit explicit and empirical analyses which open for all to see and find fault with. Carter, Simpson, Van Peer & Freeman (1998:5) believe that "understanding is always provisional, and can always in principle be revised and improved". In addition, Mackay's critique is not really new, but merely one in a tradition of ill-considered complaints. Stylisticians have been subjected to various arguments and critiques on the objectivity and scientificness of stylistics over the last 40 years or so. Mackay is continuing the tradition of literary critics such as Vendler, Bateson and Lecercle, to name a few, in criticising the objectivity and scientificness of stylistics approach. The critiques and arguments on the objectivity and scientificness of stylistics analysis can be considered dated.

Self-Assessment Exercise 3.3
Give a thorough explanation of what it means to attribute stylistics as a totally scientific explication of texts and contexts

4.0   CONCLUSION

Based on the foregoing discussion, it appears that these controversies play an important role in the development of stylistics. The critiques and arguments warrant stylisticians to continuously explore and consistently improve their approaches. As in any other discipline, be it linguistics or

others, it is through constructive advice, arguments and criticisms by scholars from within or across disciplines that help in reaching the desired perceptions of any discipline. Similarly, stylistics too is subject to such conventions. As can be seen, the controversies within each style and approach have sparked the advent of improvised stylistics such as Critical, Feminist, Cognitive, Discourse, Corpus, Rhetorical, Forensic and Bidirectional. Thus, the success of stylistics in infiltrating other fields and in contact with other research paradigm is proven.

The flourishing development of stylistics from the 20th century through the present shows that stylistics is a subject and field that had attracted the attention of many academicians (Simpson, 2004). Therefore, stylistics remains liable, practical and essential in understanding texts, literary ones in particular. It should be noted that the long-standing dispute as evidenced in the controversy between literary criticism and linguistic criticism would not just stop here. Literary critics, with experience and vast knowledge on literary criticism will not be able to see the usefulness of linguistic analysis in literary studies. This could be perhaps due to their lack of formal knowledge of language or their refusal to admit that a new rival has emerged. Stylistics, in fact, has opened the world of literature to anyone and everyone in reading, teaching, analysing and thus appreciating literature.

5.0   SUMMARY

You have been exposed to the various controversies pertaining to stylistics in general and the various approaches to stylistics. Polemics aligned with stylistics as a discipline stem from the fact that linguists in general are unable to fathom the relevance of utilising linguistics in the field of literary analysis. You also saw, in contrast, the polemics regarding the various approaches are attributable to the different perspectives of different proponents in stylistics who hold divergent views in relation to the theoretical underpinnings of the principles associated with a particular approach. Hence, the notion of 'objectivity' and 'scientific' run through them. From the different views, you also saw the attempts to accentuate empiricism and logic while downplaying subjectivism. In these erudite exchanges, the functionalist approach is often subject to intense scrutiny and critique, as it is the most dominant and influential approach in the field of stylistics. Thus, you will, in the next unit, be studying the various schools of stylistics and you will begin with the Prague School.

1.0   TUTOR- MARKED ASSIGNMENT

Answer the following questions from your understanding of this unit:
1.   Explain why Fowler-Bateson theory of stylistics is seen as obsolete.
2.   Why do you think some critics of style still believe that style is personal?
3.   Stylistics as a discipline has always been controversial. Explain the reasons for this?
4.   Critique the statement which says that the functionalist approach is the most dominant and influential approach in the field of stylistics
5.   If stylistics is objective, why do we have subjective interpretation of linguistic forms in texts?

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UNIT 3: THE PRAGUE SCHOOL

CONTENTS

1.0 INTRODUCTION

You have studied the various polemics and controversies in the development of stylistics as a discipline in the last two units, but in this unit, you will study one of the schools of stylistics known as the Prague school of linguistics and their contribution in the linguistic study of texts. This school is one of the oldest schools of linguistic studies which laid emphasis on the effectiveness of linguistic applications towards unveiling the underlying meaning in a given text. You will appreciate how this theory has contributed in understanding the purpose of stylistics and how their hypothesis have been effective in explicating the linguistic contents of texts and expressing deeper meanings in texts.

2.0 OBJECTIVES

At the end of the unit, you should be able to:
1. State the thematic concern of the Prague School of Linguistics
2. Determine their contribution to the development of linguistic discipline
3. Critique the Prague application of stylistics
4. Apply the Prague linguistic parameters in explicating texts
5. Ascertain if the Prague school is an effective linguistic tool for stylistics

3.0 MAIN CONTENT

3.1 General Overview

The Prague school of linguistic thought and analysis was established in Prague in the 1920s by Vilém Mathesius. It included among its most prominent members the Russian linguist Nikolay Trubetskoy and the Russian-born American linguist Roman Jakobson. The school was most active during the 1920s and '30s. Linguists of the Prague school stress the function of elements within language, the contrast of language elements to one another, and the total pattern or system formed by these contrasts; they have also distinguished themselves in the study of sound systems. They developed distinctive-feature analysis of sounds; by this analysis, each distinctive sound in a language is seen as composed of a number of contrasting articulatory and acoustic features, and any two sounds of a language that are perceived as being distinct will have at least one feature contrast in their compositions. The concept of distinctive-feature analysis in studying the sound systems of languages has been incorporated within the standard model of transformational grammar. The Prague school is also renowned for its interest in the application of functionalism—

the study of how elements of a language accomplish cognition, expression, and conation—to syntax and the structure of literary texts. The Prague Linguistic Circle came into being and properly started its activity in 1926, the official year of its members' first meeting and the "so-called" classical period in the activity of the circle. However, its members' earlier preoccupations and research in the field of language and their first irregular meetings should not be left aside. These supplied material for the papers and works which were later written and published by the members of the Prague School and represented the foundation on which further research was built.

The circle`s roots can be dated back as far as 1911 when Vilém Mathésius, who was to become an important member of the circle, independently of and without having any connection with Ferdinand de Saussure, predicted the synchronic study of language. The preoccupations and the research of its members did not emerge out of nothing; they set out with a solid foundation behind them. The forerunners of The Prague Linguistic Circle had been Ferdinand de Saussure`s *Course in General Linguistics* and the Moscow Linguistic Circle, founded in 1915. The members of the Moscow Linguistics Circle were interested in and also dealt with problems regarding language and linguistics. The sources on which its members` studies were based were Ferdinand de Saussure`s and Baudouin de Courtenay`s works. Due to historical background and events which occurred there (The October Revolution from Russia) the members of the Moscow Linguistic Circle were forced to leave Russia and to continue their activity elsewhere.

Roman Jakobson and Nicholay Serghey Trubetzkoy fled to Czechoslovakia, where they joined The Prague Linguistic Circle. Besides the scholars of Russian origin, The Prague Linguistic Circle also counted among its founding members personalities such as Vilém Mathésius, Seghey Karcévsky, Jan Mukarovsky. In the 1930s, younger members joined the circle: René Wellek and Felix Vodicka and many visitors, among whom Emile Benveniste had the opportunity of presenting papers in the circle. The circle united scholars who wrote and published their papers in German, French, Russian and Czech. They had the same preoccupations and interests without creating in and without using the same language. Up to that point, mention should be made upon an important aspect in the activity of the circle, namely its multilingualism. Moreover, not only did The Prague Linguistic Circle benefit from the former activity of the Moscow Linguistic Circle but it also inherited the legacy left in the field of language by Ferdinand de Saussure.

Self-Assessment Exercise 3.1

Carefully explain the influence of Ferdinand de Saussure in the emergence of The Prague Linguistic School.

3.2   The Linguistic Focus of Prague School

The Prague School is basically associated with its phonology, with its phonologically relevant functions: expressive and demarcative and with the theory of oppositions which its members (Trubetzkoy) provided linguistics with. In fact, the distinction between phonetics and phonology is associated with The Prague Linguistic Circle. In the field of phonology, two members of the circle stood out: Roman Jakobson and Nicholay Serghey Trubetzkoy, both of Russian origin and both former members of the Moscow Linguistic Circle. The circle`s preoccupations in phonetics and phonology dated from the outset of its coming into being. At the International Congress of Linguistics held in 1928, the members of the Prague Linguistic Circle presented the famous *Proposition 22*, which became the manifesto of the circle. This program of the Prague Linguistic Circle changed the development of the European linguistics and marked the beginning of a new

science - phonology. This new science operates with concepts, which are to become important for analytical grammar: opposition, synchrony, diachrony, marked, unmarked. Phonology represented yet another contribution brought by the Prague Linguistic Circle. It introduced new concepts, which were further inherited by linguists and linguistics. As it is conceived by the members of the circle, phonology has the following tasks: to identify the characteristics of particular phonological systems in terms of the language; to specify the types of differences that can be found in general; to formulate laws governing the relations of these correlations to one another within particular phonological systems; to found phonetic studies on acoustic rather than articulatory basis.

Trubetzkoy chiefly contributed to phonology and phonological theory. He signed the birth certificate of functional phonology. He made the distinction between phonetics and phonology by taking into account the criterion of function and he also formulated the principles of phonology. It is also Trubetzkoy who provided the school`s most encompassing and thorough work on phonology: "Principles of Phonology". In separating phonetics from phonology and phoneme from sound, Trubetzkoy adopted Ferdinand de Saussure`s distinction between langue and parole. Trubetzkoy defined the phoneme as a set of distinctive features and he linked the concept of neutralization with the distinction marked/unmarked. According to his theory when two phonemes are distinguished by the presence/absence of a single distinctive feature one of them is marked and the other unmarked. Not only is he responsible for coining and circulating concepts of neutralization and archiphoneme, but he also laid stress on the concept of phonological opposition and founded a new theory, the theory of opposition. However, Trubetzkoy did not develop this theory without a solid ground behind him. Once again they turned to Ferdinand de Saussure`s *Course in General Linguistics*. It is Ferdinand de Saussure who created and initiated this term of opposition

Self-Assessment Exercise 3.2
Give a description of The Prague School's discoveries in the areas of phonetics and phonology

3.3   The Place of Stylistics in the Prague School

Stylistics applies linguistics to literature in the hope of arriving at analyses which are more broadly based, rigorous and objective. The pioneers were the Prague and Russian schools, but their approaches have been appropriated and extended in recent years by radical theory. Stylistics can be evaluative (that is, judge the literary worth of a text on stylistic criteria), but more commonly, attempts to simply analyze and describe the workings of texts which have already been selected as noteworthy on other grounds is the usual focus. Analyses can appear objective, detailed and technical, even requiring computer assistance, but some caution is needed. Linguistics is currently a battlefield of contending theories, with no settlement in sight. Many critics have no formal training in linguistics, or even proper reading, and are apt to build on theories (commonly those of Saussure or Jacobson) that are inappropriate and/or no longer accepted. Some of the commonest terms, e.g. deep structure, foregrounding, have little or no experimental support. They see linguistics as having rather different objectives, that is, to study languages in their entirety and generality, not their use in art forms. Stylistic excellence - intelligence, originality, density and variety of verbal devices - play their part in literature, but aesthetics has long recognized that other aspects are equally important: fidelity to experience, emotional shaping, and significant content. Stylistics to The Prague School may well be popular because it regards literature as simply part of language and therefore (neglecting the aesthetic dimension) without a privileged status, may destroy the move towards an acceptable literary canon.

The Prague School agrees that form is important in literature and that stylistics has the largest armoury of analytical weapons to attack and unveil the system. They emphasise that stylistics need not be reductive and simplistic. More so, they agree that there is no need to embrace Jacobson's theory that poetry is characterized by the projection of the paradigmatic axis onto the syntagmatic one, nor accept Bradford's theory of a double spiral: literature has too richly varied a history to be fitted into such a straitjacket. They see stylistics as a way of unveiling why certain devices in literature are effective but do not offer good recipes for its consumption. They see style as a term of approbation in everyday use ("that woman has style", etc.), but where the first would judge a poem by reference to typical work of the period (Jacobean, Romantic, Modernist, etc.), or according to genre, they would explain what was unclear and then pass on to a detailed analysis in terms of verbal density, complexity, ambiguity, etc. To the Prague critic, style means simply how something is expressed, which can be studied in all language, aesthetic and non-aesthetic.

Self-Assessment Exercise 3.3
Enumerate the thematic concern of the Prague School on the function of stylistics.

4.0   CONCLUSION

The core of the Prague concept is the theory of function, that is, the aspect of communication as a goal-oriented intentional action/activity in a socio-historical context. They believe that the aesthetic norm is a strategy leading to a whole raft of instructions for the selection of individual stylistic, compositional and thematic solutions from the set of possible alternatives permitted by the code. In our terminology, therefore, the code is a system of definition instructions for individual paradigms and the aesthetic norm is a set of instructions for making selections within the paradigms. The aesthetic norm is omnipresent - there are both artistic and non-artistic aesthetic norms. The latter apply to non-literary translation. Also, the dominant function of a translation may change from the original artistic-aesthetic to another one, not only during the process of translation but also in time. The latter is one of the reasons why translations age.

5.0   SUMMARY

From this unit, you would have seen that modern stylistics has its roots in Russian Formalism, and the related Prague School, in the early twentieth century. Building on the ideas of the Russian Formalists, the Prague School developed many linguistic concepts that aid in the stylistic analysis of texts. You also learnt that they unveiled *foregrounding*, whereby literary language stands out from the background of non-literary language by means of *deviation* (from the norms of everyday language) or *parallelism*. According to the Prague School, the background language is not fixed, and the relationship between literary and everyday language is always shifting. Roman Jacobson is often credited with being the first to give a coherent formulation of stylistics. His argument was that the study of literary language should be a sub-branch of linguistics. In the next unit, you will study the contributions of Neo-Firthian school to the development of stylistics.

6.0   TUTOR-MARKED ASSIGNMENT

Answer the following questions from your understanding of this unit:
1.   Explain the core source of the Prague School theory of linguistics
2.   What are their contributions in the study of Phonetics and Phonology?
3.   According to the Prague School, what should be the focus of stylistic analysis?
4.   What is the relationship between the Prague School and Russian Formalism?

5.   "The Prague School sees stylistics as having focus in the study of languages in their entirety and generality, not their use in art forms." Explain this proposition.

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UNIT 4:   NEO-FIRTHIAN SCHOOL

CONTENTS
1.0 Introduction
2.0 Objectives
3.0 Main Content
        3.1 General Overview
        3.2 The core basis of Neo-Firthian Linguistics
        3.3 Neo-Firthian Approach to Stylistic Analysis
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

2.0   INTRODUCTION

In the last unit, we studied about the Prague School and their contributions to stylistics. More so, in this, we will explore the meaning, purpose and applications of Systemic Functional linguistics to stylistic application of texts. **Systemic Functional Linguistics** (**SFL**) is an approach to linguistics that considers language as a social semiotic system. It was developed by Michael Halliday, who took the notion of a system from his teacher, J. R. Firth. Whereas Firth thought systems referred to possibilities subordinated to structure, Halliday, in a sense, "liberated" the dimension of choice from structure and made it the central organising dimension of this theory. In other words, where many approaches to linguistic description place structure and the syntagmatic axis in the foreground, systemic functional theory adopts the paradigmatic axis as its point of departure. The term *systemic* accordingly foregrounds Saussure's "paradigmatic axis" in understanding how language works. For Halliday, a central theoretical principle is then that any act of communication involves choices. Language is a system, and the choices available in any language variety are mapped using the representation tool of the "system network".

3.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Discuss the theoretical base of Systemic Linguistics
2.   Appreciate its contribution to the development of linguistic discipline
3.   Define the basic concepts inherent in SFL
4.   Apply the SFL linguistic parameters in explicating texts
5.   Use SFL model for stylistic analysis of texts

3.0   MAIN CONTENT

3.1   General Overview

Neo-Firthian Linguistics is an offshoot of Malinowiski's linguistic theory. Bronislaw Malinowski was a Polish-born anthropologist who did much of his work based in England. One of his key concepts was that to fully understand an utterance, understanding the "context of situation" of that utterance is highly important. As he says:

> Our task is rather to show that even the sentence is not a self-contained, self-sufficient unit of speech. Exactly as a single word is save in exceptional circumstances meaningless, and receives its significance only through the context of other words, so a sentence usually appears in the context of other sentences and has meaning only as a part of a larger significant whole. I think that it is very profitable in linguistics to widen the concept of context so that it embraces not only spoken words but facial expression, gesture, bodily activities; the whole group of people present during an exchange of utterances and the part of the environment on which these people are engaged. (Malinowski 1935:22)

Another one of his concepts is that the meaning of words lies in their ability to invoke the situation in which they have previously been used:

> In a narrative words are used with what might be called a borrowed or indirect meaning. The real context of reference has to be reconstructed by the hearers even as it is being evoked by the speaker. But situations in which the same words have been used with all the pragmatic vigour of a request or imperative, with all the emotional content of hope or despair, situations in which the use of a word is fraught with weighty consequences for the speaker and for his hearers, in such situations we have speech used in a primary, direct manner. It is from such situations that we are most likely to learn the meaning of words, rather than from a study of derived uses of speech. (Malinowski 1935:46)

John Rupert Firth was a linguist, who established linguistics as a discipline in Great Britain. He and his followers became known as the London School of Linguistics, since they were mostly based in the School of Oriental and African Studies (SOAS) at the University of London. His central contributions are:

• He picked up Malinowski's idea about the centrality of the context of situation, and applied it throughout his linguistic model.

• He believed that the central concern of linguistics should be the study of meaning, which was very different from the dominant Bloomfieldian approach then current in American linguistics, which thought the study of meaning was not a concern for linguists.

• He developed an approach to phonology, called 'prosodic phonology', which allowed phonological features to be shared over successive phonemes, rather than each phoneme having its distinct features (segmental phonology)

When M.A.K. Halliday began his Ph.D., he wanted to be supervised by J.R. Firth at SOAS. However, at that time, the University of London required prospective doctoral students to sign a declaration that they were not members of the Communist Party. Halliday refused to sign, and was thus refused admission. He went instead to Cambridge University, which was open to political diversity. However, Firth agreed to act as Halliday's supervisor, and Halliday often travelled down from Cambridge to meet with him. Halliday focused on the expansion of the Firthian approach into modelling grammar. Previously, most Firthian work had been in the areas of phonology, morphology and lexis. When Firth died in 1961, Halliday was the most influential of his followers, and he inherited the leadership of what became known as neo-Firthian linguistics. His application of Firthian principles to grammar was called "Scale and Category Grammar".

Language education in Britain at that time was based on traditional theories of grammar. The Labour government of that time gave Halliday extensive funding to develop a kind of linguistics that would be more useful for teaching English in British schools (as a first language). Within this program, Halliday evolved his Scale and Categories grammar into something more functional, what he called 'Systemic Grammar'. While most of the use of linguistics up to that time had been to describe the many languages of the colonial world (Asia, Africa and the Americas), he developed a linguistics more suited to being applied in the classroom. In 1969, Simon Dik called his grammar approach "Functional Grammar". Halliday considered this unfair, since this is a generic name covering a wide range of grammars at that time. To reclaim the title, Halliday started to use the name "Systemic Functional Grammar" for his approach. In the late 1960s, Halliday and his wife, Ruqaiya Hasan, had a baby, and Halliday observed much of the language development of his child, developing an influential theory on child language development (Halliday, 1975). Halliday moved to Sydney in 1975, becoming Chair of Linguistics at the University of Sydney. There, he focused on extending and developing his functional grammar, resulting in his most-read work, *An Introduction to Functional Grammar*, which has since appeared in four editions, and has been translated into many languages.

Self-Assessment Exercise 3.1
Explain the major critique of Systemic Linguistics.

3.2   The Core Basis of Systemic Functional Grammar

A systemic approach allows you to focus on meaningful choices in language (e.g., active vs. passive) without needing to think of the particular structure that realises it. A basic assumption of SFL is that "meaning implies choice": if there is no alternative but to do something, then it is not meaningful. The reverse is also believed to be true: if there is a choice in any context, then that choice is meaningful. For instance, lexically we have a choice between "fag" and "cigarette". The use of the first however is meaningful in that it marks the situation as informal, and may say something about the socio-cultural background of the speaker. Systemic Functional Linguistics takes a "functional" orientation on several levels. In general, it means that a focus on what language does is more important than looking at how it does it (its structure). Some of the ways in which a functional approach is realized are:

1. Function labels for syntactic elements: Grammar is organized not only in terms of classes of units, but also in terms of functions (Subject, Actor, etc.). Some other linguistic theories also followed this approach.

2. Orientation towards the Functions each utterance serves ('speech functions'): In SFL, each utterance is assigned a speech function (similar to speech act labels in other approaches), e.g., giving information (statement), demanding information (question), demanding action (order) or offering action (offer, promise, etc.).

3. Views texts as a whole as serving distinct social functions: conveying information, and establishing/maintaining social relations.

4. Language is functional: language is not primarily a tool for conveying ideas. Its main function is to get things done. Language does convey ideas, but only as one part of getting things done.

When describing language, two important kinds of relations can be addressed:

1. **Syntagmatic relations**: concerning the ordering of linguistic elements within a larger unit;

2. **Paradigmatic relations**: concerning which language elements can be substituted for each other in a particular context.

Basically, the syntagmatic axis concerns how a sentence can be composed of a sequence of words; each serving a distinct grammatical function. The paradigmatic axis on the other hand concerns how different words could be substituted for each of the words of the sentence. These two terms are often glossed as "chain" and "choice". Chomskyan grammars focus on the syntagmatic axis: they present a set of rules detailing grammatical sequences of units, example:

$$S \rightarrow NP + VP$$
$$NP \rightarrow det + noun$$
$$NP \rightarrow det + adj + noun$$
$$NP \rightarrow pronoun$$
$$VP \rightarrow v\_intrans$$
$$VP \rightarrow v\_trans\ NP$$

This set of rules shows that a sentence (S) consists of a sequence of elements, NP and VP. An NP can be composed by three distinct sequences, det+noun, det+adj+noun or pronoun. The paradigmatic relations here are hidden, in two ways. Firstly, the words that can substitute for det, adj, noun, pronoun, v_intrans and v_trans are not shown here. Secondly, the rules themselves hide the paradigm: where two or more rules have the same left-hand side (e.g., the 3 NP rules), there is an implicit paradigmatic relation. Wherever NP appears in a chain, we can substitute it for any of det+noun, det+adj+noun or pronoun.

A Systemic grammar, on the other hand, focuses on the paradigm: systemic grammars basically set out the choices available in a particular language context. The grammar also describes the possible syntagms (sequences of elements) that could be produced. However, this description is broken up into smaller descriptions (realization statements), each associated with the particular structural choice that it realises. A systemic approach allows you to focus on meaningful choices in language (e.g., active vs. passive) without needing to think of the particular structure that realises it. A basic assumption of SFL is that "meaning implies choice": if there is no alternative but to do something, then it is not meaningful. The reverse is also believed to be true: if there is a choice in any context, then that choice is meaningful. For instance, lexically we have a choice between "fag" and "cigarette". The use of the first however is meaningful in that it marks the situation as informal, and may say something about the socio-cultural background of the speaker.

Self-Assessment Exercise 3.2
Discus the divergent views on paradigmatic and syntagmatic axis in SFL

3.3   Systemic Approach to Stylistic Analysis

Systemic Functional Linguistics construes language as a set of interlocking choices for expressing meanings, with more general choices constraining the possible specific choices. Thus, a system is a set of options for meanings to be expressed, with entry conditions denoting when that choice is possible, for example, if a message is not about doing, then there is no choice possible between

expressing standalone action or action on something. Each system has also a realization specification, giving constraints (lexical, featural, or structural) on statements expressing the option. Options often serve as entry conditions for more specific (or *delicate*) systems. By viewing language as a complex of choices between mutually exclusive options, the systemic approach enables effective characterisation of variation in language use. As will be seen, a systemic specification allows us to create features related to high-level linguistic variation. A general preference for one or another non-denotational option will usually indicate individual or social/contextual factors. Such *stylistic* preferences can be measured by evaluating the relative probabilities of different options by tagging their realisations in a corpus of texts.

Key to our use of SFL for stylistic analysis is the notion of *metafunction*, referring to three separate strands of meaning that in parallel contributes to the overall meaning in the text. Briefly, the three metafunctions, deployed simultaneously in a text, are as follows:

1. **The Textual Metafunction** provides 'resources for presenting information as text in context'. These resources enable individual utterances to be evaluated as messages, as well as related to the context of utterance (either other utterances or extra-textual features). A simple example is the use of 'textual theme', which sets up a clause as connected to a previous clause in a text, as in the conjunctive 'However...' or the continuative 'Yes, but...'

2. **The Interpersonal Metafunction** provides the resources for enacting social roles and relations as meaning in a text. This includes a variety of resources for the author/speaker to construct a text as a dialogue with the reader. Realisations of such meanings are given, for example, in use of personal pronouns, clausal mood (e.g., declarative vs. interrogative sentences), level of formality, and so forth.

3. **The Ideational Metafunction** provides the resources for construing our experience of the world in terms of objects, events, and relations between them. This may be divided into the **experiential** metafunction, allowing objects and events to be symbolised in language, and the **logical** metafunction, allowing conjunctive, logical, and causal meanings to be expressed.

Putting together the above notions of register and of metafunction, our initial rough 'definition' of language style as 'non-denotational meaning' may be made (provisionally) more precise. Thus, they posit that stylistic features of a text can usefully be considered those features which (a) constitute realizations of the textual and interpersonal metafunctions (and perhaps the logical), and (b) vary systematically with context (register).

Self-Assessment Exercise 3.3
SFL practitioners believe that stylistic features of a text can usefully be considered as those features which constitute realizations of the textual and interpersonal metafunctions. Explain thoroughly

4.0   CONCLUSION

As the name suggests, the notion of *system* is a defining aspect of systemic functional linguistics. In linguistics, the origins of the idea go back to Ferdinand de Saussure, and his notion of paradigmatic relations in signs. The paradigmatic principle was established in semiotics by Saussure, whose concept of value (viz. "valeur"), and of signs as terms in a system, "showed up

paradigmatic organization as the most abstract dimension of meaning". *System* is used in two related ways in systemic functional theory. SFL uses the idea of system to refer to language as a whole, (e.g. "the system of language"). They describe language as an open, dynamic system. There is also the notion of *system* as used by J.R. Firth, where linguistic systems are considered to furnish the background for elements of structure. Halliday argues that *system* in the sense Firth used it was a conception only found in Firth's linguistic theory. In this use of *system*, grammatical or other features of language are considered best understood when described as sets of options. According to Halliday (1961), "the most abstract categories of the grammatical description are the systems together with their options (systemic features). A systemic grammar differs from other functional grammars (and from all formal grammars) in that it is paradigmatic: a system is a paradigmatic set of alternative features, of which one must be chosen if the entry condition is satisfied. *System* was a feature of Halliday's early theoretical work on language. He considered it one of four fundamental categories for the theory of grammar—the others being *unit*, *structure*, and *class*. The category of *system* was invoked to account for "the occurrence of one rather than another from among a number of like events". At that time, Halliday (1961) defined grammar as "that level of linguistic form at which operate closed systems" (67).

5.0   SUMMARY

From this unit, you have learnt that the label *systemic* is related to the system networks used in the description of human languages. System networks capture the dimension of choice at each stratum of the linguistic system to which they are applied. The system networks of the lexico grammar make up systemic functional grammar. A system network is a theoretical tool to describe the sets of options available in a language variety; it represents abstract choice and does not correspond to a notion of actual choice or make psychological claims. Formally system networks correspond to type lattices in formal lattice theory, although they are occasionally erroneously mistaken for flowcharts or directed decision trees. Such directionality is always only a property of particular implementations of the general notion and may be made for performance reasons in, for example, computational modelling. System networks commonly employ multiple inheritance and "simultaneous" systems, or choices, which therefore combine to generate very large descriptive spaces. In the next unit, you will study the Chomskyan School and their contributions to the development of stylistics.

5.0   TUTOR- MARKED ASSIGNMENT

Answer the following questions from your understanding of this unit:
1.   Explain the theoretical basis in the formation of SFL
2.   What are the functions of systems as used in SFL?
3.   Discus textual, ideational and interpersonal functions in stylistic analysis?
4.   Appraise the functions of paradigmatic and syntagmatic axis in SFL.
5.   Between J.R. Firth and MAK Halliday, who projected SFL into stylistics?

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UNIT 5:   CHOMSKYAN SCHOOL

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1.0   INTRODUCTION

In the previous unit, you studied all about the Neo-Firthian linguistics and its contribution to stylistics. In this unit, you will be studying another school of stylistics called the Transformational Generative Grammar as propounded by Noam Chomsky. This theory is one of the offshoots of structuralism which emanated from Bloomfield in the American linguistic school. This theory as popularized by Noam Chomsky, emphasizes certain linguistic rules like the differentiation between 'Competence' and 'Performance' which distinguishes the general norm from the individual usage; the dichotomy between use and usage and Paradigmatic and Syntagmatic axis of grammatical application. All these analogies are linguistic parameters that are useful to the stylisticians. Every theory has its shortcomings but every user of any theory must find out if it will help in proving his/her hypothesis in line with the linguistic analysis vis-à-vis the relationship between what is written and what is intended to be meant.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Determine the linguistic preoccupation of TGG
2.   Distinguish TGG from other models of linguistic discipline
3.   Identify the failings of TGG in linguistic study of texts
4.   Apply TGG linguistic parameters in stylistic study of texts
5.   Use TGG model for stylistic analysis of texts

3.0   MAIN CONTENT

3.1   General Overview

With all the theoretical methodology and terminological innovation generated by transformational generative grammar, stylisticians started applying them to the language of literature, as in Ohmann (1969 & 1970), Freeman (1975) and Thorne (1970). The distinction between **deep structure** and **surface structure** and the notion of **transformational** rules opened a new avenue for stylisticians to analyse the language of literature. Ohmann (1970, first published in 1964) took the implication of this distinction for the concept of style as choice. The notion of surface structure could be considered as only one of the many possible structural renderings of the same underlying deep structure. It challenged the belief of non-existing synonymy. Writer's peculiar choice of their representation from their different transformational move from the deep

structure to the surface structure could be regarded as the characteristics mark of his/her style, Ohmann justified the use of the transformational grammar as an inclusive, unified and plausible model for analysing the distinct syntactic style of prose writers on three groups: a large number of transformations are optional, meaning presenting and capable of explaining how complex or compound sentences are generated from and related to the simple sentences. Ohmann derived the analytical procedure from the transformational grammar, which he claimed provides a full account of the syntactic complexity by first breaking down the sentence into its component simple sentences and then generalising about the transformations applied. He applied his method to the analysis of the distinct syntactic styles of Faulkner, Hemingway and Lawrence. Then, Hayes (1970, first published in 1966) made a transformational based comparative study of the prose style of earnest Hemingway and Edward Gibbon. In his comparison of one hundred sentences, each from the prose writing of these two writers, Hayes (1970) reduced each sentence to its source sentences and traced its transformational history. In his research he found out that Gibbon's typical employment of generalized transformations produces parallelism and balance. And in Hemingway's he found that he almost never employs embedding and transformational expressions. Freeman and Fairley studied the syntactic structures of poetry in terms of the transformational theory, Freeman (1975) extended the stylistic principle of Ohmann (1970) in his contention that stylistic preferences and 'style is in part a characteristic way of developing transformational apparatus of language' (268). In his analysis of the three poems by Dylan Thomas with a view to demonstrating a correspondence between his strategies of syntactic fusion with his consistently repeated theme of 'fusion' between natural and human worlds.

Self-Assessment Exercise 3.1
Critique the concepts of Deep Structure and Surface Structure in TGG

3.2   The Major Focus of Transformational Generative Grammar

The theory of grammar for Chomsky is based on the deep structure and the surface structure. The surface structure of the sentence is not always representing the grammatical relations that play a role in determining its semantic content. He proposes that the underlying structure has semantic base. The 'transformational component' of a sentence modifies the structure in defined ways to derive well-formed surface structure in the language. Chomsky uses the 'phrase structure' to represent the underlying structure of a sentence. Lexical items are introduced into the phrase structure by 'lexical insertion rules'. The phrase structure and the lexicon form the 'base' of the grammar. With the help of the transformational rules, the deep structure is converted into the surface structure. A string of simple sentences can be converted into compound or complex sentence by using the transformational rules of conjunction and embedding. Similar transformation rules exist for negation, deletion, nominalization and optional T-rules, which have stylistic motivation. This comprehensive framework can easily embrace all the structural relationships between syntactic entities, which were not in the reach of structural grammar. Transformational grammar provided a new impetus and a new perspective on the language of literature to stylistics.

Self-Assessment Exercise 3.2
Explain the transformation rules used in stylistic analysis by TGG

3.3   Transformational Generative Grammar and Stylistics

Stylistics as a new discipline faced some objections and there were some negative reactions from both the quarters of linguistics and criticism. Most of the negative criticism was from the

conservative circles created by what is generally known as the 'language-literature problem'. The universal appeal of literature can be traced as the capacity and primacy of all human beings to conceptualise, reshape and communicate the experiences of life through language. Language is not merely an incidental medium of literature; it is an integral part of the whole creative process. In modern times, many scholars have attempted to investigate literature through the features of its language as well as the assumption regarding the inseparability of literature and its language. Chomsky (1957) describes these principles in terms of linguistic 'competence' and 'performance'. There were numerous efforts to apply the developing linguistic methodologies of Chomsky to literary analysis. There were numerous efforts to apply the developing linguistic methodologies of Chomsky to literary analysis. Therefore, the language of literature became a centre point of both critical and linguistic investigations of literature which attempt to bridge the gap between the two disciplines of linguistic and criticism, this attempt is known as 'stylistics'. Stylistics in its course of development seems to deserve the status of full -fledged academic discipline in its own right in much the same way as biochemistry, which draws on biology and chemistry, can claim to be an independent discipline.

In modern poetry, the claim that generative grammar explicitly aims to describe and produce only grammatical sentences placed the grammarians in a difficult predicament. The claim narrowed the scope of TG to such an extent that it had to deny the status of grammaticality to some structures of literary languages, especially poetic, figurative language. Chomsky structure was aware of the predicament in his discussion of 'nonsensical' sentences like:

1.   'colourless green ideas sleep furiously' and
2.   'sincerity admires boy'

Such sequences could not be granted the status of fully grammatical sentences of English. Yet they follow the syntactic rules of English (S-»NP+VP) and can be assigned meaning in certain contexts. The discussion became of interest to some stylisticians like Levin, Thorne, Hendricks and Fowler. Thorne (1970 [1966]) was working on the problem of poetic language and its strategic ungrammaticality in terms of transformational grammar. He rejected the notion of increasing the scope of the grammar of standard language in order to make it account for the deviant poetic expression. He suggested that the language of a poetic text should be regarded as a 'sample of a different language' or as a 'dialect' which is different from the standard language and a student of poetry should try to construct a grammar separately for each poem. This idea eventually came to be established in the field of stylistics as grammar of the text approach to the language of poetry. This approach tries to discover the systematic regularities in the language of a text and on the basis of it to provide a full account of phonological, syntactic, semantic and pragmatic levels of its language.

The latest of TGG studies is the *Minimalist Program* (MP). It is a major line of inquiry that has been developing inside generative grammar since the early 1990s, starting with a 1993 paper by Noam Chomsky. Chomsky presents MP as a program, not as a theory. The MP seeks to be a mode of inquiry characterized by the flexibility of the multiple directions that its minimalism enables. Ultimately, the MP provides a conceptual framework used to guide the development of linguistic theory. In minimalism, Chomsky attempts to approach universal grammar from below—that is, proposing the question "what would be the optimal answer to what the theory of i-Language should be?" For Chomsky, there are minimalist questions, but the answers can be framed in any theory. Of all these questions, the two that play the most crucial role are: 1) What is language? 2) Why does it have the properties it has?

The MP appeals to the idea that the language ability in humans shows signs of being incorporated under an optimal design with exquisite organisation, which seems to suggest that the inner workings conform to a very simple computational law or a particular mental organ. According to Boeckx (2006), the MP works on the assumption that universal grammar constitutes a perfect design in the sense that it contains only what is necessary to meet humans' conceptual and physical (phonological) needs. From a theoretical standpoint, and in the context of generative grammar, the MP draws on the minimalist approach of the principles and parameters program, considered to be the ultimate standard theoretical model that generative linguistics has developed since the 1980s. What this approach suggests is the existence of a fixed set of principles valid for all languages, which, when combined with settings for a finite set of binary switches (parameters), may describe the specific properties that characterize the language system a child eventually comes to attain.

Self-Assessment Exercise 3.3
Carefully explain the shortcomings of TGG in stylistic analysis

4.0   CONCLUSION

TGG, according to some linguists, failed in several ways in the course of accounting for human communication. One of the failures of this grammar derives from its indifference to the communicative aspect of language. The communicative dimension of language is associated with the extra linguistic context in which the communicative act take place. Transformational Generative Grammar fails in comprehending the implied meaning of language in its extra-linguistic contexts, which is a close concern of a critic interested in the language of literature. According to the Chomsky, language is a self-contained system and can be described in its own terms, a claim that was rejected by the British anthropologist Malinowski. In the course of his anthropologically oriented research in language, he realized the impossibility of transliterating words and phrases from the language of one culture into language of another culture. His inter-cultural translation led him to the discovery that language is inextricably bound with the society and culture in which it is spoken. Later, Malinowski developed this observation into a functionally oriented theory of linguistic meaning; meaning is nothing but the 'function of language in context'. Malinowski's sociolinguistic ideas exerted a good deal of influence on eminent British linguists like Firth, Whorf and Halliday.

5.0   SUMMARY

This unit presented to you the theory of Transformational Generative Grammar by Noam Chomsky. It outlined a vast range of analytical tools and metalinguistic terminology to describe all the aspects of the language of literature with the delicacy of a sensitive critic and the precision, discipline and objectivity of a scientist. However, as an analytical tool, it was suggested that Chomskyan linguistics has a certain limitation. Thus, in its excessive preoccupation with the formal aspects of language it deals with language as an autonomous system, concentrating on the grammatical forms and the propositional meanings of sentences. It fails to account for the cognisance of the implication content of a given text. It recognises the variation in linguistic structures but makes no attempt to explain why the language offers alternatives to express the same idea. Moreover, it does not explain whether the differing structures differ in their function as well. In the next module, you will be studying the various approaches to the study of stylistics.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of this unit:
1.   Critique the limits of TGG in stylistic analysis.
2.   State in clear terms the basis of Competence and Performance in TGG?
3.   Discus the relevance of phrase structure rules in stylistic analysis.
4.   Explain the limits of style in the application of TGG?
5.   Discus the view that TGG is more interested in linguistic structure than meaning.

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MODULE 2: APPROACHES TO STYLISTICS

UNIT 1:   THEORIES AND CATEGORIES OF STYLISTICS

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INTRODUCTION

In module one, you studied the various perceptions of stylistics and the linguistic schools recognised in the study of stylistics. In this module you will study the various theories of stylistics as propounded by various linguists for the purpose of understanding the focus of stylistics. However, in this unit, you will begin with the study of monism, dualism and pluralism as theories in the explication of texts. You will also look at the broad categorisation of stylistics into text-centred and context-centred. Some critics believe that the intention of stylistics is to replace the subjectivity of literary studies with objective techniques of description. This has always not been proved because its practitioners ignore what is 'objectively true', which means that they are not the property of a timeless formalism, but something acquired in the context of an activity – therefore, they are eventually seen as being more subjective than the critics they would replace. For an open impressionism, they substitute the covert impressionism of anchorless statistics and self-referring categories. In the name of responsible procedures, they offer a methodized irresponsibility, and, as a result, they produce interpretations which are circular and/or mechanical. Thus, intuitions and interpretative skills are just as important in stylistics and literary criticism. However, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated and that is where monism, dualism and pluralism find their feet.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Discuss the theories of monism, dualism and pluralism
2.   Identify the core framework of each theory
3.   Use them in appreciating meaning in texts
4.   Differentiate between text and context stylistics
5.   Apply each of the theories in explicating texts

3.0   MAIN CONTENT

3.1   General Overview

The form of a work of literature or text generally refers to its 'architectonic'. It is the essential organisational structure or formal features. The content on the other hand, is more or less, the subject matter, the idea, the worldview, or theme or more significantly, what Halliday (1976) refers to as the 'ideational content' of a text. In illustrating what the form is, the sonnet is a typical example. The sonnet, as a form of poetry, has the following formal properties: a single stanza poem composed of fourteen iambic pentameter lines containing a rhyme scheme, which depends on whether the poem is the Italian or English sonnet. The formal features distinguish the sonnet from other types of poems. The content on the other hand, deals with the thematic concerns expressed in the poem. These include socio-economic problems, politics, religion, culture, love anger, and the like. The relationship between content and form has been a subject of debate among linguists. To one group, form takes the upper hand. This group gave rise to the formalist school of the 19th century and early 20th century. The school believes that how a work of literature is put together, that is, its external manifestation is what matters. The school pays attention, to form and not sociological factors. This school of thought clearly belongs to the Russian formalism, for example, in analysing a poem, they identify the structure, the number of stanzas, the number of lines that form each stanza, and what the rhythmic and metrical patterns are. They usually look for grammatical parallels and assemble all the grammatical structures that are similar and opposite. They also compare to see if there are relationships between them. The essence of such analyses, therefore, is to account for the aesthetic qualities and value of the text.

A core issue in stylistic research is the relationship between form, style and content. Some addressed as monists hold that form and content cannot be divided; some prefer that though closely attached, form and content are still separable, who are named dualists. Besides there is the deconstructionists as the third party who, from the perspective of various functions of language, think that any simple remark can be deconstructed into different meanings at the same time and hold the opinion of pluralism. Form and content are certainly inseparable, once formed of the content, the form accompanies it. What seem divisible are only some superficial linguistic fragments, such as the simple remarks that can be repeated in daily life, or the mere comprehension and reproduction of some concepts. For example, the image of "leaf" is not related too much to whether it is represented visually or vocally, while those delicate thinking and sincere articles radiated from "leaf" mean only one proper form to one theme. This phenomenon is similar to that in translation; the simple language transformation has made the original meaning subtle, so different form, different perception, no matter how tiny is the difference. Thus, perhaps we can first analyse the relationship between thought and language to enlighten ourselves. Thought can be externalised and also can reside in minds, when thought exists in the mind recessively, thought and language is separable; when thought is expressed dominantly the relationship between thought and language accordingly changes into that of content and form, and is inseparable.

Self-Assessment Exercise 3.1
Explain the possible impossibility of separating form from content in stylistic analysis.

3.2 Stylistic Monism, Dualism and Pluralism

Monism upholds the inseparability of literary style and content. It does not accept division between form and meaning. This school of stylistics is of the position that content and form is inseparable. That is, what a text presents literarily is its meaning and style. The basic argument here is that any change in form alters a literary work completely. However, dualism is of the view that there is a distinction between form and content or manner and matter. There is a remarkable difference between what is said and how it is said. Here, style is a dress of thought or a pattern of presentation. Going by the view of this school, it is possible to present a styleless text. However, "writing degree zero" as argued by Roland Barthes is a style in itself. They believe that a work of art should not mean but be.

According to Leech and Short (1981) "The dualist holds that there can be different ways of conveying the same content. The monist holds that this is a mistake and that any alteration of form entails a change of content" (17) As a representative of the dualist position, the writers call on the works of Richard Ohmann to explore the basic monist idea that "there are different ways of saying the same thing" (17). The dualist's notion of paraphrase rests on the assumption that there is some basic sense that can be preserved in different renderings. The monist holds that this is a mistake, and that any alteration of form leads to a change of content. For example, figurative language confronts us with a paraphrase problem. Nonetheless, the authors maintain that the dualist is right to stress that "the basic logical content of a sentence can be represented as a (set of) elementary propositions, which, together with their inter-relations, constitute its 'deep structure' or 'semantic representation'" (19). In contrast, the monist position asserts that paraphrase is not possible: "the dualist's notion of paraphrase rests on the assumption that there is some basic sense that can be preserved in different renderings. This possibility is not likely to be challenged in workaday uses of language. But in literature, particularly in poetry, paraphrase becomes problematic" (20). Lodge (1985) adopts a monist stance, arguing that there is no essential difference between poetry and prose, in so far as the following tenets apply to both:

(1) It is impossible to paraphrase literary writing;
(2) It is impossible to translate a literary work;
(3) It is impossible to divorce the general appreciation of a literary work from the appreciation of its style.

It captures the insight that two pieces of language can be seen as alternative ways of saying the same thing. Monism is more suited to opaque than transparent styles of writing.

Stylistic functionalism or Pluralism argue that stylistic monism and dualism presented half-truth. This school is concerned with establishing the multiple functions of language and the literary effects associated with the functions. This school investigates those features that standout in a text, what function they perform and why they were selected. Major proponents are I. A. Richards, who identified four aspects of literary enquiry as: sense, feeling, tone and intention. Roman Jakobson advanced six functions of language namely, phatic, poetic, referential, emotive, conative and meta-linguistic functions. A more enlightening alternative to both monism and dualism is the approach that is called 'Stylistic Pluralism'. According to the pluralist:

(1).   Language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels.

(2).   The pluralist is not content with the dualist's division between `expression' and `content': He wants to distinguish various strands of meaning according to various functions. According to them, language can perform varied functions or communicative roles as follows:

   a.   referential function
   b.   directive or persuasive function
   c.   emotive function or social function

The pluralist adds the idea that language is intrinsically multifunctional, so that even the simplest utterance conveys more than one kind of meaning. There are many functional classifications of language that have been proposed, three have had some currency in literary studies. The oldest of the three was given by Richards (1929), in which he distinguished four types of function, and four kinds of meaning: sense, feeling, tone, and intention.

Turner (1973) distinguishes six functions: referential, emotive, conative (affecting behaviour or action), phatic, poetic and metalinguistic. More so, Halliday's functional model of language acknowledges three major functions, which he calls: Ideational, interpersonal and textual. There is an incompatibility between the pluralist and the dualist and monist. It is obvious that Halliday's pluralism has advantages over both dualism and monism. But dualism and monism each have its own merit. For Halliday, however, even choices which are clearly dictated by the subject matter are part of style: it is part of the style of a particular cookery book that it contains words like butter, flour, boil and bake. It is sensible to take a multilevel view of style, which is a combination of monism, dualism and pluralism, because each has something to contribute to a comprehensive view of style.

Self-Assessment Exercise 3.2
One of the basic concerns of pluralism is the multifunctional nature of human utterance. Explain this disposition thoroughly

3.3   Text -Centred and Context-Centred

The classification of stylistic analysis into two broad areas by Zyngier (2001) is very paramount here. She projected two major divisions in the approaches to stylistics based on text-oriented and context-oriented formations. The major area of enquiry in text oriented is the form of a language and the nature of text. Under this approach we have the formalist, the mentalist and the text linguist while in content oriented, meaning and space are paramount and we have the pragmatic, the radical and the empirical. We will examine the two broad areas in order to understand the theories and their contributions to stylistic analysis. The text-centred includes the following:

a.   The Formalist

The formalist approach is a grandchild of Russian Formalism and an offspring of Structuralism at the peak of its maturity, this approach became more radical as a number of analysts from the tradition of Practical Criticism resorted to aspects of linguistics in search of a vigour which Practical Criticism did not offer. Their strategy was to concentrate on the text as an object and their main interests remained on the formalistic and mechanical description of patterns in phonology, lexis, and syntax at sentence level. Zyngier said that Sinclair (1963:98-99) wrote what we can call a "declaration of principles" of this approach which stated that Literature is not a living organism, it is stone dead; it is marks on paper, or particular frequencies of the sound wave,

or the visual and aural phenomena at a dramatic performance... poetry *is* the dune, and nothing else. The formalist's approach disregards the way literature functions in context and does not see literature as a living linguistic entity.

b. The Mentalist

This approach is mostly prescriptive. It follows transformational-generative grammar and the Chomskyan model which influenced language and literary studies in the 1960s. Toolan (1990:2) criticised Chomskyan model for being too narrow. In his words, it follows the 'microlinguistic turn of generativism'. Mentalist stylisticians value the relation of language to mind. A representative example of a mentalist stylistic approach is Thorne (1970:44) article "Generative Grammar and Stylistic Analysis". Here Thorne is concerned, like the early Chomsky, with grammaticality and acceptability of forms. He equates the definition of stylistics with judgements on the manifestations of linguistic competence. Thorne proposed that a grammatical model be developed for each poem. He also suggested an investigation of how the surface structure reflects the deep structure in a specific poem. According to him, the basic postulates of both studies (generative grammar explicitly, traditional stylistics implicitly) are mentalistic. In both cases, the most important data are responses relating to what is intuitively known about language structure. These notions imply a pre-existing norm. Thorne criticised Saussurean linguistics and consequently, linguistics stylistics, for being concerned only with what is observable, that is, with the surface structure. He held that stylistic judgements belong to the area defined as deep structure. Cook (1992:71) points out that the metaphor deep/surface is somewhat pejorative. He claimed that surface is associated to trivial, false and empty-headed, whereas deep is serious, genuine and thoughtful. In this sense, mentalist stylisticians believed they were engaging in more complex and meaningful analyses. To those interested in this approach, Freeman (1981) collected many essays which investigated texts from a generative-transformational perspective.

c. The Textlinguist

With the development of textlinguistics in the seventies, a new wave of analysts began working on supra-sentential level. Also concerned with form, they differed from formalist linguists, as now they saw the text as a unit, not as a string of sentences. For instance, textlinguists may apply narrative organisation to the study of literary texts. Hoey (1983) and van Dijk (1977), said that they may also investigate inter-sentential cohesion, look for patterns such as problem-solution to point out textual macrostructures. Textlinguists place their work on the level of discourse. In this case, the term *discourse* is equivalent to *text* and can be defined as "a continuous stretch of language larger than a sentence..." Nunan (1993:5). Nunan further explained that *discourse* means language in use and as such implies the interpretation of the communicative event in context.

Under the Context Oriented paradigms, we have the following:

a. The Pragmatic

Here, communicative behaviour begins to be privileged. Pragmatic-oriented stylisticians look at everyday conversation as a means to understand literary discourse. Leech and Short (1981) stated that it is the tendency of this approach to consider the text from an interactive point of view. According to Fowler (1979:15), 'At a more 'superficial' end of linguistics, illocutionary or pragmatic theory leads us to study explicitly manipulative constructions such as imperatives, interrogatives, responses, etc. At a more abstract level, implicature, presupposition, and other

assumptions ... are highly promising for literary theory and analysis. This explains how adaptable this approach is to the study of language and style.

b.   The Radical

Burton (1982) coined the term **radical stylistics**. The distinctive element of this approach is the critics' search for the ideological imprint of the text. Like pragmatic stylisticians, ideologically-oriented analysts go beyond text level into the social and historical forces which influence its production and reception. Burton's arguments are that if texts depend on socio-cultural and political determinants, they are subject to value-judgement; and these value judgements should be discussed in clear terms. This position was supported by Eagleton, (1988) and Graff, (1990). Durant & Fabb, (1990) stated that a text is a social construct, a part of a socio-economic, political and literary tradition. Pratt (1989:21) argued that "... an understanding of the social, historical and ideological dimensions of discourse can contribute a great deal to the interests of aesthetics". "textuality is partly a linguistic characteristic and partly *the result of socio-cultural forces* which provide the text its place and function within society as a whole". From all these we can comfortably say that this approach is concerned with socio-cultural context surrounding a given text.

c.   The Empirical

This approach best accommodates developments in linguistic, literary and cultural theory. It results from advances in what has been known as the Empirical Study of Literature (ESL). As a movement, ESL began in Germany in 1973. In 1987, the International Society for the Empirical Study of Literature (IGEL) was founded. One of their main tenets was that text-meaning is not an intrinsic property of the physical text and that meaning is created in the process of response. They proposed a shift of interest from text to text-focusing activities; from structures to functions and processes; from the literary object to the literary system. Hence, literature is more than a collection of texts. It is an event requiring participation of several elements involved in the process. Differing from radical stylisticians, they specify these elements. ESL proposed a "new" paradigm where the literary work is seen in the entire field of social interactions. Deriving its framework from a constructivist theory of cognition, ESL involves epistemological, methodological, ethical, and applicational aspects which may provide theoretical support for contextualized stylistics. ESL promotes an interdisciplinary clustering of various theories. It is a meta-theoretical description, combining structuralism, constructivism, and reader-response theory with cognitive psychology, biology, sociology, and anthropology, among other disciplines, and maintains a strong inclination towards application. The ESL paradigm for the theory of literature derives from a pragmatic perspective. ESL values the function of the text in the social system. As a result of this general orientation toward action, we obtain a model of literature as a social action system, which can be *structurally* defined through the causal and temporal relations between four primary action roles: the roles of producing, mediating, receiving, and post-processing those actions, objects, or events which are *considered literary* by agents according to the norms of poetics internalized by the agents."

The system of aesthetic communication then suggests the following acts and roles:

Acts		*Roles*
Production	⟶	Authors, etc.
Mediation	⟶	Books, Publishers, etc.
Reception	⟶	Readers, etc.
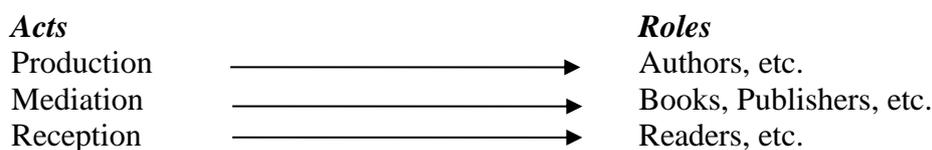
Post-processing ———————→ Critics, etc.

Self-Assessment Exercise 3.3
Explain thoroughly the postulation that text is superior to context.

4.0   CONCLUSION

The linguistic choices are made from linguistic repertoires and have significant impact on the way texts are constructed and interpreted. Stylisticians often inquire into why one set of linguistic options is favoured over others by the writer. Dualism and monism are two traditional views of style. The dualists propose that there are alternative ways of paraphrasing the same subject matter to preserve its basic sense, while the monists think that form and content are inseparable and therefore any change in form will inevitably cause a change in meaning. According to Leech and Short (1981), both dualism and monism could be broadened out by pluralism, which is a more comprehensive approach to analysing style in terms of the metafunctions of language rather than the narrow dichotomy between form and content. They adopt Halliday's view that language performs different functions which convey various strands of meaning, and any use of language is the result of choices made on different functional levels. The superiority of text over context has been in dispute even as the context seems more primordial. The two broad categories of stylistic paradigms reveal the conscious efforts aimed at unveiling literary styles and meaning by linguistic means. In actual fact, all linguistic choices are "meaningful" and "stylistic," and are interrelated within a collective system.

5.0   SUMMARY

In this unit, you have studied the text and context oriented paradigms of text analysis from the monist, dualist and pluralist standpoints. Monism and dualism specify the need to unveil the writer's intention. Monists claim to discover the psychological states of the writer and thus attempt to relive what the author experienced while creating the text. Monists claim to access the idealities that writers put into words. They contend that the authorial intentions that are relevant to the interpretations of artworks are the actual intentions of the pertinent artists and that what is relevant for interpretation is merely our best-warranted hypotheses concerning the intentions of actual authors. What is remarkable is the fact that the views defended by critical monism and critical pluralism are from a theoretical point of view almost mutually exclusive, while in the practice of linguistic explications they have cohabited somewhat peacefully. Sonia Zyngier's two major divisions in the approaches to stylistics based on text-oriented and context-oriented formations are effective because it allows one to understand the major focus of each stylistic movement. The major area of enquiry in text oriented is the form of a language and the nature of text while the context centred considers extra-linguistic factors are prevalent in understanding the essence of writing. Most stylisticians in their practice would assent to points made by monists, dualists and pluralists alike. With the pluralists, they would assent to the possibility of multiple interpretations of the same text. In the next unit, you will study about pragmatic stylistics.

6.0   TUTOR-MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1.   Using the basic parametres for monism and dualism distinguish between the two
2.   "Pluralism is the multifunctional analysis of language in texts" Explain
3.   What are the key differences between text centred and context centred stylistics?
4.   Discuss the differences between mentalist and radical stylistics.

5.	Critically examine in the relationship between monism, dualism and text centred stylistics.

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UNIT 2:   PRAGMATIC STYLISTICS

CONTENTS

1.0   INTRODUCTION

In the previous unit, you studied the theories and categories of stylistics by different stylo-linguists. However, in this unit, you will be studying what pragmatic stylistics is all about. Simply put, pragmatics is the study of language in context. Pragma–Stylistic approach to meaning is a linguistic approach that bothers on the intended meaning of the speaker, together with the distinctive style of the speaker. It is believed that individual mode of expression is distinct and therefore, comprises features that differentiate it from others. Pragmatic analysis of language, according to Leech (1981), seeks to investigate that aspect of meaning, which is derived, not from the formal properties of words and constructions (as in the case of semantics) but from the way in which utterances are used and how they relate to the context in which they are uttered. This definition regards pragmatics as a theory of appropriateness.

2.0   OBJECTIVES

At the end of this unit, you should be able to:
1.   Define the concept of pragmatics
2.   Explain the major focus of pragmatic stylistics
3.   Identify the major pragmatic tools of textual discourse
4.   Interpret cooperative principles in contexts
5.   Determine the importance of speech acts in contexts and texts

3.0   MAIN CONTENT

3.1   General Overview

Pragmatic stylistic approaches combine approaches from pragmatics and stylistics to answer questions about how (literary) language is used in context and how it contributes to the characterization of the protagonists in a literary piece of art or how power structures are created and so on. Pragma-stylistic investigations have influenced general pragmatic approaches, methods and theories on both a synchronic and a diachronic dimension. This is especially so in historical pragmatic investigations, which include a pragma-philological and a diachronic pragmatic analysis. Literary texts have been a source frequently drawn on, because there are no spoken data available for historical periods, and play texts constitute an important source to explore 'the spoken', although admittedly, this is the 'constructed' spoken language. Other points of intersection between pragmatics and stylistics include the focus on context and on the effects

of the interactional strategies used in context. Furthermore, pragmatic stylistics has stressed a comprehensive holistic approach to conversational interaction and includes the complex interplay between norms and deviations as well as forms and meanings. On the assumption that norms and conventions from the natural language usage are built upon in literary conversation, those pragma-stylistic findings have something to say about linguistic realizations of politeness strategies in general. The same holds true for the realization of speech acts or discourse markers in literary texts. Pragmatic stylistic approaches and multimodal stylistics have also drawn attention to the need for including other semiotic modes in order to account for the interplay between language and the visual, etc. in films. More recent approaches combine pragma-stylistic investigations with corpus stylistic approaches and relate the identification of linguistic patterns to interactive features. In addition, within a broad and comprehensive framework that resulted also from the pragmatic analysis of historical texts, the pragma-stylistic focus on language as exchange and the contextual features of language also embraces the analysis of fictional narrative passages, e.g., the relationship between narrative passages and discourse presentation or a combination of pragma-stylistic and cognitive stylistic considerations (Toolan, 2000).

Underlying a pragma-stylistic investigation of dialogue are some central questions of stylistic analysis: Why and how does a play text/dialogue mean what it does? What is the specific style of a conversational exchange? How can it be analysed? What are the effects of the linguistic choices made? What do these choices say about the characters'/speakers' interpersonal relations and their inherent power structures? How is humour created? Why do we perceive interactional exchange as, for example, impolite? The systematic, rigorous application of pragma-linguistic concepts and tools helps answer those questions. Short (1989) develops a stylistic tool kit for the exploration of conversational exchange and draws on areas of pragmatics and discourse analysis (areas which do not play a major role in the analysis of poetry, for example).

Major foci of the pragma-stylistic tool kit are on contextual features of language use and on seeing conversation as exchange. The notion of context may of course include various aspects: for example, what pragmatic stylisticians have described as the physical, personal and cognitive context, or what we would generally understand as social, cultural, linguistic, authorial or editorial contexts of production and reception.

Norms and conventions of authentic everyday communication can be seen as a base for the interpretation of fictional characters' use of speech. Otherwise, it would not be possible to detect foregrounded use of politeness markers, irony, over-decorous greetings or comedy. Dialogue in drama or in passages of speech presentation in narrative fiction is clearly 'constructed' (or purpose-built) dialogue because the author has been in control and the mediator of it. Nevertheless, pragmatic findings can be applied to its analysis because the principles of social interaction are exploited. Dramatic action, according to pragmatic stylisticians, becomes meaningful in relation to the "authenticating conventions" that are drawn from the wider world of affairs in which the dramatic activity is embedded. This process of identification is of course rendered more complex in the case of historical stylistic investigation of e.g., play texts from older stages of the English language.

Addresser 1   Message   Addressee 1
(Playwright)   (Reader/Audience)

44
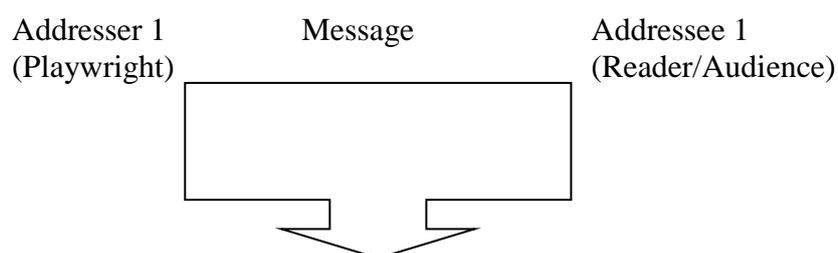
Addresser 2	Message	Addressee 2
(Character)		(Character)

The diagram above answers the question of how a reader perceives conversational exchange and interprets it. This is called the illustration of the discourse architecture of prototypical dramatic texts. According to Short (1996), these comprise two discourse levels. One relates to the discourse level between writer and reader (or audience in the case of a performance), the other is embedded and relates to the discourses exchanged between character and character.

Self-Assessment Exercise 3.1
Explain the pragmatic approach of elevating the spoken over the textual

3.2   Application of Pragma-stylistics

The inherent nature of conversation – that of exchange – can be seen here, because we find four turns, one of which, as the stage direction from the edition taken – the *Riverside Shakespeare* (Evans and Tobin 1997) – informs us, is explicitly uttered with the writer-audience level in mind, as it is an 'aside'; the other three are relevant to the character-character interaction, but are also addressed to the reader or the audience during a performance. An example from Shakespeare's *Hamlet* will exemplify this:

King: But now, my cousin Hamlet, and my son,
Ham: [Aside] A little more than kin and less than kind
King: How is it that the clouds still hang on you?
Ham: Not so, my lord, I am too much in the sun.
(*Hamlet* 1.2.64–7 in *Riverside Shakespeare*)

The interactive features of these utterances are also expressed by means of the address forms exchanged. However, the lexical choices are different: King Claudius chooses a personal name, 'Hamlet', and two kinship terms, 'cousin' and 'my son'; Hamlet only resorts to the conventional title 'my lord' (Busse, 2006). The choice of address terms construes, at least superficially, their power structures. Even if we did not know the social relations between Hamlet and Claudius, their choice of address forms would allow us to infer that, conventionally speaking, Claudius's position is higher up the social ladder than that of Hamlet, because King Claudius is allowed to address Hamlet by his personal name. Yet, the frequency by which Claudius uses these forms of address also illustrates how much he tries to gain favour with Hamlet. The King alludes to both of Hamlet's roles within his nuclear family: that of being his nephew and his son, a kinship relation which results from King Claudius's marriage to Gertrude, Hamlet's mother. Hamlet's reply is cautious and reserved. He uses a very conventional and frequently used form of address, 'my lord', which denies any intimate and personal kinship relations. With his use of positive politeness strategies, on the one hand, and his severe moral criticism of their marriage, on the other, Hamlet also tries to redress his sadness about his father's death/murder. Hamlet's homophonous pun on 'son' and 'sun', which stresses that he is too much in the light of the present King, with 'sun' being the royal emblem, is an indicator of his realization of evil. This last point draws our attention to the need for including in the interpretation process contextual information of Early Modern England as well as of the linguistic context. At the same time, it would have been ideal for the historically situated interpretation of those lines to include editorial considerations. But for ease of understanding, a modern spelling edition is drawn on.

This example also shows another fundamental question to be addressed in the pragma-stylistic analysis of play texts: that is the relationship between the play as a text and as performance. A pragma-stylistic point of view stresses that a sensitive analysis of drama can be achieved through the analysis of the text and that this stylistic analysis provides the analyst with a framework as to how a text should be performed. Productions of plays are then seen as variations of the same interpretation of a play, but not as new interpretations (each performance of a production is then a set of different instantiations) (Short, 1998). In the example above, the stage directions inform us that the utterance 'A little more than kin and less than kind' is addressed to the audience, who is in the know about Hamlet's real state of mind. Claudius also criticizes Hamlet for still mourning his father's death, which gives an additional clue as to Hamlet's visual expressions during the performance. Next to the classic stylistic tool kit of investigating graphological information, sound structure, grammatical structure or lexical patterning, pragmatic models like Speech Act theory, Grice's (1975) 'Cooperative Principle', politeness, implicatures or turn-taking management are among the pragma-stylistic approaches frequently applied to the language used in play texts. The individual or multiple applications of these discourse areas addresses such questions as how conversation functions as exchange and how it reveals (power, social or interpersonal) relations among participants. Background knowledge of the world, which is also frequently arranged in schemata, plays as important a role for the pragma-stylistic analysis of play texts as does knowledge of sociolinguistic conventions or of the various contexts – social, cultural, political, production, linguistic, editorial – in which the play (text) is set.

Due to space restrictions, it is impossible to elaborate on all pragmatic concepts that lend themselves fruitfully to a pragma-stylistic investigation. Therefore, only some of the major (and most frequently applied concepts) will be explained, although this does, by no means, entail that what linguists call the establishment of 'phatic communion' or 'adjacency pairs' is less important for the identification of fictional dialogue as exchange. The 'turn' is one of the central concepts of interaction and conversation analysts of the ethno-methodological school have illustrated that, unlike our expectations, in ordinary conversation, turn-management is systematic and rule-governed. The order of speech in drama suggests itself to an analysis of the turn-taking management. Important questions to be asked are then, for example, who speaks to whom or who interrupts and who has the longest/shortest turns. In the example mentioned above, King Claudius switches topics and attempts to initiate a conversational exchange with Hamlet and to gain favour with him.

Self-Assessment Exercise 3.2
"The order of speech in drama suggests itself to an analysis of the turn-taking management." Explain

3.3   The Cooperative Principle and Speech Acts

Another important concept to be drawn on for a pragma-stylistic analysis of a play text is that of Grice's (1975) cooperative principle, which also explains why, as readers, we are able to draw inferences (see entry). Conversation is assumed to be goal-directed. These goals are usually fulfilled because we co-operate in conversation and follow the maxims of quantity, quality, manner and relation. Failing to observe one of those maxims (violating or flouting it, for example) is due to the fact that speakers often say something indirectly. In order to understand the irony of Hamlet's reply 'I'm too much in the sun' it is useful to explain how the maxim of quality is flouted on the discourse level of writer and audience and violated on the character-character level, when seen from Claudius's perspective. Claudius must perceive Hamlet's reply 'I'm too much in the sun' as uncooperative (violating the maxims of quality and quantity as well as relevance),

because Hamlet does not initially confirm that he is mourning his father's death. On the contrary, his reference to the 'sun' superficially refers to him as being allegedly in good spirits. But, as mentioned, it also ambiguously criticizes Claudius's usurpation of the throne and of fatherhood, which is indicated by the noun 'sun'. The audience, however, knows that the Ghost of Hamlet's father has shown Hamlet Claudius's murder of Hamlet's father. Hence, the audience will understand the pun on 'sun' and 'son'.

The stylistic application of Grice's (1975) cooperative principle frequently goes hand in hand with the identification of politeness strategies. Among the frequently used models are Brown and Levinson's (1983) work on politeness. Claudius's choice of vocative forms could be seen as address strategies that are directed both at Hamlet's positive and negative face. Hamlet's choice of 'my lord' is rather unmarked because this address form is one of the most frequently used forms in the Early Modern English period (Busse, 2006), which also undergoes a process of semantic generalization. As such, it is not addressed at Claudius's social position or aims at establishing a bond between them. The identification of politeness strategies also involves the ability to relate linguistic realizations of utterances to their illocutionary forces. In other words, it involves the knowledge of speech acts.

The pragma-stylistic analysis of speech acts and determining their illocutionary force through the way they are linguistically realized is not an easy task, especially if non contemporary drama is observed. Politeness phenomena in historical texts cannot be compared on a one-to-one basis to Present-day realizations of speech acts because, for example, in Early Modern English requests there was less hedging and less indirectness.

Furthermore, felicity conditions for the realization of a speech act need to be carefully considered. In the example from *Hamlet*, it is essential to realize the homophony between 'sun' and 'son', and at the same time, to know about the meaning of 'sun' as an indicator of royal status. Otherwise, Hamlet's utterance cannot be identified as an insult on the writer-audience discourse level, and it cannot be understood why, on the character-character level, initially at least, Hamlet's utterance is ambiguous between a compliment and an insult.

Self-Assessment Exercise 3.3
Explain the importance of Cooperative Principle (CP) and Speech Acts (SA) in Pragma-stylistics.

4.0   CONCLUSION

Due to the attention paid mainly to poetry by early stylisticians, stylistic investigation of fictional/literary text types containing dialogue and (inter-) action first emerges as late as the 1980s. Pragmatic approaches were certainly around at the end of the 1960s, but the tardiness in applying them within a stylistic framework may be a result of the character of spoken conversation, which has for a long time been seen as debased when compared with written expository or literary texts. Also, stylistics had to get used to investigating pieces of texts larger than poems. To date, the stylistic investigation of literary play texts or (constructed, fictional) dialogue has not as frequently been pursued as that of narrative fiction or poetry. Yet, especially since the 1990s, there has been a more extensive pragma-stylistic investigation of play texts and an extensive broadening of the pragma-stylistic tool kit, which also interplays with corpus, cognitive and multimodal stylistic approaches.

5.0   SUMMARY

Pragmatics does not rely only on the words and sentences used (i.e. linguistic meaning) in an utterance; it also takes into account the contextual variables which impinge on meaning. Pragmatics is that aspect of linguistics which attempts to analyze how it happens that often more is communicated than what is said. Pragmatics is "a relatively newer area of linguistics than semantics; consisting a cluster of approaches which cohere around the preoccupation with the contextual constraints on meaning" (Finch, 2000: 149). Pragmatics scholars have come up with various frameworks aimed at accounting for all possible interpretations of meanings in context. Such concepts and frameworks include: speech acts, presupposition, implicature, inference, pragmatic act, mutual contextual belief, co-operative principle (CP), face maintenance (FM), and so on. Thus, pragma-stylisticians apply all these frameworks in analysing literatures and texts. In the next unit, you will study corpus or computational stylistics.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of this unit:
1.   Discuss the core framework of pragmatics in linguistics
2.   Explain the focus of Pragma-stylistics in literary analysis
3.   Expatiate on the limitations of pragmatics in the linguistic analysis of literature
4.   In Pragmatics, speech is more paramount. How true is this postulation?
5.   Apply Pragma-stylistics in the analysis of any literary text of your choice.

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UNIT 3:   CORPUS/COMPUTATIONAL STYLISTICS

CONTENTS
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1.0   INTRODUCTION

In the previous unit, you studied all about pragmatics in stylistic analysis. You studied the use of cooperative principles, speech acts and other discoursal forms in understanding discourse, plays and speeches. However, in this unit you will study all about Corpus or Computational Stylistics. As the name implies, it deals with analytical data of linguistic elements collected from literatures in order to understand a writer's framework of ideas. This is one of the newest stylistic approaches to the linguistics of literature. We will examine corpus annotation, norms deviations and collocations and, finally, the resources, tools and methods of data analysis of linguistic forms in texts.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Identify the focus of computational stylistics
2.   Determine the framework of linguistic data analysis in literature
3.   Show the essence of corpus annotation in literary discourse
4.   Apply corpus stylistics in literary investigation
5.   Use the resources, tools and methods of corpus stylistics

3.0   MAIN CONTENT

3.1   General Overview

Stylistics, which is the study of the language of literature, makes use of various tools of linguistic analysis. Corpus linguistics is opening up new vistas for the study of language. There are interesting similarities in the approaches of stylistics and corpus linguistics. Stylistics is a field of empirical inquiry, in which the insights and techniques of linguistic theory are used to analyse literary texts. A typical way to do stylistics is to apply the systems of categorisation and analysis of linguistic science to poems and prose, using theories relating to, for example, phonetics, syntax and semantics. Theories and techniques of analysis from other areas such as sociolinguistics, pragmatics, cognitive linguistics and historical linguistics are also brought to bear on texts. These approaches are typified by Leech and Short (1981) and Short (1996).

The empirical approach to stylistics relies on linguistic evidence in the literary work. Corpus linguistics, also an empirical approach to linguistic description, relies on the evidence of language usage as collected and analysed in corpora. Burrows (2002) pointed out some underlying similarities of approach: "Traditional and computational forms of stylistics have more in common than is obvious at first sight. Both rely upon the close analysis of texts, and both benefit from opportunities for comparison." As linguists and stylisticians have become more aware of the possibilities offered by corpus resources and techniques, there have been increasing numbers of studies published which suggest that the coming together of these fields can be fruitful (e.g. Stubbs 2005). It is perhaps surprising, then, that apart from some important studies described here, there is little use of language corpora, or the techniques of corpus linguistics, in the study of literary style. But the use of language corpora is becoming more widespread and more mainstream, as various barriers to their uptake are overcome. Among the important areas of current activity, at least, two different approaches (corpus annotation and the analysis of collocation) can be discerned.

Self-Assessment Exercise 3.1
Explain the proposition that evidence of language is paramount in corpus stylistics

3.2   Corpus annotation

Corpus annotation involves investigating a particular linguistic feature by taking (or making) a corpus - a sample or complete collection of the texts to be studied in electronic form — and conducting a thorough and exhaustive analysis of the feature as it occurs in this corpus. The results of the analysis are normally inserted into the electronic text as tags, or annotations. This activity of linguistic analysis and annotation of the text is similar to the procedures involved in word-class tagging, parsing and other forms of linguistic annotation, which are widespread activities. In this case, we are interested more specifically in the annotation of literary texts or in the annotation of discursive and stylistic categories. Indeed, these stylistic annotations may make use of and build on syntactic tagging already inserted in the corpus.

There are typically three outcomes of this process. First, the exhaustive analysis of a whole text or corpus is a more empirically sound procedure for discovering linguistic phenomena, compared to choosing examples; annotation of the electronic text forces the analyst to test and refine the system of categorisation to account for all cases. Second, it is possible to extract statistics relating to frequency, distribution and co-occurrence of forms from the annotated text. Third, an annotated corpus is obtained, available for studies aiming to replicate or further develop the research, and usable for other areas of literary or linguistic research.

This approach is exemplified by the work done in the UK at Lancaster University on the forms of speech, thought and writing presentation in a corpus of texts. Leech and Short (1981) developed a system of classification for speech presentation in the novel. A project to test and refine this theory by attempting to apply it systematically to real data in a corpus was carried out over a number of years (Semino & Short 2004). A corpus of modern British English narrative texts was constructed, representing fiction, news reports and biographical writing. The corpus was then manually analysed such that each occurrence of any type of reporting, or presentation, of a language or thought event (e.g. direct speech, indirect speech, free indirect thought, etc.) was categorised and annotated in the corpus. This enabled the analysts to test the adequacy of the theoretical model against real data. It forced them to account for all relevant phenomena found in the texts, not just the interesting examples which they had chosen to retrieve. It also made possible qualitative and quantitative comparisons between the different text types. Among the findings of

the project were the discoveries that it was necessary to adapt the model so that there were different scales for the presentation of speech, thought and writing, and that attempts to describe these phenomena together, as reported discourse presentation, risked missing the specificity of the presentation of the different modes. The distributions of the various forms were mapped across the text types, new categories were discovered, some categories were merged and numerous correlations between rhetorical function and stylistic choices were noted (Semino & Short 2004).

Self-Assessment Exercise 3.2
Critically illustrate what corpus annotation aims to achieve in texts

3.3   Norms, deviations and collocations

A second approach which makes use of a corpus for stylistic research is to study literary effects in texts by using the evidence of language norms in a reference corpus. These effects can often be described as deviations from the norms of language use. The norms can be studied in a fairly straightforward way by looking in a large corpus. According to Stubbs (2005), "individual texts can be explained only against a background of what is normal and expected in general language use, and this is precisely the comparative information that quantitative corpus data can provide. An understanding of the background of the usual and everyday - what happens millions of times - is necessary in order to understand the unique." So, for example, if a particular word or phrase (or a particular type of usage or meaning of a word or phrase) is thought to be an exclusively literary form, then it can be searched for by automatic or semi-automatic procedures in a corpus of non-literary texts in order to test this hypothesis.

A related area of increasing interest is the notion of 'semantic prosody'. Computational techniques can show patterns of co-occurrence of lexical items (collocations) and grammatical forms (colligations). Several corpus linguists have used evidence of these patterns to study creativity in language, both in fiction and in everyday usage and the work of William Louw is of particular importance for stylistic studies. Louw (1993), following on from the work of Firth and Sinclair, developed a new methodology for analysing literary effects through the study of collocations. The method is based on the idea that certain words, phrases and constructions become associated with certain types of meaning due to their regular co-occurrence with the words of a particular semantic category. To put it another way, the habitual collocates of a word give it a semantic colouring, which becomes part of the meaning of the word. For example, Sinclair (1987) discovered that the subjects of the phrasal verb 'set in' are almost always unpleasant things (e.g "*rigor mortis* had set in"). This allows the possibility to evoke unpleasantness simply through employing the phrasal verb, without using other evaluative words or phrases.

Louw (1993) described how the word 'utterly' is used in this way in the Larkin poem *First Sight*, and developed a general theory of how the reader's feeling for semantic prosody can be exploited for ironic effect. Louw argued that an explanation or an analysis of the semantic prosodies associated with particular words is not generally accessible to our intuition. Such prosodies are essentially phenomena that can only be revealed computationally, and whose extent and development can only be properly traced by computational methods. The application of the notions of collocation, colligation and semantic prosody are also being developed by the current work of Michael Hoey, whose theory of *lexical priming* adds a cognitive dimension and can be used to account for creativity in language (Hoey, 2005). Speakers and hearers associate meanings with words not just because of their intrinsic meaning, but also because of the linguistic contexts in which they become habituated to speaking and hearing them. In this way, words are *primed*

for certain uses and meanings. For Hoey, creativity involves a selective overriding of the word's primings. The ways in which these primings are created by habitual usage can be found in the corpora, and thus the source of the creativity can be studied in an empirical way. Interestingly, this work finds links, not only between corpora and the study of style and creativity, but with cognitive aspects of language use as well.

Self-Assessment Exercise 3.3
Elucidate how Pragma-stylisticians prime deviations to account for meaning in literature

3.4   Resources, tools and methods

If corpus linguistics and stylistics are so suited to each other in these ways, why is there not more work on the interface of these fields? Why do we still only talk about the potential for this area? There are several reasons why the potential for the use of corpora in stylistics has not been exploited to any large extent. For historical and institutional reasons practitioners of stylistics, with training in more traditional methods of humanities research, may not be skilled or equipped to use computers in their research. Furthermore, there is a lack of good quality, usable electronic texts and it is difficult to find and evaluate what is available. Though many texts can be found somewhere in the electronic form, there is enormous variation in editorial principles, file formats, text encoding practices, documentation and quality control. This means that it is difficult to have confidence in the quality, consistency and integrity of many electronic texts. Users often need a high level of familiarity with text encoding, tagging schemes, text processing and text analysis software, along with an ability to deal with often complex generic computer hardware and software, in order to do the simplest things with texts on a computer. There is a lot of scope to develop textual resources and software to make research easier.

At a more philosophical level, there are trends of resistance to all of the more scientific, mathematical and empirical studies of literature and the use of computers may seem to epitomise the non-literary and non-humanist approach to literature. This view is dramatised in David Lodge's novel *Small World* (1985), when a researcher reveals to a novelist the results of a statistical analysis of his style, and as a result the novelist is unable to write creatively again. Though stylisticians are not generally anti-scientific, there are some for whom computational procedures are a step too far. Although it can be argued that the use of computers for analysing electronic versions of texts, and for establishing evidence of linguistic norms in language use is merely a means of verifying and refining empirical statements and findings, some see the danger of research becoming preoccupied with computational procedures, and the encoding and annotation of electronic texts, leading to a regrettable lack of attention to textuality and the meaning. van Peer (1989: 302) warned of the dangers of looking at language out of context:

"When stylistic features of a text have been transformed into numerical form, they acquire a status that actually prevents them from being perceived as language-for-communication as such. That is to say, in the very act of transforming textual qualities into counts, their essential process-like character is irretrievably lost. Thus no level of (mathematical) sophistication is able to overcome the problem that the processes of meaning constitution have been eliminated before the analysis is undertaken." (68)

Similar criticisms have been voiced from within the field of corpus linguistics. Sinclair (2004), in particular, stressed the importance of not forgetting about the text and meaning. Another important barrier to work with electronic texts is the fact that intellectual property rights, which aim to safeguard the rights of authors, present significant obstacles to academic research. In the

real world, living writers are unlikely to be unexpectedly confronted with statistical analyses of their work, because making or copying an electronic version of their texts without permission is usually illegal.

Self-Assessment Exercise 3.4
According to van Peer (1989) "…the very act of transforming textual qualities into counts makes their essential process-like character irretrievably lost" Critically assess this disposition.

4.0   CONCLUSION

Corpus Stylistics results from advances in what has been known as the Empirical Study of Literature (ESL). The main tenets are that text-meaning is not an intrinsic property of the physical text and that meaning is created in the process of response. They propose a shift of interest from text to text-focusing activities; from structures to functions and processes; from the literary object to the literary system. Hence, literature is more than a collection of texts. It is an event requiring participation of several elements involved in the process. As empirical work in linguistics increasingly makes use of language corpora, then stylistics and corpus linguistics are likely to continue to converge and overlap. Technical advances and improved resources are making the exploitation of electronic texts a more mainstream activity in stylistics. Large-scale projects to produce digital libraries of high quality texts are underway, and should overcome many of the current difficulties in finding reliable texts on the web.

5.0   SUMMARY

In this unit, you have studied about Corpus Stylistics which deals with the interface between corpus linguistics and literary stylistics. It has to do with the establishment of important international standards and guidelines for good practice in text encoding, such as XML and the Text Encoding Initiative (TEI) which are helping to improve the quality and reliability of literary texts and corpora in electronic form. Thus, with standardisation of formats and procedures one can hope for powerful, flexible and usable software tools for the analysis of literary texts and language corpora. Theoretical objections to the use of corpora in the study of the language of literature will doubtless remain, but it is to be expected that corpus linguistics will prove to be a useful addition to the stylistician's toolkit. In the next unit, you will be studying feminist stylistics which shows gender variations in the study of style.

6.0   TUTOR- MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1.   What is corpus in linguistic analysis of texts?
2.   How does statistical analysis of linguistic data in literature contribute to meaning?
3.   If literature is analysed with statistical parametres, how will it contribute to explaining meaning in literature?
4.   Explain how a writer's theme could be elucidate through data analysis
5.   Critically explain how style and corpus are related in linguistic studies

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UNIT 4:   FEMINIST STYLISTICS

CONTENTS

1.0   INTRODUCTION

You studied all about corpus/computational stylistics in the previous unit. In this unit, you will be studying all about feminist stylistics. This type of stylistics is important because of the rising interest in the phallocentric themes in literature and the prevailing scholarships in gender studies. This theory of stylistics carries the undercurrents of cultural and linguistic blends which embellish the ideology of genderlects. We will examine the characteristics of feminist stylistics, the changing trends in feminist stylistics and practically reveal the male and female sentences in texts as propagated by the practitioners of feminist stylistics.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Discuss the focus of feminist stylistics
2.   Show feminist stylistics as an offshoot of modern linguistics
3.   Distinguish between feminist stylistics and the other types of stylistics
4.   Ascertain the parametres for tagging a stylistic work feminist
5.   Apply feminist stylistics in interpreting phallocentric literatures

3.0   MAIN CONTENT

3.1   General Overview

Feminist stylistics has its roots in the theories and practices of feminist criticism which began in the United States and France. Feminist criticism itself derives its theoretical basis from the larger feminist movement, which advocates the social, political and economic equality between the sexes. But the dialectical variations and contradictions in the feminist movement have created difficulties in defining it properly. The result is that it is now fashionable to refer to 'feminisms' rather than 'feminism'. It is now often conceived of as a rich and varied theoretical field. But, according to Mills (1995:3): Most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subjected to personal and institutional discrimination. Feminists also believe that the society is organized in such a way that it works, in general, to the benefit of men rather than women. This does not imply that all men benefit equally from the way that society is structured, since society also oppresses men in different degrees, nor

does it imply that all men take part in the continuance of the system, since men can decide to oppose the oppression of other groups. But it does imply that there is a general difference in the way that men and women are treated in the society as a whole and in the way that they view themselves and others view them as gendered beings.

Thus, although like feminism, feminist criticism is often undertaken without one single theoretical approach, deconstruction theory and reader-response criticism have tended to be favoured by a greater number of feminist critics. As Mills observed further, feminism implies commitment to changing the social structure to make it less oppressive to women, and, for that matter, to men. Wales (1997:172) on her part enumerates the major theoretical bases of feminist criticism by saying: One strand probes the understanding of literature (predominantly written by men) through the experience of reading as a woman, and queries the supposed 'objectivity' or 'neutrality' and 'universality' of the written discourse. Another, she observes, "queries the evaluative procedures which have established a canon of literary works where "minor" writers are predominantly women writers". She concludes this list as follows: Another discusses the (frequently misogynistic) images of women in the literary works themselves.

The work of Cixous (1975) and other French critics have exposed the strong phallocentric bias of the influential psychoanalytical theory of Freud. A few other feminist critics have also identified what they refer to as the phallocentric or patriarchal bias of much of mainstream ('malestream' in the words of Mills) writing. They see this as a challenge which feminism must take up. Similarly, Ogundipe-Leslie (1987:8) argues that: "the concept of a woman is a complex one. Womanhood does not only relate to gender, because situations exist where women adopt other gender roles (although sometimes only after menopause) as with women in the armies of Dahomey in the eighteenth and nineteenth centuries…" And referring specifically to what should be feminist thematic concerns, she adds: "The female writers cannot usefully claim to be concerned with various social predicaments in their countries or in Africa without situating their awareness and solutions within the larger global context of imperialism and neo-colonialism." (11-12) Feminism and feminist criticism – not surprisingly, therefore – have given rise to a host of critical views about language, "the very medium of literary reality, and the real world codification of social values". Some of these views have crystallized into a fresh text linguistic theory as well as an approach to the study of stylistics referred to as 'feminist stylistics'.

Self-Assessment Exercise 3.1
Discuss the ideology that feminism is a movement aimed at stopping the subjugation of women.

3.2   Feminist Stylistics

Feminist approach to stylistics is most closely associated with the works of Sara Mills and Deirdre Burton, and the critical intervention of Virginia Woolf as well as the French feminists such as Jacques Lacan, Helene Cixous and Luce Irigaray. It argues that there is a male hegemony in both the treatment of women in society and their characterization in literary works. It therefore seeks to formulate an authentic counter-image of women through their writings. The purpose of this approach to stylistics is to explore the ways in which literature expresses (or otherwise) a decidedly female consciousness. In the process, literary art is seen essentially as a medium for the foregrounding of female experiences and the destruction of male stereotypes about women.

Feminist stylisticians seek to write the woman into relevance. In addition to general stylistic questions of 'why' and 'how'; that is, 'why does the author here choose to express himself or herself in this particular way?… how is such-and-such an aesthetic effect achieved through

language?' (Leech & Short, 1981): [feminist stylisticians] place less emphasis on the artistic function of language than on other aspects of language, since it is clear that there are regularities in representations across a range of different texts. The beauty of form and language in a poem is less important than perhaps that the same techniques are employed in the poem as in pornography. (Mills, 1995:5) The reference to pornography here is significant. Feminists frown at what they see as the debasement of womanhood in such films regardless of the „beauty of their styles". Thus, at the heart of feminist stylistics is a change in focus of analysis from the strict analysis of text in itself to an analysis of the factors which determine the meaning of text in its social context. This change in focus is better understood from the words of Fowler (1981:21) in Mills (1995:8). For Burton (1982:196) cited in Mills (1995): all observation, let alone description, must take place within an already constructed theoretical reality, whether the observer/describer of observations is articulately aware of that framework or not (4)

Similarly, McFadden (1997:14) observes that feminist writing and feminist stylistics: Recognize that since literature both reflects culture and shapes it, literary studies can either perpetuate the oppression of women or help to eliminate it. Thus feminist [stylistics] raises questions about literature that are basic to men's struggle for autonomy. Such questions include: how does the language of literature represent women and define gender relations? How does one's gender alter the way in which one writes? Feminist stylistics therefore focuses on the analysis of texts from a feminist standpoint. It points out that there are linguistic correlates of the subordination of women to men by society and undertakes not only to reveal these correlates but also to -- as it were -- eliminate them. Feminist stylisticians highlight in a systematic manner the self conscious attempts by female writers to modify traditional modes of language use. They do this by identifying the dialectical features as well as the alternative forms of expression in such texts. This approach to stylistics extends over a broad range of issues and skills in textual analysis with the feminist ethos as its underpinning ideology. Mills (1995) describes it as 'a form of politically motivated stylistics whose aim is to develop an awareness of the way gender is handled in texts' (1). She goes on to add that feminist stylistics goes beyond mere description of sexual discrimination in literary works, but broadens to include a study of 'the ways that point of view, agency, metaphor or transitivity are unexpectedly related to matters of gender.'

Feminist stylistics achieves its goals through close linguistic scrutiny and the explication of linguistic theory to set out the rationale for feminist textual analysis. Basically, this type of stylistic study undertakes to exemplify not only the ways in which authors conceptualize their works but also the variety of meaning reflected in a particular text. Blaine (1990:3) argues that, feminist stylistics is the strongest successor of critical stylistics with more specific concerns of unmasking patriarchal ideologies and denaturalizing patriarchal assumptions. The goal therefore of this approach to stylistic study is the evolution of linguistic and social change. This is achieved through attempts at dismantling both the figurative and expressive possibilities of language which encourage the subordination, dehumanization and enslavement of women in the society.

Self-Assessment Exercise 3.2
Explain why it is said that feminist stylisticians seek to write the woman into relevance.

3.3.   Changing Trends in Feminist Stylistics

Generally, feminist stylistics, in recent years, tends to emphasize, in a variety of ways, the differences between the sexes whereas in the early period of feminism and feminist criticism its focus was on the sameness of the sexes. Then it was seen as the basis for the struggle for women's equality with men. For the early feminist stylisticians, emphasis was placed on the similarities

between texts produced by both men and women. It was thought then that there were no significant or substantial differences in style between works written by men and those by women. It was argued, for instance, that both sexes manifested in more or less the same degree the presence of simple and complex sentence structures in their works as well as the same type of lexical choices. In modern times, however, emphasis has shifted. A number of feminist stylisticians now insist that there is a 'women's writing', which is fundamentally different in style from 'men's writing'.

The debate about whether women writers produce texts which are significantly different in language from those of men is actually not new. It began with the work of Virginia Woolf. According to Mills (1995:44), "[Woolf] asserted that there was a sentence which women writers had developed which she termed the 'female sentence' or the sentence of the feminine gender" Mills proceeds to elaborate Woolf's position as follows. For Woolf, certain women writers crafted a new type of sentence, which is looser and more accretive than the male sentence. This view seems to be echoed in the more recent statements by French feminists such as Luce Irigaray and Helene Cixous. Both Woolf and some French feminists assert that there is a difference between men's and women's writing.

Modern feminist stylisticians thus insist that men and women differ even in their ways of thinking and perceiving reality. The linguistic differences in the way men and women perceive social reality is now technically referred to as 'genderlect'. Wales (1997:202), for instance, observes that. Speech differences have always been part of sexual stereotyping, whatever the basis in reality. In many societies the supposed garrulity of women is reflected in proverbs, jokes as well as the novel. It is difficult to get quantitative evidence as it is to get firm confirmation that, for example, women use more tag questions, and favour intensifiers like 'so' and 'such' and the use of hyperbole. Another crucial concept associated with this debate is 'gynocriticism'. It is the stylistic study of women writers by women who have been greatly influenced by the critical interventions of Woolf. Gynocriticism attempts to rediscover women writers who have faded into oblivion as well as evaluate general matters such as the sociopolitical issues which affect women writers' educational and job careers, especially, as these are exemplified by language.

Self-Assessment Exercise 3.3
Critically explain the concept of 'genderlects' and 'gynocriticism' in feminist stylistics

3.4   The Male and Female Sentence in Texts

Feminist stylisticians posit that female writing is substantially different in terms of its formal linguistic constituents as well as thematic concerns. Woolf refers to this as the 'female sentence' and Mills describes it as the 'gendered sentence'. There are specific significant distinctions between women's and men's writings. These occur in thematic, lexical, grammatical and graphological features. Women writers and characters are more likely to court admiration and approval. This view is expressed by Hiatt as cited in Mills (1995:15) in the following way: The aim of….women apparently is to please, to be charming, witty and amusing. This aim can fairly be said to be a manifestation of approval seeking behaviour of which women in general are accused. They 'win' by cajoling, a subtle sort of seductiveness, by pretending that they aren't serious. This, surely, is an attitudinal feature but still phallocentric. Thematically, the female sentence is seen as lacking in rationality and authority, one which is essentially emotive, as the writers imply pours out her feelings and her soul in an essentially planless and structureless way. The male sentence, on the other hand has the element of control and choice. The male writer

chooses to include certain elements and disregards others. The male sentence is thus clear and rational. The writer appears to be in control. He is assertive and authoritative whereas the woman is apologetic. Also, the female sentence is that which thematically describes female experience, which more often than not is about relationships while the male sentence depicts the male experience.

Lexically, women are said to prefer such devices of hedging as 'really', 'however', 'because' and 'so' more often than men. In addition, such personalised pronouns as '1', 'she', 'he' and 'they' are associated with women's writings while male texts prefer determiners like 'a', 'the', 'these', 'more' and 'some'. Significantly also, feminist stylisticians repudiate such genderlectal suffixes as '-man/-woman' and '-ess' in expressions like 'draughtsman/woman', 'air hostess' and the cataphoric use of 'he' to include male and female. They instead advocate:

i.   Draughter(s) (not draughtsmen/women)
ii.   Flight attendant(s) (not air hostess (es)
iii.   Hotel attendant(s) (not waiter(s)/waitress (es) and, rather than:
iv.   Everyone has *his* role to play.
v.   If a customer wants *his* change….
vi.   A person who knows what *he* wants….
vii.   Poet(s) (not poetess)
viii.   Chairperson (not chairwoman)

They recommend:

i.   Everyone has *his or her* role to play.
ii.   If a customer wants *his or her* change….
iii.   A person who knows what *he or she* wants….

Or better still, as in colloquial usage:

i.   Everyone has *their* role.
ii.   If a customer wants *their* change….
iii.   A person who knows what *they* want….

Lexically, also, women's writing is said to employ, in its description of women characters, metaphors of birds because women are emotionally closer to nature and the environment than men. Other possible reasons include that birds are soft and round and sensuous, because they palpitate and flutter when held in the hands and especially because they sing. Women are also closer to the 'home front', and are often seen as 'mother earth'; they are the source of life. Women's writing is also seen to be different most fundamentally at the grammatical (syntactic) level. Women writers, it is observed, employ shorter sentences than men, a phenomenon which leads Hiatt (quoted in Mills, 1995:51), for instance to suggest that women's sentences are generally shorter and so 'structurally less complex than longer sentences', and that because of a perceived lack of variety in sentence length. Fewer of the female writers possess a noteworthy style than do their male counterparts.

Another major distinction between the female and the male sentence at the syntactic level is that whereas men's writing prefers subordination (suppression; hypotaxis; inequality) which is exemplified by subordinate clauses and complex sentences, that of women employs co-ordination (parataxis; equality). The result of this is that men's writing has the effect of hierarchising,

suppressing and ordering. Coupland (2007:58) posits in support of this view that: Feminist writers pursue non-linear, anti-hierarchical and discentred writing. But many women who affiliate themselves with this tendency write against norms of realistic narrative from a consciousness put up by feminist discourse of resistance meaning that modern feminist writers are often identified by their preference for alternate modes of grammar in exploring the politics of gender. Again, women's writing is grammatically unique by the lack of completion and closure of the female sentence. This is as a result of its being characterized mainly by co-ordination (parataxis) rather than subordination (hypotaxis). But some have disputed this claim, pointing out that it is a contradiction to speak of a sentence (traditionally a complete thought) as lacking completion. But Mills concludes her statement by observing that the female sentence is far more grammatically complex than the male sentence, which is linked only by hypotaxis, that is, by the fact that the clauses are placed side by side; but it is classified as female because it is concerned with emotion and dominance (Mills, 1995:54). Thus, paradoxically, while the male sentence with its subordination and hierarchising is seen as transparent, the female sentence is described as opaque on account of its complexity.

Self-Assessment Exercise 3.4
Discuss the proposition that women writers write differently from men in terms of certain syntactic and lexical choices

4.0 CONCLUSION

Feminists frown at what they see as the debasement of womanhood in the society and in literature regardless of the 'beauty of their styles'. Thus, at the heart of feminist stylistics is a change in focus of analysis from the strict analysis of text in itself to an analysis of the factors which determine the meaning of text in its social context. There is a dialectical interrelationship between language and social structure: the varieties of linguistic usage are both products of socio-economic forces and institutions – reflexes of such factors as power relations, occupational roles, social stratifications, etc – and practices which are instrumental in forming and legitimating these same social forces and institutions. It is, thus, this relationship between language and social structure which feminist stylistics typically exemplifies. In doing this, it recognizes the dialectical struggle between the protagonists and antagonists of feminist writing as well as that between linguistic phraseology and the sponsoring social reality and ideology.

5.0   SUMMARY

From your studies in this unit, it is clear that there is a dialectical interrelationship between language and social structure. The varieties of linguistic usage are both products of socio-economic forces and institutions – reflexes of such factors as power relations, occupational roles, social stratifications, etc – and practices which are instrumental in forming and legitimating these same social forces and institutions. It is thus this relationship between language and social structure which feminist stylistics typically exemplifies. In doing this, it recognizes the dialectical struggle between the protagonists and antagonists of feminist writing as well as that between linguistic phraseology and the sponsoring social reality and ideology. In the next unit, you will be studying forensic stylistics/stylometry.

6.0 TUTOR- MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1. Discuss the ideology behind feminism in gender studies.
2. What are the indices of feminism linguistics in literature?
3. Appraise the importance of stylistics in the analysis of literature.
4. Interpret the postulation that modern feminist writers are often identified by their preference for alternate modes of grammar in exploring the politics of gender.
5. Explain the characteristics of the male and female syntax in literature.

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UNIT 5:   FORENSIC STYLISTICS/ STYLOMETRY

CONTENT
1.0 Introduction
2.0 Objectives
3.0 Main Content
4.0 Conclusion
5.0 Summary
6.0 Tutor- Marked Assignments
7.0 References/Further Reading

1.0   INTRODUCTION

In unit 4, you studied all about feminist stylistics where phallocentric style is recognised in texts. In this unit, you will be studying all about forensic stylistics or stylometry. This is one of the modern stylistic approaches, which aims at discovering and critically examining the unique linguistic contours that are peculiar to a given author. Forensic stylistics investigates a writer's uniqueness by comparative analysis of linguistic data of his works. This analysis will help to unveil the consistent empirical components of the works of the writer. Stylometry is another name for forensic analysis of data because it captures the consistent features of a writer through analytical and mathematical procedures. We will take a look at stylistics and stylometry and style markers in forensic stylistics.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Explain the basic philosophy behind forensic stylistics
2.   Discuss the parametres for forensic analysis of literary texts.
3.   Identify the contributions of forensic stylisticians to stylistic studies
4.   Determine that forensic stylistics helps to unveil hidden components of texts
5.   Apply forensic stylistic parametres in the study of the linguistics of literature

3.0   MAIN CONTENT

3.1   General Overview

Even though the term forensic linguistics is a fairly recent development, interest in how language has been used in legal and forensic contexts can be traced back to ancient Greece and Rome (Coulthard, et al., 2011). There has been speculation as to whether Homer wrote both the Iliad and the Odyssey, since both are generally attributed to a single author – Homer, yet both are the result of extensive oral traditions. The Christian Bible has been a focus of linguistic disputes concerning the authorship of all the New Testament letters of St Paul and the Book of Hebrews. Even Shakespeare has come under suspicion with the assertion that Bacon and Marlowe may have contributed to, or completely written a number of his plays. It has even been suggested that Shakespeare may have been a *nom-de-plume* for a group of writers (Holmes, 1994).

In 1968, a Swedish linguist named Jan Svartvik published *The Evans Statements: A Case for Forensic Linguistics*, where he showed that the four statements made by Timothy Evans to the police, regarding the murders of his wife and daughters, "had a grammatical style measurably different from that of uncontested parts of a statement and thus a new area of forensic expertise was born" (Coulthard & Johnson, 2007:5). Timothy Evans was posthumously pardoned 16 years after being executed for murder in 1950 (Coulthard et al., 2011). A similar case of disputed confession is the Derek Bentley case. Derek Bentley was an illiterate man with a low IQ, who together with another man was involved in an armed robbery where a policeman was shot and killed. Despite conflicting ballistic evidence and procedural inconsistencies, Bentley was sentenced to death and he was hanged in 1953. Part of the evidence used against him was his confession statement, which had allegedly been transcribed verbatim. Upon reopening the case, however, it was found, for example, that the frequency and usage of the word then in the police transcripts showed evidence of 'police language' embedded in the confession, which therefore meant that they were not verbatim transcripts. Bentley was posthumously pardoned in 1998, 46 years after the guilty verdict (Coulthard 2000).

Between 1978 and 1995 Theodore Kaczynski, commonly known as the Unabomber, conducted numerous bombing attacks on universities and airlines. He said he would only cease his bombing campaign if his 35000 word anti-industrialist manifesto was published in major newspapers. When FBI agents searched Kaczynski's home, they found hundreds of documents authored by Kaczynski which had never been published. When the documents were analysed alongside the manifesto, it was found that there were a number of linguistic features and expressions which appeared in both documents, and despite some features being more distinctive than others, the prosecution put forward the argument that: "the more common words and phrases being used by Kaczynski became distinctive when used in combination with each other" (Coulthard, 2000).

Despite the numerous successes of stylometry, there have been a number of failures. Arguably, the most controversial is the CUSUM method, which is an abbreviation for cumulative sum, developed by A Q Morton, and was originally used in analysing Biblical texts. Morton based his analysis on the sentence as opposed to the text, in order to calculate the frequency of occurrence of variables such as number of nouns, words beginning with a vowel, words consisting of three or four letters and words consisting of two or three letters. Morton compared these measurements to the sentence length, which was calculated according to the number of orthographic words (Coulthard & Johnson, 2007). Unfortunately, the accuracy of CUSUM was called into question as it was believed that the theoretical framework was not well grounded and the results were not accurate enough to be considered for criminal matters where peoples' liberty and livelihoods were at stake (Juola, 2006, Stanford, Aked, Moxey & Mullen 1994). The death blow for CUSUM came when Morton was challenged live on British television to attribute authorship to texts he had never seen. Despite his computer program and statistical analyses, it appears to have been an unmitigated disaster, as "Morton could not distinguish between the writings of a convicted felon and the Chief Justice of England" (Grieve 2005:49). Holmes (1998:113) went so far as to state that "if stylometry had its 'dark age' then surely this must be it".

Self-Assessment Exercise 3.1
"Forensic stylistics is an investigative linguistic exercise." Discuss

3.2   Stylistics and Stylometry

McMenamin (2010) describes stylistics as the study of style in a language, which he then divides into two sections: literary stylistics and linguistic stylistics. He sees literary stylistics as traditionally concerned with aesthetic and (rather problematically) linguistic conformity issues. Linguistic stylistics, on the other hand, is the analysis of observed style markers as used by groups and individuals. Such stylistic descriptions are often referred to as qualitative analysis. Burrows (1992), describes stylometrics as a development of literary stylistics, which has at its core the assumption that all authors have distinctive writing habits. These writing habits can be exhibited in features such as core vocabulary use, sentence complexity and phraseology, and these features can be categorised and counted. An important assumption is that these features are unconscious habits, which are well ingrained. Moreover, stylometrics is concerned with locating textual features which can be used for determining authorship of a text. This is achieved by having a sample of known authored texts from different authors, which can be compared to a disputed text. Stylometrics is generally concerned with quantitative analysis.

McMenamin (2002) states that authorship identification is accomplished through the analysis of style in written language, which hinges on the two principles of inherent variability in language:

(1) No two writers of a language write in exactly the same way; and
(2) No individual writer writes the same way all the time.

McMenamin (2002) goes on to describe the practical applications of studying the underlying linguistic patterns, which are used habitually by an author. He suggests that the results of the analysis may be used for:

(1) Determination of resemblance of questioned writings to a canon of known writings; (2) Elimination or identification of one or more suspect authors, and lastly
(3) Provision of support for neither elimination nor identification

McMenamin (2002) states that the approach to determining authorship is based on two facts:

Firstly author-specific linguistic patterns are present in unique combinations in the style of every writer, and these underlying patterns are usually established enough to be empirically analysed to make identification possible. Secondly, even though a language is *owned* by its entire group of speakers, it is uniquely *used* by individuals in that group. Hubbard (1995, 57) explains that these features are "more like subconscious, automatic habits that develop and become typical of different individuals", much like idiosyncratic paralinguistic features and body language. The reasons why a writer chooses one linguistic form over another is the result of individual preference or habit, and the task to be performed. Therefore, a writer makes choices from a variety of alternatives found within a large common stock of linguistic forms. The writer's 'choice' of available alternate forms is often determined by external conditions and then becomes the conscious, semiconscious, subconscious or (usually) unconscious result of habitually using one form instead of another. (McMenamin 2002, 164)

However, there are times when a writer has to consciously consider which forms to use since communicatively competent users are able to change their style of writing depending on the situation as they are aware that language is context sensitive (Hubbard 1995).

Self-Assessment Exercise 3.2
Explain the uniqueness of authorship to texts in forensic analysis

3.3.   Style Markers in Forensic Stylistics

Despite the long history of authorship attribution, there is still doubt about what constitutes a reliable authorship marker and how to identify one, especially within a forensic linguistic context where short texts and small samples are the norm (Grant & Baker, 2001). According to Rudman (1998), there are at least a thousand style markers which exist in stylometric research. However, he has since updated that number to a figure in the millions, particularly with the aid of the computer program *Docuscope.* McMenamin (2002:216–231) offers a very useful list of style markers, which has been employed in over eighty cases.

The style markers can be categorised as character-based, word-based, sentence-based, document based, structural or syntactic based. A few examples of style markers include: function word usage (common adverbs, auxiliary verbs, conjunctions, prepositions and pronouns); word collocations; sentence length and punctuation. However, Baayen et al. (2000) point out that style markers may still be sensitive to differences in genre and topic, especially, when the text corpus is small. Grant and Baker (2001) discuss the characteristics of a good style marker and how it can be identified without falling into the trap of generalising. Since authorship attribution is a classification problem, it leads to the conundrum of: "What stylistic features can discriminate between these texts by different authors?" Grant & Baker (2001:68). Therefore, considering the almost impossible task of finding valid and reliable style markers that would be applicable to all writers, due to the inherent variability of language, irrespective of whether that variation is dialectal or idiolectal, it would be prudent to utilise an array of style markers which would consist of those markers which collectively account for the most variance in the text (Grant & Baker, 2001).

Olsson (2008) applies variation directly to a forensic context when he talks about *intra-author variation* and *inter-author variation.* Intra-author variation refers to the ways in which an author's text differs from another text written by the same author, whereas inter-author variation refers to the ways texts vary between different authors. Olsson (2008:33-34) discusses eight different causes of intra-author variation, which have relevance when selecting texts for analysis, namely: (1) genre; (2) text type; (3) fiction vs non-fiction; (4) private vs public texts; (5) time lapse; (6) disguise; (7) changes in circumstance; and (8) sociometric parameters. However, the only causes of variation that could have any bearing are *time lapse,* if some time has passed between posts, and *change in circumstances* if the writer has undergone any recent changes in her life. Norms can be viewed as either linguistic or statistical. Linguistic norms are further subdivided into, firstly, prescriptive, which refers to what is considered correct according to dictionaries and grammars and, secondly, descriptive, which refers to what the user considers appropriate use (McMenamin, 2002). However, McMenamin (2002:110) adds that "linguistic norms are not static; they evolve over time in a social, cultural, and geographic community of speakers and writers."

There are two models for the study of variation in language: the bottom-up and the top-down models (McMenamin, 2002). The bottom-up model involves looking for recurrent patterns, distributions and forms of organisation so as to find evidence of the existence of patterns and examples of rules relating to the writer's style. The top-down model of stylometrics looks for a "predetermined taxonomy of stylistic items which would allow for the discrimination of writers within a certain community" (McMenamin 2002:54). Stylistics refers to the qualitative analysis, where "linguistic features are identified and then described as being characteristic of an author" (McMenamin 2002:76). On the other hand, stylometry refers to quantitative analysis, where "certain indicators are identified and then measured", for example by counting the relative

frequency at which a feature occurs in a text (McMenamin 2002:76). In a stylistic approach, the researcher generally employs a bottom-up approach, as he or she needs to analyse the text (usually, but not necessarily manually) for features which are idiosyncratic to that author, whereas, in a stylometric approach, the researcher will employ a top-down approach as the identified features are usually from a predetermined list: for example, specific function words or punctuation points.

Self-Assessment Exercise 3.3
Critically analyse Olsson (2008) illustration of style markers in forensic stylistics

4.0   CONCLUSION

Forensic linguistics is concerned primarily with examining how similar the texts of different writers are to a hypothetical 'disputed text' that could, in principle, have been the subject of court proceedings, as opposed to just being concerned with stylistic and stylometric descriptions of texts undertaken for other reasons. One needs to remain cognisant of the fact that different contexts influence language features and linguistic expectations, and as Crystal (2007:7) asserts, "all language-using situations present us with constraints which we must be aware of and must obey if our contribution is to be judged acceptable". Thus, forensic stylistics is a linguistic work that focuses on comparative analysis of literary data in order to unveil certain consistencies that form the core of text as written by the literary artist.

5.0   SUMMARY

You have been taught what forensic stylistics entails. It brings in data method in unveiling the consistencies in literature and texts. As you have learnt, forensic linguistics is sometimes presented only in terms of stylistic analysis (Crystal 1987:69), but the field is rapidly expanding and actually encompasses various other types of specialized linguistic analyses, which become the basis for expert opinion testimony in civil and criminal litigation. The varied examples of contemporary forensic linguistic analysis, include voice identification (phonetics), questions related to copyright and trademark infringement, the definition of obscenity, group or individual identification by dialect variety, sometimes called "ear-witness reports", the analysis of spoken language in discourse and conversation, the difference between the spoken and written language in defendants' alleged confessions as transcribed by note-taking observers, plain language laws, bilingualism and bidialectalism in education law and policy, and courtroom speech styles and language behaviour and their effects on trial participants. Therefore, forensic stylistics studies individual and/or group characteristics in written language. In forensic stylistics, writing style is examined for the express purpose of resolving litigated questions related to disputed authorship or meaning. You will now move into module 3, where you will study the tools of stylistics.

6.0   TUTOR- MARKED ASSIGNMENTS

Carefully answer the following questions from your understanding of the unit:
1.   Examine the assumption that forensic stylistics is an investigative analysis
2.   Explain what you understand by CUSUM method in Forensic stylistics?
3.   Critically examine the importance of style markers in forensic analysis of literature?
4.   Discuss Intra-author variation and its function in forensic stylistic
5.   Using two newspaper articles, apply forensic yardsticks to unveil the stylistic idiosyncrasies

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MODULE 3: TOOLS OF STYLISTICS

UNIT 1: Graphological tools
UNIT 2: Phonological tools
UNIT 3: Syntactical tools
UNIT 4: Semantic tools

UNIT 1:   GRAPHOLOGICAL TOOLS

CONTENTS
1.0 Introduction
2.0 Objectives
3.0 Main Content
  3.1 General Overview
  3.2 The Four Graphological Levels
  3.3 The Eight graphological Levels
  3.4 The Grapho-phonological
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignments
7.0 References/Further Reading

1.0 INTRODUCTION

In module 2, you studied the various approaches to style. However, in this module, you will study the tools of stylistics beginning with graphology as a tool in the stylistic analysis of texts. Though the term 'graphemics' is also used to refer to this linguistic level of analysis but 'graphology' is the preferred term. There is great controversy as to whether to use one or another, though in practical terms they are synonyms when referring to the study of written aspects of language. From a purely theoretical perspective, it seems that the use of the term graphemics has predominated; on the other hand, graphology is the preferred term within other fields of study like stylistics. You will examine the four and eight graphological levels and the parametres of graphology that are used in analysing literary and non-literary discourse.

2.0 OBJECTIVES

At the end of the unit, you should be able to:
1. Explain the meaning and use of graphology in writing
2. Discuss graphology as an essential linguistic tool in stylistics
3. Identify the unique applications of graphology in literature
4. Differentiate the functions of each graphological tool
5. Apply graphological tools in interpreting literature/texts

3.0   MAIN CONTENT

3.1   General Overview

Graphology is a linguistic level of analysis that comprises the study of graphic aspects of language. This term was first brought into use in linguistic studies in the sixties by McIntosh (1961), who considered it an analogous mode to that of phonology. In his paper "Graphology and Meaning", he declared he had used graphology "in a sense which is intended to answer, in the realm of written language, to that of 'phonology' in the realm of spoken language" (1961:107). A few years later, Halliday, McIntosh & Strevens (1964:50) broadened this concept when they connected it to spelling, punctuation and any other matter related to graphic resources in language. Other linguists such as Vachek (1973), Sampson (1985), Coulmas (1991, 1999) and Harris (1995) have also worked on graphology, paying close attention to the properties of alphabets and their evolution throughout history. The importance and status of graphology as a linguistic level of analysis is particularly prominent in stylistics and multimodality. Within stylistics, some scholars have studied how graphological deviation may affect meaning and produce aesthetic effects. Van Peer (1993), for instance, considered typographic foregrounding and its evolution as a poetic device, while Nänny (2001) checked the iconic properties of verses according to their length. Within multimodality, and because of the recent relevance of images in communication, there is an attempt, currently, to integrate some graphological elements into the study of modes of communication.

Unlike other linguistic terms such as 'morphology', 'syntax' or 'phonetics', graphology is a controversial word whose meaning tends to be blurred. This confusion has come about on account of two factors: the non-linguistic meanings attached to this concept and the varied treatment the word has received from dictionaries, manuals and works of reference in general. The definition recently offered by Wales (2001) seems to be the clearest and the most complete one so far, since it clarifies its meaning and includes many other features beyond the letters of the alphabet, for example punctuation marks and spacing.

McIntosh (1961:107) was the first scholar to use the term 'graphology 'in this sense, giving it its full linguistic value: "I have used the word 'graphology' in a sense which is intended to answer, in the realm of written language, to that of 'phonology' in the realm of spoken language". McIntosh's definition caught on and developed in the sixties and served in its attempt to integrate more levels than the traditional ones when analysing written texts. It was mainly developed in UK stylistics, and generally applied to the description and study of poetry and literary texts, although this was not always the case (Crystal & Davy 1969). Going a step further, Halliday et al. (1964) proposed three years later a more complete definition that signalled the connection of graphology to other elements such as spelling, punctuation and any other notion connected to the use of graphic resources in a language:

> Graphology, however, is an essential part of the description of any written language. The use of the word may be unfamiliar. It has been chosen to parallel 'phonology', and the term includes orthography, punctuation, and anything else that is concerned with showing how a language uses its graphic resources to carry its grammatical and lexical patterns. (Halliday et al. 1964: 50)

Whilst the proposals by McIntosh (1961) and Halliday et al. (1964) were crucial for the expansion of the concept in linguistics and stylistics, they still failed to clarify the elements to be analysed within this category. For this reason, the definition to be chosen here is that given by Wales (2001:

182-183) that "graphology or 'graphemics' is the study of graphemes and any other element related to the written medium, and of the linguistic system that is manifested through these." The novelty of the definition offered by Wales (2001) lies in the fact that it broadens the spectrum of elements to be analysed within the category of graphology beyond the letters of the alphabet, which is something that has not been considered until very recently. She also gives equal importance to the writing system itself and to the discipline that focuses on its analysis, since these are the key aspects that define the concept of graphology. In short, Wales (2001) aims to go beyond the traditional perspective in the treatment of graphology.

Self-Assessment Exercise 3.1
Explain the importance of graphology in the realisation of the linguistic forms of texts

3.2 The Four and Eight Levels of Graphological Analysis

a. Four Levels of Graphological Analysis

A few limitations notwithstanding, the works of Levenston (1992) and Lennard (2005) constitute two valuable contributions to the study of graphology. Unlike other researchers, these two scholars have dealt with one of the most important questions in relation to this level of linguistic analysis: what are the different levels and sub-levels to be included under the term *graphology*. Their proposals imply a great step forward in linguistics and stylistics studies because they organize graphological features in a systematic and structured way. Levenston (1992) draws up a scheme that distinguishes four different levels within the graphic representation of language: *spelling*, *punctuation*, *typography* and *layout*. He believes, basing himself on Firth's (1957) model of linguistic description, that graphology is as relevant as other levels such as grammar or lexis for the study of literary texts.

1. Spelling	Formal vs. informal language Diacritics Archaisms Dialects Interlanguages Eye dialects Eye rhymes Puns
2. Punctuation	Absence of punctuation Patterned punctuation Capitalisation
3. Typography	Italics Other typefaces
4. Layout	

Levenston (1992) argues that more attention be given to graphological elements, as it is of great importance, since graphology shapes the themes in literature. He says in 'The Stuff of Literature' that the concern of graphology is to contribute to the Meaning and Value of a Work of Literature at the Level of Graphic Form, with particular reference to Spelling, Punctuation, Typography, and Layout.

b.   Eight Levels of Graphological Analysis

Lennard (2005) labels *graphology* as *punctuation*, by paying attention not just to punctuation marks, but also to spelling, typefaces or spacing, to cite a few elements. Lennard (2005: 109-114) also proposes a scale of eight different descriptive levels that facilitate the analysis of matters affecting *punctuation* [*graphology*]. The scale is organized from the more rudimentary elements —the letterforms that punctuate the blank space in a page— to the more complex ones —the creation of a book as a complete unit of punctuation:

1. Letter-forms punctuating the blank page
2. Interword spaces
3. Punctuation marks
4. Words or other units distinguished by font, face, colour, sign, or position
5. The organization of the page and opening
6. Pagination
7. The structures of grouped pages
8. The MS, TS, codex, scroll or leaf as a complete object punctuating space or a constituent

The proposal offered by Lennard (2005) has been subsequently recognized by different scholars. It emphasises that punctuating a text is also part of the creative process, so elements such as footnotes, blank spaces, punctuation or marginalia also contribute to the creation of meaning in a text. More importantly, the lack of theory in relation to graphology is due to the grammatical orientation in linguistic studies and the problems derived from the definition of the concept itself. His aim is clear: to develop a theory of *punctuation*, hence of *graphology*, to cover the current theoretical gap in this field.

Self-Assessment Exercise 3.2
Critically examine Lennard's graphology categories in relation to Levenston's in terms of scope

3.3   What to Look for in Graphological Analysis

In written texts, the following features are relevant for the study of stylistic variation in the graphological patterns:

(a) **Handwriting** - graphology (the study of handwriting, especially, when regarded as an expression of the writer's character and personality) is interested in the features like page size and layout, line direction, regularity, angle, space design, etc., including features of calligraphy); printing (typography) studies the general features or appearance of printed (written, pictorial and schematic) matter, etc.

(b) **Direction of writing**, conventional left-to-right or marked top-to-bottom (in advertisements, neon signs), etc.

(c) **Direction of reading/viewing** – linear (novel) or non-linear (dictionary entries, interactive computer programmes, computer hypertexts with links in both directions, printed advertisements, newspaper articles in especially popular types of press),

(d) **Layout** of the text on the page - spatial organization (title, subtitle, overline, marginal notes, references, etc.) reflects the topical and logical (rhetorical) considerations (cf. also in the tradition of concrete poetry),

(e) **Shape, size** and **type of font** have direct impact upon readability, which is of major concern in journalism,

(f) **Capitalization** draws attention to the words denoting unique objects (proper names) or important words among others (titles), also conveys loudness,

(g) **Boldface** (thick lines used for emphasis),

(h) **Italics** (letters sloping to the right to separate different kinds of information, to emphasize it or express loudness),

(i) **Repetition** of letters (carries hesitancy in speech representation),

(j) **Underlining**, (drawing a line under a particular word, phrase or sentence)

(k) **Paragraphing** signals thematically relatively independent units of text, introduced by an indentation,

(l) **Spacing** and **columnar organization** (narrow newspaper columns increase readability),

(m) **Tables, graphs, schemes** are specific genres with their specific features, grammar, lexis,

(n) **Photographs, charts, illustrations**, mostly pictorials for emphasis

(o) **Special symbols** (logograms, asterisk, superscript, subscripts, and numbers),

(p) **Abbreviations, acronyms** (used for emphasis or for preciseness)

(r) **Colour** is an important symbolic system with a high communicative value; note the symbolism of individual colours in social communication (white vs. black) and existing cross cultural differences. Synaesthesia is a sensation produced in one modality when a stimulus is applied to another modality, e.g., the hearing of a certain sound brings about the visualization of a certain color, a colour (red) incites certain sensations (warmth),

(s) **Geometrical patterns and forms** (square, triangle, circle) choreograph all the (sub) components of a message in creating a text as a multilayered structure.

(t) **Graphic symbolism** (similar to sound symbolism) is a purposeful manipulation of graphic resources aimed at achieving an effective transmission of a message or a special effect (wordplay, humour).

Self-Assessment Exercise 3.2
From all the graphological markers explained, discuss graphology as meaning in literature

4.0   CONCLUSION

Explaining the meaning of graphology is the first step towards acquiring a clearer understanding of this notion as a linguistic level of analysis. Traditionally speaking, the term *graphology* has usually been associated with "the inference of character from a person's handwriting" (EB 2011),

while very few people have acknowledged its linguistic nature. This double layer and the irregular treatment so far received from works of reference have led to much controversy surrounding the meaning of this term. The first purely linguistic definitions are ascribable to McIntosh (1961) and Halliday et al. (1964), who connected graphology with phonology (McIntosh, 1961) as well as with the graphic resources of a language (Halliday et al. 1964). The passing of time has narrowed the scope of the term, which has meant that the spectrum of aspects to be included under this label has vastly expanded. Graphology is nowadays defined as the study of graphemes and other features associated with the written medium, such as punctuation, paragraphing or spacing (Wales 2001: 182), but also as "the writing system of a language, as manifested in handwriting and typography" (Wales 2001: 183).

5.0   SUMMARY

In this unit, you have been given the general impression that graphology is susceptible to linguistic analysis. Nonetheless, typography, italicisation, spacing or visual appearances in a text are what first shape the way we perceive what we are reading. In this sense, although graphology may be considered an easy subject, it is precisely this idea of easiness that has led to an ignorance of its features, as well as its functions. On the other hand, there is concern that an incorrect association has been made between the terms graphology and writing system, which is also a synonym of alphabet, and in the process neglecting several other visual aspects that also pertain to the system. When paying close attention to the composition of any text, one soon realises that elements such as punctuation marks, blank spaces or capital letters are almost equally important for the understanding of a text as the letters themselves. In the next unit, you will study the phonological tools of stylistic analysis.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of this unit.
1.   Explain why stylisticians prefer the term 'graphology' to 'graphemics'.
2.   What are the differences between Levenston (1992) and Lennard (2005) levels of graphological analysis?
3.   What are the functions of graphology in a text?
4.   What is italicisation? Explain its function in a text.
5.   Apply the tools of graphology in analysing a text of your choice.

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UNIT 2: PHONOLOGICAL TOOLS

CONTENTS

1.0 INTRODUCTION

You studied graphology as a tool in stylistics in Unit 1. In this unit, you will be studying all about phonetics and phonology as tools in stylistic analysis. Phonology and phonetics are broad linguistic fields, which concern issues of speech sounds and the realisation of speech patterns. You will study what phonology is all about, segmental and suprasegmental phonology and what stylisticians look out for in treating the phonological components of texts.

2.0 OBJECTIVES

At the end of the unit, you should be able to:
1. Explain what phonology contributes to style of texts
2. Distinguish the segmental and suprasegmental properties in texts
3. Realise that stylistic study is incomplete without phonology
4. Discuss the various phonological tools in texts
5. Apply phonology in the analysis of texts

3.0 MAIN CONTENT

3.1 General Overview

Phonology is the study of the organization and patterning of sounds in particular languages. Whereas phonetics is the technical study of the concrete characteristics of human sounds in terms of how they are produced (articulatory phonetics), transmitted (acoustic phonetics), and perceived (auditory phonetics), phonology concerns itself with how these sounds function in a systemic way in a particular language. Jones (2006) states that the basic activities of phonology are: phonemic analysis in which the objective is to establish what the phonemes are and arrive at the 'phonemic inventory' of the language (and) the study of stress, rhythm and intonation. The way in which sounds combine in a language is studied in 'phonotactics' and in the analysis of syllable structure (388). However, despite this traditional dichotomy between phonetics and phonology, a good many phonologists believe that the overlap in their areas of concern demand that both must be studied together for best results. Cruttenden (1994:6) for instance, suggests that, "… besides being concerned with the sounds of a language, both phonetics and phonology must also describe the combinatory possibilities of the sounds (the phonotactics or syllable structure) and the prosody of the language, that is, how features of pitch, loudness, and length work to produce accent, rhythm and intonation. In the opinion of Katamba (1993:1),"Phonology is the branch of

linguistics which investigates the ways in which sounds are used systematically in different languages to form words and utterances. In order to understand phonology, one must have a grasp of the basic concept of phonetics, the study of the inventory of all speech sounds which humans are capable of producing.

Also Roach (2009:35) validates this relationship in the following way,"…When we talk about how phonemes function in language, and the relationships among the different phonemes when, in other words, we study the abstract side of the sounds of language, we are studying a related but different subject that we call phonology. Only by studying both the phonetics and the phonology of English is it possible to acquire a full understanding of the use of sounds in English speech. The importance of phonetics and phonology in the investigation of the verbal expressiveness of language is thus firmly established, and so the use of the term 'phonology' in stylistic analysis of texts implies both as much as possible. Phonology is seen as a level of language following from Wales (2011:318) who describes it as 'the expression or realization of language in its spoken form'.

The analysis of connected speech identifies the constructional units on the phonetic/phonological plane which are either segmental - phones (realizations of abstract phonemes) and syllables (basic rhythmical units), and suprasegmental (prosodic), which result from three types of sound variation (modulation): temporal (speed/rate, pause, rhythm), force (loudness, stress, emphasis) and tone (pitch, tune) modulation. Since the majority of the segmental phonological variation is offering no stylistically relevant options (it is primarily engaged in the differentiation of meaning, that is, phonemes function as minimum functional units capable of distinguishing meaning), it is stylistically neutral.

Self-Assessment Exercise 3.1
Discuss the function of phonology in stylistic analysis

3.2   Segmental and Supresegmental

Certain phonemes and their combinations, however, may be subjectively perceived as **cacophonic** (disagreeable to the ear, dissonant, harsh, e.g., words having the /sl-/ cluster: sloppy, slime, or the nonsense word *slithy* by Lewis Caroll) or **euphonic** (pleasing to the ear, harmonious, e.g., lateral consonant /l/, as in lovely). The **sound symbolism** (i.e., a non arbitrary connection between phonetic features of linguistic items and their meanings) is exploited also in non-poetic language (e.g., occurrence of close vowels in words denoting smallness: petite, teeny-weeny, open vowels in words denoting largeness: large, vast).

Some **suprasegmental** phonemes, besides having a grammatical function (segmentation of syntactic units, signalling their pragmatic function), are open to stylistic exploitation, e.g., **melody** (tune, intonation), **stress** (prominence) and **pause**, while others have mainly stylistic function - **rhythm**, **tempo** (rate, speed), **voice intensity** (loudness) and **timbre** (voice quality: rich, soft, harsh, hoarse). When combined, they impress a distinguishing mark upon users of language by which, together with their physiological traits (face, posture), humans are recognized as individuals (i.e., ´voice signature´ which serves as an important recognizable to identify a phone caller). Also, an ´**accent**´ (i.e., a particular way of pronunciation, emphasis pattern and intonation characteristic of the speech of a particular person, group, or locality) identifies one as belonging to a particular region (e.g., Southern accent), social class (e.g., Cockney) or whether one is a native speaker or a foreigner (e.g., to speak with an accent) The three types of speech modulation (generally also called intonation) are important sources of stylistic variation.

Self-Assessment Exercise 3.2
Carefully distinguish segmental from suprasegmental phonology in stylistics

3.3   What to Look out for in Phonological Analysis

When a literary text is studied for its phonological features – the various characteristic patterning of metrical, as well as symbolic, possibilities of sounds – this is invariably the subject matter of stylistics. Stylistics is the study of the language of literature which employs the various tools of linguistic analysis. It is a field of empirical enquiry in which insights and techniques of linguistic theory are used to analyse literary texts. The following phonological tools are basic in the analysis of a literary text.

a) **The syllable**: a phonetic syllable consists of a mandatory vowel phoneme technically referred to as the nucleus (or peak). The nucleus may be preceded by one or more consonant phonemes technically known as onset, and may be followed by one or more consonant phonemes technically called coda. The nucleus and coda together form a unit technically called the rhyme. Analysing the structure of the English syllable in this way is, as will be seen presently, certainly useful in explaining not just the metrical and rhyming structure of the syllables in English poetry but also their semantic significance, which is also referred to as phonaesthesia

b) **Phonaesthesia**: This is the study of the expressiveness of sounds, especially, those sounds which are felt to echo their meanings. It is a kind of sustained or extended onomatopoeia. Leech (1969:98) calls it sound symbolism and observes that in it, the sound 'enacts the sense rather than merely [echoing] it. For instance, the onset cluster /fl-/ in words like: **flail, flap, flare, flash, flush, flick, fling, flop and flounce** suggests sudden movement, while the nucleus and coda (rhyme) in the words: **bash, crash, dash, flash, smash** and **thrash** represent violent impact or abrupt movement. Interest in phonaesthesia dates back to Plato's *Cratylus* in which there is a discussion of the whole question of the relationship between naming and the object.

c) **Rhythm and Metre**: The terms rhythm and metre are often employed in the same context. Rhythm is a flow, movement, procedure and so on characterized by basically regular recurrence of elements or features such as beat or accent in alternation with opposite or different elements or features. According to Gimson (1972:260) 'rhythm is primarily a periodicity, a deliberate arrangement of speech into regular occurring units'. Mikov (2003:97) says that it can be seen as 'the main factor that brings order into an utterance by means of its demand for oppositions that alternate: long, short, stressed, unstressed, high, low, etc., contrasting segments of speech'. She goes on to add that 'the phenomenon of rhythm in language is thus considered as an efficient phonetic expressive means which serves to foreground particular features of the utterance'. Leech (2008) argues that while rhythm has been called (rather unnecessarily) 'prose rhythm', to indicate that it is the realization of metre in actual language… metre has been called the 'metrical set', that is, the pattern of mathematical regularity that underlies the rhythm. Leech adds that metre is mathematical and rhythm is linguistic. Metre is the ideal pattern (say iambic pentameter) which is assumed by poetic convention; rhythm is the actual sequence(s) of stressed and unstressed syllables which the English language insists on (72). Thus, it is metre, as well as rhythm and rhyme, which distinguishes poetry most markedly from the other genres of literature, and so, any phonological discussion of poetry needs to pay in-depth attention to its procedure.

d) **Variation, Deviation and Counterpoint**: Although rhythm and metre in English verse thrive on the regularity of patterns of stressed and unstressed syllables, this is not always the case.

Indeed, strict regularity in the sense of each foot being exactly like the next and each line being exactly like the next, would be, as Boulton (1982) suggests, not a merit but a defect in poetry. According to her 'a series of completely "regular" lines would be, not a proof of poetic skill, but unbearably monotonous' (30). Thus, **variation** in an otherwise regular metre often referred to as **counterpoint** is a perfectly legitimate feature of prosody. The basic pattern is never found for long without variations. The commonest instances of variation occur in **iambic** verse. This is sometimes seen in the inversion of the order of the stresses in the first group.

e) **Elision**: This is another type of phonological deviation associated with metre. This involves the deletion of whole syllables to fit into the metrical concerns of each line of verse. The three common instances of metrical elision are: **aphesis**, **syncope** and **apocope**. Aphesis is the omission of the initial syllable of a word, which occurs gradually over a period. It is related to the less common term **aphaeresis**, which applies to the special (nonce) loss. Examples include: 'gainst (against), 'twixt (betwixt), 'tis (it is). **Syncope** involves the omission of medial sounds such that bisyllabic words become monosyllabic, for example; o'er (over), e'er (ever), ne'er (never). The omission of the final syllable in a word in a line of verse is referred to as **apocope**, and the most common example is the word 'oft' which usually replaces the word 'often' for purposes of metre. The normal practice is for the syllables so elided, especially in **aphesis** and **syncope**, to be replaced with an apostrophe.

f) **Rhyme:** Rhyme is an important phonological component of English verse. It is the repetition of the arrangement of the nucleus (vowel) and coda (final consonant) at the ends of two or more lines of verse. Stallworthy (1997) defines it as 'the concurrence in two or more lines, of the last stressed vowel of all speech sounds' and adds that 'it is closely associated with the English poetry' (1111). To Wales (2011:371) it is 'a kind of phonetic echo found in verse: more precisely, a phonemic matching' and, in the words of Mikov (2003), 'the repetition of identical or similar sound combinations of words 'Phonaesthetically, rhyme functions by helping poets – through associating one rhyme word with another – introduce a remote constellation of associations which may corroborate, question or even sometimes contradict the literal meaning of words. Often, the relationship of meanings between words is underscored by the relationship of rhyme. The main types of rhyme include: **masculine, feminine, pararhyme, reverse rhyme, eye rhyme, antisthecon, unaccented, apocopated, broken, mosaic** and **synthetic**.

g) **Onomatopoeia:** Or **echoism** refers to the tendency of words to echo their meanings by their actual sounds such as in expressions like buzz, fizz, crash, bang, thump, quack, giggle, sizzle, hiss, sneeze, thud, snort, grunt and effervescence. Derived from Greek, meaning 'name making', it is particularly central to any discussions of phonaesthesia in poetry. Onomatopoeia is attractive not only by the accuracy with which it conjures the sound images of the things described, but also by lulling users of the language into a trance in a kind of incantation. It comes alive particularly in poems which are read aloud. Words used onomatopoeically have the following phonaesthetically effects depending on the preponderance of the phonemes. First and foremost, long vowels and diphthongs generally sound more peaceful and more solemn than short vowels, which have a general tendency towards quick movement, agitation or triviality. Secondly, the consonant phonemes are distributed phonaesthetically.

h) **Alliteration, Consonance and Assonance:** Like rhyme, these three phonological schemes thrive on the similarity of specific phonemic segments in a line of poetry, and are often classed as kinds of half rhyme. Whereas alliteration involves a similarity in only the onsets of stressed syllables, and while consonance refers to the identity of the coda (and sometimes onsets and codas), assonance occurs in the repetition of the nucleus flanked by different onsets and codas.

Taken together as phonaesthetic devices then, all three impart melodic effects to an utterance through the identity between one whole syllable and another in a line of verse.

i) Other Figures of Sounds: Several **poetic devices** are based on the sound instrumentation of text and are, besides poetry, often utilized in discourse which is concerned with exploiting this language potential and connoting a certain atmosphere or mood, for example, public speeches, punning, jokes, children´s rhymes, commercials, product names, slogans, etc., **Assonance**, **Consonance**, (direct and indirect) **paronomasia**, **mimesis** and **synesthesia.** These phonetic and phonological features used for expressive purposes are studied by phonostylistics.

Self-Assessment Exercise 3.3
Discuss with examples all the types of rhymes in poetry

4.0   CONCLUSION

Arrangements of recurring consonants or vowels, or predominantly as liquid or harsh, bright or sombre, internal pauses, rhymes and rhythms are the matters of poetic devices related to the sound system. Knowledge of segmental phonemes makes us able to know some more poetic devices like alliteration, consonance, assonance, dissonance, euphony and onomatopoeia. Knowledge of syllabification makes us able to identify the rhymes and rhythms. Knowledge of stress and other suprasegmental features makes us able to know the metres and their varieties. Thus, knowledge of phonology makes one able to perceive the sounds with ear.

5.0   SUMMARY

You have learnt in this unit that the stylistician also considers sound patterns and usage of sounds in expressing some forms of meaning or ideas in a given text. Some or most of applications of sound patterns are deliberate acts of the writer to foreground meaning in the text. The essence of phonological analysis of texts is to focus on analysing sound patterns, utterance of different words and the forming of systemic use of sounds in language in order to know about the meaning, ideas, focuses and idiosyncratic behaviour in a text. The phonological devices are help in revealing chiming and other forms of rhythm in texts. It contributes to meaning and/or help in bringing out the ideals of the writer. In the next unit, you will study the syntactic tools that are most often considered in textual analysis.

6.0   TUTOR- MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1. Explain the essence of phonology in stylistic analysis
2. Discuss how sound patterns contribute to meaning in a text
3. Differentiate properly the difference between segmental and suprasegmental
4. Elaborate on figures of sounds as tonality in texts
5. What is phonoaesthesia? Discuss its function in phonological analysis

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UNIT 3:   SYNTACTICAL TOOLS

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7.0 References and Other Sources

1.0   INTRODUCTION

You studied about the phonological tools that the stylisticians consider in analysing texts. More so, in this unit, you will be studying the place of syntax in stylistic analysis of texts. Syntax is the study of language structure from the axis of selection to the axis of combination. Since language used in verbal communication behaves like a holistic system, a shift made on one level is projected onto other levels as well – a change of style from the formal to the informal involves, in the spoken form, not only a progressive reduction of unstressed syllables and employment of articulatory effort-saving devices like assimilation, assibilation and elision but it permeates also both lexical and grammatical levels. We will study the key syntactic devices that are necessary in analysing texts.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1. Evaluate the place of syntax in stylistic analysis
2. See syntax as the carrier of the mode of texts
3. Discuss the various syntactic devices in texts
4. Differentiate the various syntactic devices and their functions
5. Apply syntactic analysis in the explication of texts

3.0   MAIN BODY

3.1   General Overview

Syntax is perhaps the most significant aspect of the grammatical structure of a language. It has come to be recognized as synonyms with its super ordinate 'grammar'. It refers to the way words, phrases, and clauses are ordered and formally grouped (Wales, 200:450). It has gradually been considered a crucial feature of style, both by literary critics and linguists. Literary critics have taken the syntactic knowledge of literary work in terms like 'simple', 'terse', 'loose' or 'complex' whereas linguists recognize the relation of basic structure of language with an artist's individuality of expression, 'Grammar itself is a style'. Many stylistic studies of literary works are centred round syntax. Syntax focused analyses of literary works have proved to be of crucial important and especially in practical stylistics, since syntax-based grammars offer a set of well defined and interrelated concepts which are easily accessible to both teachers and students of

stylistics. Creative writers are well aware of correlation between the massage they want to convey and the syntax which is encoded.

Stylistics takes as the object of its analysis of the language based on some significant structural points in an utterance whether it consists of one sentence or a string of sentences. In grammar certain types of utterances have already been patterned. For example, there are all kinds of simple, compound or complex sentences that may be regarded as neutral non-stylistic patterns. At the same time, the peculiarities of the structural design of some utterances which bear some particular emotional colouring, that is, which are stylistic and therefore non-neutral, may also be patterned and presented as variants of the general syntactical models of language and more obviously, if presented, not as isolated elements, but as groups easily observable and lending themselves to generalization.

The inventory of ´grammatical stylistics´ includes variability in the area of primary and secondary categories (word classes and forms) and syntactical constructions, which are, however, approached from the viewpoint of their functional acceptability (which allows for individual creativity) rather than grammatical correctness spoken, informal and familiar tend to coalesce, as do features marked as written, familiar and polite, although cross relationships are common (e.g., spoken formal, written informal, spoken polite, etc.)

Self-Assessment Exercise 3.1
In syntactic analysis of texts, what is the concern of stylisticians?

3.2   Syntactic Stylistic Devices 1

a)   Parallelism

Jakobson (1961) and Wales (2000) state that parallelism or parallel construction is a syntactical feature which refers to parallel to linguistic constructions. When a syntactic structure in two or more sentences or in part of sentence is similar or identical, it is called parallelism. This means that the necessary condition in parallelism is the uniformity or similarity of the syntactical structure in two or more sentences or parts of a sentence in a close sequence. A parallel construction, in the style of literary works, carries an emotive function. Leech (1969) defines it as a kind of foregrounded regularity. It is sometimes used as a technical means in building up other syntax. There are two types of parallelism: Partial or complete. Examples:

1. A partial construction, as the name implies, is slightly different from the complete one which has been discussed above. It refers to the repetition of some parts of successive sentences or clauses:

    i)   <u>Her inflated ideals</u>, <u>her confidence</u> at once innocent and dogmatic, <u>her temper at once exacting and indulgent</u>, <u>her mixture of curiosity and fastidiousness</u>, of vivacity and indifference, her desire to look very well and to be if possible even better,

    ii)   <u>I shall not see all of it</u>, but <u>I shall probably see the most interesting years</u>.

2. A complete parallel construction, which is also known as 'balance', maintains the principle of identical structure within the corresponding sentences. The abbreviations of each parallelism are written under each example.

i)   'Yes, if I liked her enough.'
'You'd be careful not to like her enough.'

ii)   The square was still, the house was still.

b)   Chiasmus

Chiasmus, under the syntactical level, is based on the repetition of a syntactical pattern. It, however, has across order of words and phrases. In Greek, it was called 'a placing crosswise'. To put it in a simple way, chiasmus refers to a situation when two corresponding pairs arranged not in parallel (a-b-a-b) but in inverted order (a-b-b-a). When a literary writer uses this device, s/he puts the stress on the second part of the utterance, which is just opposite in structure in comparison to the first part. This is due to the sudden change in the structure which by its very expectedness linguistically requires a slight pause before it. Examples:

i)   Her life should always be in harmony with the most pleasing impression she should produce; she would be what she appeared, and she would appear what she was.

ii)   He's the victim of a critical age; he has ceased to believe in himself and he doesn't know what to believe in.

A sudden change from passive to active and vice versa is also considered as a kind of chiasmus. For example:

iii)   As you didn't know me that must rather have bored you.'
It made me want to know you

c)   Repetition

Repetition is one of the syntactic stylistic devices which is used to show the state of the mind of the speaker when he is under the stress of strong emotion. It tends to give a logical emphasis which is necessary to fix the attention of the reader on the key word of the utterance. Such as:

i)   Great responsibilities, great opportunities, great considerations, great power, a natural share in the public affairs of a great country

ii)   I don't go off easily, but when I'm touched, it's for life, It's for life, Miss Archer, it's for life

Galperin (1977) classifies repetition according to compositional pattern. He subcategorizes repetition into four main types namely; anaphora, epiphora, framing and anadiplosis

d)   Enumeration

Linguists elucidate the nature of enumeration in which different things are mentioned one by one. These things are in the same syntactic position and show a kind of semantic homogeneity. He states, "Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem." On the whole, most of our notions are associated with other notions because there are some kinds of relation between them: dependence,

cause and result, similarity, dissimilarity, sequence, experience, proximity, etc. enumeration as a stylistic device known conventionally as a sporadic semantic field because its cases have no continuous existence as a semantic field does. That means enumeration occurs only to meet some peculiar intention of the writers. For examples:

i)   She came rustling in quickly, apologizing for being late, fastening a bracelet, dressed in dark blue satin

ii) There was no doubt she had great merits- she was charming, sympathetic, intelligent, cultivated

iii) She had become too flexible, too useful, was too ripe and too final.

e)   Polysendeton

Polysendeton is the opposite of asyndeton (asyndeton refers to the omitting of conjunctions or connectives between phrases or clause). Short (1989) points out that polysendeton refers to the repetition of the connectives (mostly conjunctions and prepositions) between sentences, phrases or words. Polysendeton has a disintegrating function because it makes each member of a string of facts standout conspicuously. It generally combines homogeneous elements of thought into one whole resembling enumeration, but unlike enumeration. Which integrates both homogeneous and heterogeneous elements into one whole? It differs from enumeration in the sense that, polysendeton shows things isolated whereas enumeration shows them united. The most frequently used conjunction in English is 'and'. Examples:

i)   It was a face that told of an amplitude of nature and of quick and free motions and though it had no regulate beauty, was in the highest degree engaging and attaching

ii) And Ralph got up from his chair and wandered over to the fire. He stood before it an instant and then he stooped and stirred it mechanically

iii) Neither husband, nor child, nor fortune, nor position, nor the traces of a beauty that I never had.'

f)   Stylistic Inversion

Crystal defines inversion as "a term used in grammatical analysis to refer to the process of or result of syntactic change in which a specific sequence of constituents is seen as the reverse of another" (Crystal, 1985:64). Word order is a crucial syntactic feature in many languages. In English, it has peculiarities or unusual features that have been caused by the concrete and specific way the language has develop. Some linguists who write the following effect have confirmed this. This means by 'tolerably fixed word order' the S+V+O. He further mentions a statistical investigation of word order made on the basis of a series of representative 19[th]century writers. It was found that the word order (S-V-O) was used in from 82% to 97%of all sentences containing all three members. The dominance of S-Pr-O word order makes any change conspicuous in the structure of the sentence and inevitably calls forth a modification in the intonation design. As far as one knows, the most noticeable places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design. Through frequency of repetition, this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. Examples:

i)   Some fortnight after this (O) Madame Merle (S) drove up in a hansom cab to the house in Winchester Square (Pr).

ii)   There's one remarkable clause in (Pr) my husband's will,' (S) Mrs. Touchett added.

g)   Colloquial Construction

As one knows that there are some constructions which bear emotional feelings in the very arrangement of words whether they are stylistically colored or neutral. These constructions are used in lively colloquial intercourse. The emotional elements are supported by emphatic intonation which is an indispensable component of emotional utterance in the spoken form of communication. Similarly, the emotional feelings can be expressed clearly in novels and stories although they are deprived of the intonation. The men of letters make the emotional state of mind prominent not by the intonation pattern but by the syntactical pattern.

i)   'Of whom are you speaking?'

ii)   'Shall I love her or shall I hate her?'

iii)   One has so many duties! Is that a duty too?

Self-Assessment Exercise 3.2
Differentiate parallelism from chiasmus in syntax

3.3   Syntactic Stylistic Devices 2

a)   Break in the narrative

Aposiopesis is the synonymous of break in the narrative which means a stopping short for rhetorical effect. In the spoken variety of language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty to what should be said. In the written form of language, a break in the narrative as is used for some stylistic effect. It is difficult, however, to draw a hard and fast distinction between break in narrative as a typical feature of lively colloquial language and as a specific stylistic device. The only criterion which may serve as a guide is that in conversation the implication can be conveyed by an adequate gesture. In writing, it is the context which suggests the adequate intonation. For example; 'are you coming for the meal or I should....'this sentence has the implication of threatening which is only understood through the context. An upset father to his son said these words over the telephone. Without the context, the implication will be vague. A break in the narrative is also used to convey to the reader a very upsurge of emotion. Its idea is that the speaker cannot go on to finish his utterance. His feelings make him unable to express himself in terms of language. Sometimes, break in the narrative is brought about due to some euphemistic considerations. The writer does not want to name the thing on the ground of its being offensive to ears. Such as: "My uncle won't be delighted - nor my cousin either. They'll consider it a breach of hospitality"

b)   Question in the narrative

Questions are, both structurally and semantically, types of sentences. They are asked by one person and expected to be answered by another. That is the most significant feature of question. Basically, question is a form of spoken language. It presupposes the presence of an interlocutor, that is, they are commonly encountered in a dialogue. The answerer is supposed not to know the answer. A question in the narrative changes the real nature of a question and makes it a stylistic

device. A question in the narrative is asked and similarly answered by one and the same person usually the author. A question in the narrative is similar to a parenthetical statement with strong emotional implication. For example,

    i)   "Was lord Warburton suddenly turning romantic- was he going to make her a scene, in his own house, only the third time they had met?"

    ii)   'I've promised to do the social side,' she said to Isabel, 'and how can I do it unless I get idea?'

c)   **Ellipsis**

Ellipsis refers to the leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned. The reader is supposed to understand the omitted part of an utterance or grammatical structure from the context because such information is already given or understood from the context. For example, when the subject of the verb in two coordinate clauses is the same, it may be omitted in the second clause to avoid repetition. Ellipsis helps the reader to focus on the new and important information. It is often used when economy is needed especially in note taking and personal newspaper adverts. We have noun and verb ellipsis.

Noun ellipsis refers to the crossing out of a name (noun or pronoun) either it stands as a subject or an object of a sentence. The writer presupposes that what is left out can be apprehended by the reader from the context. For example

    i)   I must go back to London and get some impressions of real life…'

    ii)   She knew more people, as she told Isabel, than she knew what to do
            with, and something was always turning up to be written about.

Verb ellipsis means the striking off the verb from the utterance because either it is mentioned before or the reader can infer it from the context. The examples below are samples of verbal ellipsis:

    i)   'I don't know whether you'd try to, but you certainly would: that I must in candour admit!'

    ii)   'I shall not see that. She'll outlive me.'

d)   **Rhetorical Question**

As one knows that the transference of lexical meaning means that some words are used other than in their primary logical sense. Similarly, syntactical structures may also be used in meaning other than their primary ones. It is also acknowledged that every syntactical structure has its own particular function which is sometimes called its structural meaning. But, when a structure is used in some other function, it may be said to suppose a new meaning which is similar to lexical transferred meaning. Galperin (1977) mentions two main stylistic devices in which this transference of structural meaning can be seen. They are rhetorical questions and litotes. A rhetorical question is a syntactical stylistic device, which is based on the reshaping of the grammatical meaning of the interrogative sentence, that is, the question in no longer a question but an utterance expressed in the form of interrogative sentence. Therefore, there is interplay of two structural meanings; the first is the question and the second is the statement. Both the meanings are materialized and understood simultaneously. For examples:

i) That of course is not what I meant to say. When I've known and appreciated such a woman as you.
ii) With regards to me? No; on the whole I don't

Of course, if one makes comparison between pronouncements expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, one will find himself compelled to assert that the interrogative form makes the pronouncement more categorical.

e)   Litotes

Leech (1983) and Wales (2000) describe litotes as another kind of structural meaning transference. It consists of a peculiar use of a negative construction. The purpose of the negation plus noun or adjective is to establish a positive attribute in a person or a thing. Litotes as a stylistic device is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. In the two examples below, the negative constructions have a stronger impact on the reader than the affirmative ones because the former have additional connotation whereas the latter does not have.

i)   "It is not a bad thing, it is a good thing."
ii)   "He is no coward, he is brave."

That is why such a construction is deemed as SD. Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but one that includes affirmation. Therefore, it materializes two meanings simultaneously; the direct (negative)and transferred (affirmative).In the analysis of litotes, the sentences often show that the negation does not only indicate the absence of the quality mentioned but also suggests the presence of the opposite quality.

f)   Nominal and Verbal Style

Wells (1970:297-306) in his paper 'nominal and verbal style' mentions that "Pronouncements about style are of two sorts, evaluative and descriptive. Description is logically prior to the evaluation, in that a reasoned evaluation is not possible without description". Wells in this regard focuses on the descriptive one, which divides the style into two main kinds, namely; nominal style and verbal style. A nominal style or rather nominalization refers to the tendency to use nouns in preference to use verbs. But verbal style or verbalization means the author's preference to use verbs rather than nouns. In English language, the nominal sentences are longer in letters, syllables and words than verbal sentences. That is why some writers prefer using verbal style. Wells too counsels writers not to use noun where they could use verb. In the following two examples, one can notify the differences between verbal style and nominal style.

i)   He began to study it thoroughly. (Verbal style)
ii)   He began a thorough study of it. (Nominal style)

If one compares the two examples above, one will find that the second one which is nominal has more letters, syllables and words than the first one which is a verbal style. However, the preference of verbal style does not mean the ignorance of the nominal one. Some writers judge a nominal style good and others judge it bad. Those who judge it bad have the following justifications:

1- Longer sentences, in the nominal style, are less vivid and less comprehensible than shorter one.
2- Nominal style permits only basic patterns, that make the text monotonous, whereas verbal style allows more diversity, and a good style will exploit the genius of its language.
3- Nominal style is easy to write.
4- Nominal style helps impersonality because it does not indicate the personality of a writer or the doer of the action.

Fowler (1977) and Ohmann (1964) have the view that a nominal is that kind of style which is preferred in the scientific writing. Thus, using passive voice is a kind of impersonality (nominal style).

g)   Code-switching

When one speaker uses one language and the other answers in a different language or when a person begins speaking one language and in the middle of his/her speech or in the middle of the sentence shifts to another language, this process is called code – switching. This device takes place in conversation, especially, among bilinguals. Code-switching is of two types; situational switching which refers to the deferential use of language controlled by the situation and the other is conversational episodes. The writer uses this device to show that there are variables that exert considerable pressure on the speaker for the use of this code. There is the term 'situational switching', which is explained as switch from one language to another in order to convey some of the social and cultural associations of the other code. There is also 'metaphorical switching'. Code switching can be used as a rhetorical device. The notion of language as a special code is practiced in the analysis of the functions of language units. Some linguists see a kind of code-switching when stylistic device is employed. There are two-fold applications of the language code. Examples:

i)   She talked of Florence, where Mr. Osmond lived and where Mrs. Touchett occupied a medieval palace; she talked of Rome, where she herself had a little pied-à-tere with some rather good old damask.
ii)   Justice is all I want. However, one feels that he's a gentleman and would never say anything underhand about me. Cartes sur table.
iii)   Madame Merle waned for Osmond to release their young friend from her tête-à-tête, and the Countess waited because Madame Merle did.

Self-Assessment Exercise 3.3
Carefully differentiate rhetorical question from litotes

4.0   CONCLUSION

There is an inventory of phenomena belonging to phrase/clause grammar (especially pronouns, linking devices, ellipsis, functional sentence perspective, word order, discourse markers, inserts, etc.) which participate in the construction of entire texts and which can be systematically explained only on their background (for the factors determining the word order in English). These phenomena can be dealt with separately within the rubric of syntax of units of language larger than a single sentence. One of its primary concerns is the relation between a sentence as a systemic (langue) unit and a sentence (utterance) as its textual (parole) realization. Obviously, the employment of abstract sentence patterns in especially casual spontaneous speech is associated

with various irregularities and modifications of underlying clause patterns, e.g., reduction (in elliptical constructions, minor sentences such as 'Want some?' are, however, communicatively complete), expansion (insertion of parentheses), detachment, appendage, peripheral elements (prefaces, tags, vocatives, discourse markers), etc.

5.0   SUMMARY

From this unit, you have learnt that every literary writer uses a peculiar structural design of utterances, which is a variant of the acknowledged syntactical model of English language. The way s/he patterns sentences does not hamper the intelligibility of the utterances, but enhances the understanding of the sentences within the text, and that is the main and the most prerequisite in using a kind of style in writing. They use parallelism, chiasmus, repetition, anaphora, epiphora, anadiplosis, enumeration, polysendeton, stylistic inversion, colloquial construction, ellipsis and litotes' etc to make it more appealing and attractive. They use almost all the syntactic and semantic devices which make their texts more attractive and figurative. Thus, stylisticians make attempts to build up a grammar which would generate deviant constructions and thus, broaden the limits of grammaticised sentences. In the next unit, you will study the semantic tools appropriate in stylistic analysis.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the questions below from your understanding of the unit:
1. Which syntactic rules are applied in stylistics?
2. Why is code switching a serious syntactic application of style?
3. Distinguish nominal from verbal styles in syntax
4. Discuss the essence of polysendeton in stylistic analysis
5. Explain the function of parallelism in syntactic analysis

7.0   REFERENCES/FURTHER READING

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UNIT 4:   SEMANTIC TOOLS

CONTENTS

1.0   INTRODUCTION

In the previous unit, you studied the syntactic patterns that are tools in stylistic analysis. In this unit, you will be studying about semantics and the semantic devices that help in explicating texts for meaning. Stylistic analysis is all about unveiling meaning in texts by explicating and interpreting the contours of language used in a text. When words are used in a text they tend to carry meanings. These meanings are determined contextually and help in determining the thematisation of the text. You will study the various semantic and lexico-semantic devices that are used in interpreting texts.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Appreciate the concept of semantics in linguistics
2.   Identify the different levels of meaning in texts
3.   Discuss the various semantic tools of style
4.   Explain the functions of lexico-semantic tools in stylistics
5.   Apply semantic devices in explicating texts

3.0   MAIN CONTENT

3.1   General Overview

The word 'semantics' which comes from Greek 'sema' (noun) which means 'symbol' or 'sign'. The verb is 'Semaino' which means 'signify'. The symbol of the synonymy of 'sema' is linguistic sign (Chaer, 1995: 2). Saussure (1996) states that linguistic sign consists of (1) the signifier, component, in sort of sounds and (2) the signified, the referent outside of language. Semantics is a term which is used in linguistics, which studies the relation between linguistic sign and signified thing. In other words, semantics is a branch of linguistics which studies about the meaning. Halliday (1985: XVII) states that the term "semantics" does not simply refer to the meaning of words; it is the entire system of meanings of a language, expressed by grammar as well as by vocabulary. Semantics brings in symbol using and symbol system outside language, but the central place of language in human symbol systems makes language its primary concern. In semantics, one is trying to make explicit, the ways in which words, and sentences of various grammatical construction are used and understood by native or fluent speakers of a language.

Arcnoff and Miller (2003:370) says that semantics focuses on theories of meaning which apply to sentences that make statements, and are taken to be either true are false. This assumption shows that there is relationship between linguistic expression and the world which is at the core of linguistic meaning.

Semantics as a general explanation is about the study of the meaning of words, phrases, sentences, and discourse. Lyons (1977:1) states that semantics is generally defined as the study of meaning. Palmer (1981:1) argues that semantics is the technical term used to refer to the study of meaning, and, since meaning is a part of language, semantics is a part of linguistics. Unfortunately, 'meaning' covers a variety of aspects of language, and there is no general agreement about the nature of meaning, what aspects of it may properly be included in semantics, or the way in which it should be described. Lehrer (1974:1) asserts that semantics, the study of meaning, is a vast field, touching on most aspects of the structure and function of language as well as problems in psychology, philosophy, and anthropology. Tarigan (1985:7) states that semantic s is a meaning determination. Semantics studies about both symbols and signs that state a meaning and connect a meaning to another. Therefore, semantics is a technical term referring to the study of meaning, and since meaning is a part of language, semantics is a part of linguistics.

Leech (1976) in Chaer (1995:59) divides meaning into seven types: conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflective meaning, collocative meaning and thematic meaning.

1.   Connotative Meaning

Connotative meaning is what people think about two words and find whether it is possible or impossible for the word to have two different meanings from its denotative meaning. Based on it, the meaning depends on personal interpretation. Sometimes, people have the same or different thought. Chaer (1995:65) claims that when a word has both positive and negative sense value, the word is called a connotative meaning word. Connotation meaning is subjective, in notion that there is a shift from common meaning because it has been added by sense and certain value. Connotative meaning is the communicative value that an expression has by virtue of what it refers to, over and above its purely conceptual content. It can vary from age to age, from society to society, and from individual to individual.

2.   Conceptual Meaning

Leech (1981:9) states that conceptual meaning or denotative meaning or cognitive meaning is widely assumed to be central factor in linguistics communication and the most important type of meaning among the others. Denotative meaning is the 'reference' of a sentence as opposed to its 'sense' Conceptual meaning refers to the logical sense of the utterance and is recognizable as a basic component of grammatical competence. It is alternatively described as the cognitive or the denotative meaning (denotation). This is the basic or universal meaning and can be represented at the lexical level, as well as that of the clause or simple sentence. At the lexical (lexeme) level, conceptual meaning is represented as a set of distinctive features. The relevant set of distinctive features, otherwise described as semes or sememes, depends on a given semantic field. The operant features for 'people' lexemes are [human], [adult], [male]. The application of these features uses a binary notation whereby the value of a feature is specified as either positive [+], negative [-], or neutral [+].

It is the essential and inextricable part of what language is, and is widely regarded as the central factor in verbal communication. It is also called logical, cognitive, or denotative meaning. Here is the semantic feature of conceptual meaning:

a.   Man: [+human+adult+male]
b.   Women: [+human+adult+female]
c.   Girl: [+human –adult+female]
d.   Boy: [+human –adult +male]
e.   Bull: [-human +adult +male]

3.   Collocative Meaning

Collocative meanings usually get in touch with the use of some words in the same environment (Leech, 1974:35). Collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment. In other words, it is that part of the word-meaning suggested by the words that go before or come after a word in question. Collocative meaning is the meaning of a word produced in the specific context. As a result of conventionality of collocation, a word will produce different meanings when collocates with different words:

a.   Heavy smoker (a person who smokes a lot);
b.   Heavy news (a piece of sad news).
c.   Heavy schedule (a very tight schedule).
d.   Fast colour (the colour that does not fade).
e.   Fast friend (a reliable friend).
f.   Fast woman (a lady of easy virtue).

4.   Social Meaning

The term social meaning does not refer to this general aspect of verbal interaction, and is thereby not to be confused with the communicative meaning of a verbal act. Rather, social meaning is on par with descriptive meaning: it is part of the lexical meaning of certain words, phrases or grammatical forms. Social meaning refers to the use of language to establish and regulate social relations and to maintain social roles. This type of language use is alternatively described as social or phatic communication. In phatic communication the verbal interaction has little information value, but instead plays an essential role in oiling the wheels of social discourse. Social meaning is hence communicated through ritualistic use of language as found in greetings, apologies, blessings or condolences. Social meaning is the meaning which an expression conveys about the contexts or social circumstances of its use. It chiefly includes stylistic meaning of an utterance. It is the formality of the expression. The examples of social meaning are:
a.   mother (formal), mom (colloquial),
b.   mama (child's language)
c.   dollar (neutral) buck (slang)
d.   father, papa, old boy

5.   Affective Meaning

In a manner comparable to social meaning, affective meaning is only indirectly related to the conceptual representation. Affective meaning is more directly a reflection of the speaker's personal attitude or feelings towards the listener or the target of the utterance. Such feelings or

attitudes are usually negative or insincere in nature. They are normally expressed through such forms of language use as insults, flattery, hyperbole or sarcasm. Affective meaning is largely a parasitic category in the sense that to express our emotions we rely upon the mediation of other categories of meaning: conceptual, connotative, or stylistic. The level of meaning that conveys the language user's feelings, including his attitude or evaluation in shaping his use of language is called affective meaning or emotive meaning.

6. Reflective Meaning

Reflective meaning is the meaning which arises in cases of multiple conceptual meanings, when one sense of a word forms part of our response to another sense. It is the product of people's recognition and imagination. The examples are: He took the drugs, enjoy yourself.

7. Thematic Meaning

Lyons (1995:154) states that one part of the meaning of sentences – as sentences are commonly defined – that is definitely not part of their proportional content is thematic meaning. For example, the following sentences, which differ in thematic meaning, all have the same truth-conditions, and therefore the same propositional content:
a.   'I have not read this book',
b.   'This book I have not read',
c.   'It is this book (that) I have not read',
d.   'This book has not been read by me'.

The meaning arising out of the way in which the writer or speaker organizes his message is called thematic meaning. The examples are:
a.   Tomorrow I plan to have an outing.
b.   I plan to have an outing tomorrow.

Self-Assessment Exercise 3.1
Explain semantics from the social dimension of meaning

3.2   Semantic Devices 1

1.   Barbarisms and **foreignisms**

Both have the same origin. They are borrowings from other languages. The greater part of barbarisms was borrowed into English from French and Latin. Being part of the English word-stock, they are fixed in dictionaries. **Foreignisms** are non-assimilated borrowings occasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main function of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

2.   Neologisms

These are newly born words. Most of them are terms. The layer of terminological neologisms has been rapidly growing since the start of the technological revolution. The sphere of the Internet alone gave birth to thou-sands of new terms which have become international (network, server, browser, e-mail, provider, site. Internet Message Access Protocol, Hypertext Transfer Protocol, Microsoft Outlook Express, Internet Explorer, Netscape Communicator, etc). The Internet is an immense virtual world with its own language and its people, good or bad. Hacker means "someone who uses a computer to connect to other people's computers secretly and often illegally in order to find or change information". Spammer means "someone who sends emails to large numbers of people on the Internet, especially when these are not wanted". Recent discoveries in biochemistry, genetic engineering, plasma physics, microelectronics, oceanography, cosmonautics and other sciences demanded new words to name new concepts and ideas. The vocabulary of our everyday usage is also being enlarged by neologisms. Bancomat means "a European system of automatic cash-ejecting machines". Bank card means "a small plastic card that you use for making payments or for getting money from the bank".

3.   Jargonisms

These are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsides do not understand the secret language. Here are some words from American and drug takers' jargon: white stuff = cocaine or morphine; candy = cocaine; snifter = a cocaine addict; candy man = drug seller; cap = a capsule with a narcotic. People resort to jargon to be different, startling, or original; to display one's membership of a group; to be secretive or to exclude others; to enrich the stock of language; to establish a friendly rapport with others; to be irreverent or humorous.

4.   Slang

This is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing - except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often scornful, estimative and humorous. They are completely devoid of intelligence, moral, virtue, hospitality, sentimentality and other human values.

5. Professionalisms

These are term-like words. They are used and understood by members of a certain trade or profession. Their function is to rationalize professional communication and make it economical. This is achieved due to a broad semantic structure of professional terms, which makes them economical substitutes for lengthy Standard English vocabulary equivalents. Compare: scalpel = a small sharp knife used by a doctor for doing an operation.

6. Dialecticisms

These are words used by people of a certain community living in a certain territory. In US Southern dialect one might say: "Cousin, y'all talk mighty fine" which means "Sir, you speak English well". In ethnic-immigrant dialects the same sentence will sound as "Paisano, you speek good the English" or "Landsman, your English is plenty all right already".

7. Vulgar or obscene words

These may be viewed as part of slang. The most popular images of slang are food, money, sex and sexual attraction, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is usually considered vulgar, impolite, or boorish. However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory nor offensive in meaning, sound or image. Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy.

8. Idioms

An idiom is a fixed phrase which is only meaningful as a whole. All languages contain idiomatic phrases. Native speakers learn them and remember them as a complete item, rather than a collection of separate words: a red herring = a false trail. Idioms often break semantic conventions and grammatical logic - as in I'll eat my head (I'll be amazed if...). Non-native speakers find the idiomatic side of any language difficult to grasp. Native speakers of a language acquire idioms from a very early stage in their linguistic development.

9. Transposition

This is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage. Words of every part of speech are united by their semantic and grammatical properties. General lexico-grammatical meaning of nouns is substantivity, that is, the ability to denote objects or abstract notions. Due to the diverse nature of substantivity, **nouns** are divided into proper, common, concrete, abstract, material and collective. Cases of transposition emerge, in particular, when concrete nouns are used according to the rules of proper nouns usage, or vice versa. It results in creation of stylistic devises named antonomasia or personification. For example: The Pacific Ocean has a cruel soul or John will never be a Shakespeare. Besides general lexico-grammatical meaning, nouns possess grammatical meanings of the category of number and the category of case. These meanings may also be used for stylistic objectives. According to the category of number, nouns are classified into countable and uncountable. Each group has its own regularities of usage. When these regularities are broken for stylistic reasons, speech becomes expressive. Stylistic potential of nouns is significantly reinforced by transpositions in the usage of **articles** as noun-determiners.

10.   Instrumentation

This is the art of selecting and combining sounds in order to make utterances expressive and melodic. Instrumentation unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

a. **Alliteration** is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words: *Peter Piper picked a peck of pickled pepper*. Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier. The same effect is employed in advertising, so that slogans will stick in people's minds. It is also used in proverbs and sayings, set expressions, football chants, and advertising jingles.

b. **Assonance** is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme: The ram in Spam falls mainly on the plain. We love to spoon beneath the moon in June. Just like alliteration, assonance makes texts easy to memorise. It is also popular in advertising for the same reason. Assonance is seldom met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices.

c. **Onomatopoeia** is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. Words which represent this figure of speech have aural similarity with the things they describe: *buzz, hiss, cuckoo*. Animal calls and sounds of insects are evoked onomatopoeically in all languages. For example, *cock-a-doodle-do*! is conventionally the English representation for the crowing of a cock. Onomatopoeia is not an exact reproduction of natural sounds but a subjective phenomenon. Onomatopoeia is used for emphasis or stylistic effect

11.   Hyperbole

This is a deliberate exaggeration of a certain quality of an object or phenomenon. Hyperbole can be expressed by all notional parts of speech. The most typical cases of expression are: by pronouns (all, every, everybody, everything); by numerical nouns (a million, a thousand); by adverbs of time (ever, never). Hyperbole may be the final effect of other stylistic devices: metaphor, simile, irony. Hyperbole mounts the expressiveness of speech. Examples: *Mary was scared to death. I beg a thousand pardons*.

12.   Meiosis

This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon. Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. Meiosis makes speech expressive. Ex-s: *There was a drop of water left in the bucket. It was a cat-size pony.*

13. Litotes

This is a specific variant of meiosis. Litotes has a peculiar syntactic structure. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix. Such a combination makes positive sense: "not bad" means "good", "not unkind" means "kind", etc. Litotes is used in all functional styles of English. Litotes extenuate positive qualities of objects or phenomena. It makes statements and judgments sound delicate and diplomatic. It also expresses irony. Ex-s: *The decision was <u>not unreasonable</u>. The venture was <u>not impossible</u>.*

14. Metonymy

This is transference of a name of one object to another object. Metonymic transference of names is based upon the principle of contiguity of the two objects. As a rule, metonymy is expressed by nouns, less frequently – by substantivized numerals. That is why the syntactic functions and positions of metonymic words are those of the subject, object and predicative. Metonymy may be lexical and contextual (genuine). **Lexical metonymy** is a source of creating new words or new meanings: *table's leg, teapot's nose, a hand (instead of a worker), the press (instead of people writing for newspapers).* Such metonymic meanings are registered in dictionaries. It is obvious that lexical metonymy is devoid of stylistic information**.** It is the result of unexpected substitution of one word r another in speech. It is fresh and expressive: *This <u>pair of whiskers</u> is a convinced scoundrel.* Stylistic metonymy builds up imagery, points out this or another feature of the object described, and makes speech economical. ex-s: *<u>The sword</u> is the worst argument in a situation like that. I wish you had Gary's <u>ears</u> and Jack's <u>eyes.</u>* Linda gave her heart to the grocer's young man.

15. Synecdoche

This variety of metonymy is realized in two variants. The first variant is naming the whole object by mentioning part of it: *Caroline lives with Jack <u>under the same roof</u> (under the same roof in the same house).*The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object: *<u>The hall</u> applauded (the hall = the people inside).*

16. Periphrasis

This variety of metonymy is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon. Periphrasis intensifies a certain feature of the object described. It stands close to metonymy because it is one more way to rename objects. There are such types of periphrasis as logical and figurative. Logical periphrasis is based upon one of the inherent properties of the object: *weapons = instruments of destruction; love the most pardonable of human weaknesses.* Figurative periphrasis is based upon metaphor or metonymy: *to marry = to tie the knot (metaphor).* Besides rendering stylistic information, periphrasis performs a cognitive function: it deepens our knowledge of the objective world: examples: *cotton = white gold; furs = soft gold.*

Self-Assessment Exercise 3.2
Differentiate neologism from barbarism in meaning interpretation

3.3   Semantic Devices 2

1.   Euphemism

It is a word or word-combination which is used to replace an unpleasantly sounding word or word-combination. Euphemism might be viewed as periphrasis: they have the same mechanism of formation. Strictly speaking, euphemisms are not stylistic devices but expressive means of language: most of them are registered in dictionaries. Euphemisms may be classified according to the spheres of their application and grouped the following way:

1.   Religious euphemisms: *God = Lord, Almighty, Heaven, goodness*.
2.   Moral euphemisms: *to die = to be gone, to expire, to be no more, depart, to decease, to go west, to join the majority, to pass away*.
3.   Medical euphemisms: *lunatic asylum = mental hospital, madhouse; idiots = mentally abnormal, low, medium and high-grade mental defectives; cripple = invalid; insane = person of unsound mind*.
4.   Political euphemisms: *revolt, revolution = tension; poor people = less fortunate elements*.

Euphemisms make speech more polite, cultured, delicate, acceptable in a certain situation. Euphemisms have their antipodes which might be called 'disphemisms'. **Disphemisms** are conspicuously rough, rude and impolite words and word-combinations. The speaker resorts to disphemisms to express his negative emotions, such as irritation, spite, hate, scorn, mockery, animosity. Here are some of them: *to die = to kick the bucket; to urinate = to piss*.

2.   Metaphor

This is the second figure of quality. Metaphor, like metonymy, is also the result of transference of the name of one object to another object. However, metaphoric transference is of different nature: it is based upon similarity of the objects (not contiguity). The nature of metaphor is versatile, and metaphors may be classified according to a number of principles. 1. According to the pragmatic effect produced upon the addressee metaphors are subdivided into trite (or dead) and genuine (or original). **Dead metaphors** are fixed in dictionaries. They often sound banal and hackneyed, like clichés: *to prick up one's ears; the apple of one's eye; to burn with desire*.

a. **Original Metaphors** are not registered in dictionaries. They are created in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable*: Some books are to be tasted, others swallowed, and some few to be chewed and digested?* According to the degree of their stylistic potential metaphors are classified into nominational, cognitive and imaginative (or figurative).

b. **Nominational Metaphors** do not render any stylistic information. They are intended to name new objects or phenomena of the objective world. A nominational metaphor is a purely technical device of nomination, when a new notion ~med by means of the old vocabulary: *the arm* of the chair, *the foot* of the hill. Nominational metaphor is a source of lexical homonymy.

c. **Cognitive metaphor** is formed when an object obtains a quality which is typical of another object: *One more day has died. A witty idea has come to me*. Being a source of lexical polysemy, cognitive metaphors do not possess at stylistic value.

d. **Imaginative** metaphor is the most expressive kind of metaphor. Imaginative metaphors are occasional and individual. They are bright, image-bear, picturesque and poetic: *Time was bleeding away. If there is enough rain, the land will shout with grass.*

Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as **simple** (or elementary) and **prolonged** (or sustained). A simple metaphor consists of a single word or word-combination expressing indiscrete notion: *The leaves were falling sorrowfully. A good book is the best of friends.*

A **sustained** metaphor appears in cases when a word which has been used metaphorically makes other words of the sentence or paragraph also realize their metaphoric meanings: *The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations, so that when the mangling comes he is past knowing.* In fact, a sustained metaphor is a sequence of simple metaphors, most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

Metaphor is one of the most powerful means of creating images. Its main function is aesthetic. Its natural sphere of usage is poetry and elevated prose. Canonized metaphors tend to become **symbols.** A symbol is an object which stands for something else. It is a reference in speech or in writing which is made to stand for ideas, feelings, events, or conditions. A symbol is usually something tangible or concrete which evokes something abstract.

3.   Antonomasia

This variety of metaphor is based upon the principle of identification of human beings with things which surround them. People may be identified with other people, with animals, with inanimate objects and natural phenomena. When the speaker resorts to antonomasia, he creates the so-called "talking names" which aim at depicting certain traits of human character: moral and psychological features, peculiarities of behaviour, outlook, etc.: *John is a real Romeo. Sam is the Napoleon of crime.*

4.   Personification

When the speaker ascribes human behaviour, thoughts and actions to inanimate objects, s/he resorts to the stylistic device of personification: *Lie is a strange creature, and a very mean one. The night was creeping towards the travelers.*

5.   Allegory

This is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events). There are allegoric tales and fables, stories and novels. Allegoric fables are not about elephants, dogs and donkeys. They are about people who behave like these animals

## 6.	Epithets

These are such attributes which describe objects expressively. It is essential to differentiate between logical attributes and epithets proper. Logical attributes are objective and non-evaluating: *a round table, green meadows, second boy.* They have nothing to do with stylistics.

    **a.	Epithets proper** are subjective and evaluating, mostly metaphorical. These qualities make epithets expressive: *loud ocean, wild wind, crazy behaviour.* Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns modified.

    **b.	Associated epithets** point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves: if forest, then – dark; if attention, then – careful. Associated epithets are mostly language epithets. Their use with certain nouns has become traditional and stable. Thus, they are language-as-system elements. As to their structural composition, epithets are divided into simple, compound, phrasal and clausal.

    **c.	Unassociated epithets** ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected. original and expressive: *voiceless sands, helpless loneliness.* Unassociated epithets may be called "speech epithets" because they are created right in the process of communication.

    d.	**Simple epithets** are ordinary adjectives: *magnificent sight, tremendous pressure.*

    e.	**Compound epithets** are expressed by compound adjectives: *curly-headed boy, heart-burning desire.*

    f.	**Phrasal epithets** are expressed by word-combinations of quotation type: *do-it-yourself command, go-to-devil request.*

    g.	**Clausal epithets** are expressed by sentences: *I-don't-want-to-do-it feeling.*

## 7.	Irony

This figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech. Ironically used words acquire meanings opposite to their primary language meanings: *ironical good means bad, enough means not enough.* Though irony is a contextual stylistic device, there exist -as and word-combinations which convey ironical meaning out of context*: too clever by half, a young hopeful, head cook and bottle washer, to orate.* In order to help the addressee decode irony the speaker often resorts to appropriate intonation and gestures. Irony is generally used to convey a negative meaning or emotion: irritation, regret, dissatisfaction, disappointment, displeasure, etc. ex-s:*What a noble illustration of the tender laws of this. Thank you very much for trumping my ace!* There are various types of irony. They have in common the adoption of a distance from the subject for satirical or critical effect. A speaker might take up an opponent's argument and then exaggerate it to reveal its weaknesses. This is Socratic irony. Writers or speakers might pretend to hold opinions which are the exact opposite of what they truly believe. Dramatic irony occurs when the audience at a play know something of which the characters on stage are ignorant. Irony is often classed as a form of humour, along with sarcasm and satire.

These do not necessarily evoke laughter, but rather a wry shrug or assent to the idea that the received world picture has been disturbed.

8.   Simile

This figure of identity consists in expressive comparison of two objects which have something in common. Simile should not be confused with logical comparison which is devoid of any stylistic meaning. The sentence "John can run as fast as Jack" contains purely logical confrontation of two objects. Here are some more examples of logical comparison: *John is older than Sam. John behaves like his father*. Simile may be expressed by means of the following structural variants:

a.   Conjunctions as or like: *Rosa is as beautiful as a flower Paula is like a fairy.*
b.   Adverbial clauses of comparison (conjunctions as, as if, as though): *Viola behaves as if she were a child.*
c.   Adjectives in the comparative degree: *Roy behaved worse than a cutthroat.*
d.   Adverbial word-combinations containing prepositional attributes: *With the quickness of a cat, Samuel climbed up the tree.*
e.   Simile may be implied, having no formal indications of comparison: *Odette had a strange resemblance to a captive bird.*

Simile is one of the most frequent and effective means of making speech expressive. The more unexpected the confrontation of two objects is, the more expressive sounds simile.

9.   Synonyms

The speaker resorts to synonymic nomination of the same notion due to a number of reasons. These reasons become obvious if we turn to functional predestination of synonyms. (1) Compositional function. If the same word is repeated a number of times in a limited fragment of speech, the speech becomes clumsy, monotonous and stylistically crippled: *John came into the room. John was excited. John threw himself into the arm-chair...*The clumsiness is removed by means of contextual synonyms: John = he the man = Sam's brother = the victim of the situation, etc. (2) Specifying function. To describe the object in a thorough, profound and detailed way, the speaker composes a chain of synonymic words of the same syntactic function: *Oswald's life was fading, fainting, gasping away, extinguishing slowly*. (3) Intensifying function. A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, ex-le: *Could you leave me now, Rupert. I'm exhausted, tired, weary of the whole thing!*

10.   Oxymoron

This figure of contrast is a combination of words which are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow, loving hate, horribly beautiful, nice blackguard.* The main structural pattern of oxymoron is "adjective + noun" (hot snow). The second productive model is "adverb + adjective" (pleasantly ugly). Predicative relations are also possible (Sofia's beauty is horrible). Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as up the down staircase. Oxymoron has great expressive potential. It is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

## 11.	Antithesis

This figure of contrast stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite. *"Wise foolishness" is an oxymoron;"... the age of wisdom, the age of foolishness" is an antithesis.* Syntactic structures expressing the meaning of antithesis are quite various: a simple extended sentence, a composite sentence, paragraph or even chain of paragraphs. The main lexical means of antithesis information is antonyms (words opposite in meaning): *danger – security, life– death, empty -occupied, to hurry – to go slow.* However, the use of antonyms is not strictly obligatory. Antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words. Example: *Isabel's salary was high; Isabel's work was light. It was the season of light; it was the season of darkness.*

## 12.	Climax (Gradation)

This figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration: *There was the boom, then instantly the shriek and burst.* Gradation which increases emotional tension of the utterance may be called emotional. Emotional gradation is created by synonymic words with emotive meanings: *nice – lovely – beautiful – fair – magnificent.* Gradation revealing the quantity of objects may be called quantitative: *There were hundreds of houses, thousands of stairs, innumerable kitchens.*

## 13.	Anticlimax

It consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration: *If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.* Climax and anticlimax may be combined, like in the anecdote.

## 14.	Zeugma

A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. ex-e:*reddy got out of bed and low spirits.* Zeugma is used to create a humoristic effect which achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity. Example: *George possessed two false teeth and a kind heart.*

## 15.	Pun

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, **pun is a variant** of zeugma, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just *a **play on** words.* **1.** Play on words may be based upon **polysemy and homonymy:** *Visitor, to a little boy: Is your mother engaged? Engaged? She is already married.* **2.** Play on words may be based upon

similarity of pronunciation: *John said to Pete at dinner: "Carry on". But Pete never ate carrion.*

Self-Assessment Exercise 3.3
What are the stylistic functions of metaphor and antonomasia in texts?

3.4   Lexico-Semantic Devices

1.   Collocation

This is the grouping of words according to the company they keep. Simply put, words convey meaning depending on the environment they appear. According to Crystal (1992:71) collocation is the "habitual co-occurrence of individual lexical items" and it broadly refers to the grammatical combination of lexemes. In the text, significant items of meaning of a word will be derived from the syntactic relationships into which it conventionally enters. Examples of collocation in the text include: *solemnity of mass, triumphant entry, palm Sunday, Pentecostal churches, amnesty world, reverend sisters, human rights, mortal sin, fade-looking labels, mysterious ways, immaculate heart, marital music, head of state, bloody coup, civil war, vicious cycle, power drunk, cabinet minister, teacher's salaries, illegal structures, drug trafficking, drug barons, heathen festival etc.*

Apparently, the words collocate in an associative bond to capture or foreground specific subject matters or themes of the text and can be divided into semantic fields, to delineate each compartment of meaning that is relevant to thematisation in the text.

2.   Lexical Sets/Semantic Fields

In lexical sets or semantic fields, the study extends to clusters of key words which correlate generally within a particular field of discourse. The field theory of semantics originated from the lexical field theory introduced by Jost Trier in the 1930s. A semantic field is a set of words grouped semantically (that is, by meaning), referring to a specific subject and that words in a semantic field are not necessarily synonymous, but are all used to talk about the same general phenomenon. In Brinton's (2000:112) view, 'semantic field' or 'semantic domain' "denotes a segment of reality symbolized by a set of related words. The words in a semantic field share a common semantic property." In this case, we shall consider semantic fields in the novel by designating or accounting for words that are appropriate for particular or specific situations or subject matters, that is,

i.) Words which are associated with religion: Church, communion, missal, holy waters, cross, ash Wednesday, oblate, mass, altar, offertory, sermon, Pope, Jesus, gospel, congregation, amen, sin sacredness, death, spiritual, prayer, alleluia, bible, sacraments, forgiveness, idol, worshipping, Christians, pagan, apostle, ungodly, hell, shrine, heathen, ancestors, missionaries, festival, devilish, hellfire, sacrifice, bishop, sacrilege, superstition, ritual, confirmation, crucifix etc.

ii.) Words associated with the media: press, newspaper, radio, television, news, advertisement, editorial, newscaster, editor etc.

iii.) Words associated with squalor and poverty: beggars, hawking, helplessness, naked, wrinkled, torn, sun-dried skin etc.

iv.) Words associated with government/politics: Head of state, soldier, over-throw, coup, power drunk, tyrant, regime, martial, politician, civil, democracy, elected, civilian, human right, civil right, democratic coalition, cabinet, minister, president etc.

The semantic or lexical fields do not only impart or create meaning in the text, but specifically highlight the different fields of human endeavour that are relevant to the discourse. Another name for this is register.

3.   Selection Restriction Rule

There are also cases or instances when certain words in a lexicon can be inappropriately or deviantly used to encode meaning in a subtle way and enrich the language of the text. This deviant pattern of Adichie's choice of words is technically referred to as selectional restriction rule violation, what Yankson (1987:2) describes as a good example of the violation of collocation rules. Below is an example of such use of incongruous lexical items a text:

Things are tough, but we are not dying yet. I tell you all these things because, it is you. With someone else, I will rub Vaseline on my <u>hungry face</u> until it shone

The expression "hungry face" violates the selectional rule. This is because "my hungry face" introduces incompatible set and this is regarded as semantic deviation. The noun 'face' violates the selectional features of the adjective "hungry" and thus, creates a situation of semantic dissimilarity. They do not share the same features. Another example of this linguistic style include the following:

Everything came tumbling down after palm Sunday. Howling winds came with an <u>angry rain</u>, uprooting frangipani trees in the front yard.

This passage, like most others, systematically breaks the selectional rules. The noun "rain" violates the selectional features of the adjectives "angry". The adjective "angry" has the features:

Angry (adj)   + human
                 + attitude

Rain (noun)   - human
                 - attitude

According to Douglas (2004:281), "to create special meaning there could be a departure from the normal use of a word or expression in language." Thus, the textual function of these incompatible juxtapositions or violations is that they underscore or bring forcefully to the fore the theme of turmoil and violence in an African society. By using these expressions, the principle of similarity-metonymy and metaphor, where the associated feature of face (+personality), for instance, is utilized. Thus, selectional restriction imposes constraints on a lexical item by specifying categorial frames in which an item may occur.

4.   Category Rule Violation

This is when inherent features of one item have been imposed on another. This type of lexical patterning is also a significant style marker in Adichie's text. Thus we find the following usage, for instance:

"The climb was easy because there were many zig-zagging paths."

The passage above breaks the category rule, what Yankson (1987: 1-2) describes as the deliberate misplacement of an item in terms of class: "Language - any language - is a code: a set of rules for generating what generative transformational grammarians call 'well formed' sentences. A breach of the code could, therefore, result in an 'ill-formed' sentence. One such rule is that every lexical item in the English language belongs to a particular grammatical category: noun, verb, adjective, adverb etc. However, creative artists are noted for breaching the language code, for stylistic effect."

Thus, "the climb was …" is a violation because VP now occupies an NP slot. The verb "climb" is a violation because it has the categorial features of (+ V –N). It also breaks the sub-categorization rule that stipulates proper slot for different word classes. This rule can be summarized as (V-NP). Thus, 'climb' cannot function as an NP. Here is another instance of semantic deviation:

"It rained heavily the day Ade Coker died, a strange, furious rain in the middle of the patched harmattan"

"Furious" and "rain" are contradictory ideas with different features – "rain"/ +N –V/ and "furious/ + adj–N/. This only becomes meaningful if the rule of similarity is applied – metaphor or simile. Significantly, what makes these violated features notable is that they serve as foregrounding devices and within the context of *Purple Hibiscus,* they are meaningful and serve as pointers to the theme of poverty, despair, violence and chaos, all of which are variations of social mishap.

5.   Imagery

This is the language use that produces pictures in the mind. Images are the mental pictures and impressions created by words in a manner that we can perceive sensations without actually experiencing them. This is another strategic quality of language in the novel and it is created by Adichie's predilection for using language that appeals to the senses. The language that represents the mental pictures is called imagery. Imagery appeals to the senses through sight, touch, hearing, taste and smell. Significantly, visual imagery makes a text graphic and pictorial. Example:

"They all looked alike, in ill-fitting blouses, threadbare wrappers and scarves tied around their heads. They all had the same wide smile, the same chalk-coloured teeth, the same sun-dried skin, the colour and texture of groundnut husks"

This description is made concrete and clear with pointed visual imagery. We have: "ill-fitting blouses", "threadbare wrappers", "chalk-coloured teeth", "sun-dried skin" "groundnut husk". What happens is that with the above imagery, one immediately visualizes the abject condition of the people

6.   Synonymy

Synonymy which is an aspect of lexical relations is said to refer to words which share the same sense or are similar in meaning. According to Yankson (1987:4), "we say two or more lexical items are synonymously related when they share a general semantic feature." However, conventional differences mean that most synonyms are not mutually interchangeable and that their use is closely associated with register and discourse context. Pure synonyms, which exhibit perfect congruence of denotation and collocation, are therefore rare. Nevertheless, we shall use the principle of synonymy as a useful tool to explain the general proximity of meaning that exists between words in the language. We should have it in mind that while words may mean the same thing in the strictest sense, they may carry markedly different connotations. For instance, the following words have synonymous relations, and are also synonymously related under the general semantic feature/+ fanaticism/:

Confession, communion, confirmation, spiritual retreat, reciting novenas for forgiveness, Eucharist fast, Act of contrition, rosary, sacrament, sacristy, apostle's creed and credo.

According to Halliday and Hassan (1976), it is necessary to distinguish "general" lexical items or relations (that is, those which would still be valid out of the textual context) and "instantial" lexical items or relations (that is, those which are relevant only within the text). The significant point here is that these words remind us of the extreme enthusiasm of some people about religion and this is a defining and fundamental aspect of meaning in the text, particularly when we evoke the pervading context religious fanaticism, mercantile predilection and overbearing attitude which is at the centre of the conflict of the text where the above synonyms prevailed.

Self-Assessment Exercise 3.4
Explain, with adequate examples, the violations that occur in the application of selection restriction in texts

4.0   CONCLUSION

Semantics as the study of meaning carries a lot of weight in the linguistic study of texts. In communication, interlocutors most typically engage themselves in the exchange of meaning; hence, they expect that messages are ´about something´; that they refer to something. This means the relationship between words and the things, actions, events, and qualities of the real or fictitious world they stand for. The main referential carriers in language are lexemes whose system and meanings are studied by lexicology and lexicography. Although being an integral part of linguistics, it is an interdisciplinary area studied by semasiology, onomasiology, semantics, semiotics, and pragmatics. From the viewpoint of its stylistic potential, lexis offers enormous possibilities of selection. Thus, stylistic variation is then to a very large degree a matter of the words used. Of primary importance then are the ways lexical items are organized in the word stock. There are several types of paradigmatic and syntagmatic relationships existing within the lexicon. Syntagmatic relations of lexical units are manifested by their tendency to collocate. Different spheres of human activity (esp. sciences, arts, crafts) are linguistically associated with their own collocations.

5.0 SUMMARY

You have learnt in this unit that semantics is the study of meaning. The word "semantics" itself denotes arrange of ideas, from the popular to the highly technical. It is often used in ordinary language to denote a problem of understanding that comes down to word selection or connotation. This problem of understanding has been the subject of many formal inquiries, over a long period of time. The formal study of semantics intersects with many other fields of inquiry, including proxemics, lexicology, syntax, pragmatics and others, although semantics is a well-defined field in its own right, often with synthetic properties. This is how it is used in interpreting meanings in texts. You will now move into the next module to study the various types of stylistic analyses.

6.0 TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of this unit:
1. "Semantics is dependent on syntactic choices" Explain
2. "Every expression has different contextual interpretations." Explain the levels of meaning in semantics
3. "Metaphor is a maze that carries deeper meanings" Discuss the different metaphors in texts
4. Differentiate selection restriction rule from functional conversion
5. What is transposition? Explain nominal and verbal transposition in texts

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MODULE 4: LITERARY AND NON-LITERARY STYLISTICS

UNIT 1: Style in Prose Fiction (Novel)
UNIT 2: Style in Poetry
UNIT 3: Style in Drama
UNIT 4: Style in Discourse

UNIT 1:   STYLE IN PROSE FICTION

CONTENTS
1.0 Introduction
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 3.0 Main Content
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        3.3 Framework for Analysing Prose 2
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5.0 Summary
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1.0   INTRODUCTION

In this unit, you will study about the style of prose fiction and what the stylistician is interested in the analysis of prose. Prose unlike poetry is not structured to capture the analysts' frame of mind. The stylistician performs a more tedious task in unveiling the linguistic idiosyncrasies of rose writers. In poetry, the linguistic foregrounding of the poet is not often difficult to unveil because the lines run short and direct while in prose we also have the same applications just like poetry but the nature of prose makes it a bit elusive to capture. We will, after explanation of what prose fiction and its characteristics are all about, discuss the frameworks for the analysis of prose. One thing is certain; the parametres for prose analysis are also in the other genres. For instance, figures of speech and other grammatical features are in all the stylistics of literature.

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1. Identify prose fiction elements and characteristics
2. Discuss the language of prose fiction as different from the other genres
3. Explain the nature of prose style in terms of lexical choice
4. State that prose stylistics requires critical attention
5. Apply frameworks of analysis into any prose work

3.0   MAIN CONTENT

3.1   General Overview

A: The Nature of Prose
Prose fiction is one of the literature genres which form is written expression without a formal pattern of verse or meter (as opposed to poetry). Prose lacks the more formal metrical structure

of verse that is almost always found in traditional poetry. Prose consists of sentences which then constitute paragraph, rather than the individual lines and stanza as it is in poetry. The most distinguished prose than poetry especially by its greater irregularity and variety of rhythm. The main point of prose is just content, no rule to create it. Therefore, prose is also called free style of writing. The examples of prose are novels, essays, short stories, and works of criticism.

The elements of prose fiction include the following: **1.Theme** (the general idea of a story).**2. Setting** (the information of the where the story occur and the time of the story. Setting also includes a context (especially society) beyond the surrounding of the story, like culture, historical period, geography, and occupation).**3. Plot** (the sequence of events).**4. Point of View** (the different angles to see the subject). **5. Character and Characterization** (Character is an individual (usually a person) who plays in a story. Characterization is the method used by the writer to develop a character).**6. Symbols** (the language style used by the author) and **7. Atmosphere** (the condition and emotion in a story)

There are different kinds of fiction in literature as a category or sub-category. These are: (i.) **Biographical Novels (Prose):** This is the type of prose written in a language to depict the life story of someone in either historical perspective of an individual or without following a historical sequence. (ii.) **Autobiographical Prose:** The type of writing that is written by an Author about himself, on himself to the people or reader. (iii) **Historic Prose:** A type of prose writing that present historical facts or events in a sequence in literary form as a novel in literature. (iv) **Narrative Prose:** This is the type of prose that deals with story-telling. In fact, it pays more attention in narrating how, when and why a particular thing happens. (v) **Scientific Prose:** In this type of prose major attention is paid to things that happen in an event rather than the event itself, readers are fed with up-to-date information of the event while the factors that led to such gathering and its description are abandoned.

There are many types of prose (novels) you will encounter in the course of stylistic analysis. Some novels exhibit several qualities. A few of the most common genres are:(a)**Epistolary**: these novels utilize the convention of letter writing and are among the earliest novel forms (e.g., *Pamela, Dracula, The Color Purple*, *Songs of Sarah*) (b) **Picaresque**: this early, episodic novel form concentrates on the misadventures of a young rogue (e.g., *Huckleberry Finn, Don Quixote, Tom Jones, Candide, Waiting for an Angel*). (c) **Autobiographical**: this readily identifiable type is always told in the first person and allows the reader to directly interact with the protagonist (e.g., *David Copperfield, The Catcher in the Rye, My Odyssey*) (d) **Gothic**: this type of novel is concerned with the macabre, supernatural and exotic (e.g., *Frankenstein, Interview with a Vampire, Dr. Jekyll and Mr. Hyde*) (e) **Historical**: this form is grounded in a real context and relies heavily on setting and factual detail (e.g., *A Tale of Two Cities*, *War and Peace, A Man of the People*) (f)**Romantic**: this novel form is idealistic, imaginative and adventuresome. The romantic hero is the cornerstone of the novel, which often includes exotic locales (e.g., *Wuthering Heights, Madame Bovary, Jagua Nana*) (g) **Allegorical**: this type of novel is representative and symbolic. It operates on at least two levels. Its specifics correspond to another concept (e.g., *Animal Farm, Lord of the Flies*).

B: Language of Prose and Poetry Compared

Prose is a major form of literature; both fiction and nonfiction are included in prose. Novels, novellas, short stories, biographies, autobiographies, memoirs, essays, travel books, academic essays, thesauruses, textbooks, etc. are all written in prose. The language is grammatical in nature and consists of a natural flow of speech, instead of metrical structure. It is composed of

full grammatical sentences, and these sentences are then grouped in paragraphs. The language used in nonfiction such as newspaper, textbooks, travel books, etc. are devoid of figures of speech, and other decorations and ideas are expressed in a direct and straightforward manner. The spoken language can also be classified as prose. Since the spoken language has the characteristics of prose, many people find it easier to write prose than poetry. Another significant factor that contributes to this preference is the word limit in poetry; poets often use a limited number of words to express their ideas.

Poetry is a form of literature that uses aesthetic and rhythmic qualities of language to evoke meaning. Factors such as rhyme, rhythm, metric syllables, etc. are taken into account to create poetry. Poetry is normally used to express something in an artistic and aesthetic way. However, the language of poetry is not as natural or free as prose. Poetic language tends to be more decorative and creative than the language used in prose; attention is especially paid to sound and rhythm. A poem is composed of lines; a line can be very long or as short as one word. A stanza is made up of several stanzas. Poems can be classified into different types depending on the structure of the stanzas. *Free verse, blank verse, cinquain, diamante poems,* etc. are some examples of these structures.

As mentioned above, poets use a limited number of words to express their ideas in poetry. This is why one line can be as short as one word. Sometimes it is difficult to understand the meaning of the poem by reading it only once or twice. An in-depth reading and analysis may be required to decipher the complete meaning. For the differences:

1. Prose is a form of literature that uses the language in its original and natural form.
    Poetry is a form of literature that uses aesthetic and rhythmic qualities of language to evoke meaning.

2. Prose does not pay attention to rhyme and rhythm.
    Poetry pays attention to rhyme and rhythm; they are the essential components in a poem.

3. In prose, the writer usually has no word limit.
    In poetry, the poets use a limited number of words.

4. In prose, the ideas are written in sentences; sentences are grouped into paragraphs.
    In poetry, the ideas are written in lines; lines are grouped into stanzas.

5. In prose, the language is more natural and grammatical.
    In poetry, the language is figurative and rhythmical.

6. Prose can generally be understood by reading once.
    In poetry, More than one reading may be needed to understand the meaning of a poem.

Every fiction writer has a unique style. The writer's style is based on many choices about diction, syntax/sentence structure, detail, dialogue, literary devices, and rhythm. The writer's style comes from the diction or word choice he/she uses. Does the writer use simple language or complex language? Is the language concrete or abstract? What does a word connote? What does the word denote? The writer's style comes from the types of sentence structure/syntax he/she uses. Does the writer use short or long sentences? Sentence fragments? Periodic or cumulative sentences? Simple or complex sentences? For instance, Aku, in Okpewho's *The Last Duty*, uses many sentence fragments to tell his story. Another way that the writer reveals his/her style is by the

amount of detail presented to the reader. Does the writer go into great depth? Or does the writer use summary narrative or sparse prose? And the fiction writer's style is revealed by the content of dialogue. The dialogue a writer uses reveals a lot about each character, including the background and education of the character, his or her motivations, and what each character ultimately believes about the world. Much of what the writer says is based on personal experience, values, biases, and prejudices.

Self-Assessment Exercise 3.1
Discuss the various style types in prose writing

3.2 Framework for Analysing Prose Style 1

To do the stylistics of prose fiction, one has to explore the language, and more specifically, to explore creativity in language use and its contribution for meaning construction. Doing stylistics thereby enriches our ways of thinking about language; exploring language offers a considerable purchase on our understanding of literary texts. This method of inquiry has an important reflexive capacity insofar as it can shed light on the very language system it derives from; it tells us about the 'rules' of language because it often explores texts where those rules are bent expanded or stretched to breaking point. Toolan (1998:82) further consolidate the idea that "it is self evident that literature is written in language and so in order to discuss literary texts and our understanding them, we must concentrate on the language of those texts, at least, to some extent."

Leech and Short (1981:74) explain that every analysis of style, in our terms, is an attempt to find the artistic principles underlying a writer's choice of language. All writers, and for that matter, all texts, have their individual qualities. Therefore, the features which recommend themselves to the attention in one text will not necessarily be important in another text by the same or a different author. There is no infallible technique for selecting what is significant. We have to make ourselves newly aware, for each text, of the artistic effect of the whole, and the linguistic details fit into the whole. Nevertheless, it is useful to have a checklist of features which may or may not be significant in a given text. For this reason, the following list of questions has been prepared. The answers to these questions will give a range of data which may be examined in relation to the literary effect of each passage. We stress that the list serves a heuristic purpose: it enables us to collect data on a fairly systematic basis. It is not exhaustive, of course, but is rather a list of 'good bets': categories which, in our experience, are likely to yield stylistically relevant information. The stylistic values associated with the linguistic data must be largely taken on trust at present.

The categories for the checklist are placed under four general headings: Lexical categories, Grammatical categories, Figures of speech and Cohesion and Context. Short (1996) in *Exploring the language of Poems, Plays and Prose*, also cites the checklist that was mentioned by Leech & Short (1981). It says that going carefully through the checklist will mean you collect some data, which will turn out not to be of real interpretative interest. Clearly it would be sensible, when you write up your analysis, only to present the findings which are significant, in the sense that they bear reasonably applied directly on your account of the text. This does not mean only presenting finding which support your interpretation. You will also need to take into account significant details or patterns which appear to work against your view. As a consequence, you may modify your interpretation, or admit finally that you can't successfully integrate interpretatively what you discover.

(1)   **Lexical Categories**

A lexical category is a syntactic category for elements that are part of the lexicon of a language. These elements are at the word level. Leech and Short (1981:75) divides the checklist for the lexical categories into five points: general, nouns, adjectives, verbs and adverbs.

(a.) General
The questions here are: Is the vocabulary simple or complex? Formal or colloquial? Descriptive or evaluative? General or specific? How far does the writer make use of the emotive and other association of words, as opposed to their referential meaning? Does the text contain idiomatic phases, and if so, with what kind of dialect or register are these idioms associated? Is there any use of rare or specialized vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?

(b.) Nouns
A noun is a member of a syntactic class that includes words which refer to people, places, things, ideas, or concepts, whose members may act as any of the following: subjects of the verb, objects of the verb, indirect object of the verb, or object of a preposition (or postposition), and most of whose members have inherently determined grammatical gender (in languages which inflect for gender). Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns?

(c.) Adjectives
An adjective is a word that belongs to a class whose members modify nouns. An adjective specifies the properties or attributes of a noun referent. Are the adjectives frequent? To what kinds of attribute do adjectives refer? psychological? visual? auditory? color? referential? emotive? evaluative? Etc Are adjectives restrictive or non-restrictive? gradable or non-gradable? Attributive or predictive?

(d.) Verbs
A verb is a member of the syntactic class of words that typically signal events and actions, constitute, singly or in a phrase, a minimal predicate in a clause, govern the number and types of other constituents which may occur in the clause, and Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc? Are they transitive, intransitive, linking (intensive), etc? Are they factive or non-factive?

(e.)Adverbs
An adverb, narrowly defined, is a word belonging to a class of words which modify verbs for such categories as time, manner, place or direction. Are adverbs frequent? What semantic functions do they perform (manner, place, time, degree, etc)? Is there any significant use of sentence adverbs (conjuncts such as so, therefore, however, disjuncts such as certainly, obviously, frankly)?

(2)   Grammatical Categories

The checklist for grammatical categories is divided into nine points: sentence type, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes and general

(a.) Sentence type
Does the author use only statements (declarative sentence), or does he also use questions, commands, exclamations, or minor sentence types (such as sentences with no verb)? If these other types are used, what is their function?

(b.) Sentence complexity
Do sentence on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)?

(c.) Clause types
What types of dependent clause are favored: relative clause, adverbial clause, different types of nominal clauses (that- clauses, wh-clauses, etc)? Are reduced or non-finite clauses commonly used, and if so, of what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)?

(d.) Clause structure
Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc)? Do special kinds of clause construction occur (such as those with preparatory it or there)?

(e.) Noun phrases
Are they relatively simple or complex? Where does the complexity lie (in premodification by adjectives, nouns, etc, or in post-modification by prepositional phrases, relative clauses, etc)? Note occurrence of listings (e.g. sequence of adjectives), coordination, or apposition.

(f.) Verb phrases
Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. was lying); of the perfective aspect (e.g. has/had appeared); of modal auxiliaries (e.g. can, must, would, etc).

(g.) Other phrase types
Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

(h.) Word classes
Having already considered major or lexical word classes, we may here consider minor word classes ('functional words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or

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indefinite article; first person pronouns I, we, etc; demonstrative such as this and that; negative words such as not, nothing, no)?

(i.) General
Note here whether any general types of grammatical construction are used to special effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures such as occur in casual speech. Do lists and co-ordinations (e.g. lists of nouns) tend to occur with two, three or more than three members?

Self-Assessment Exercise 3.2
Explain what wrong lexical choices will result in prose writing.

3.3   Framework for Analysing Prose Style 2

When reading passages of dialogue, the reader needs to consider how the characters' remarks reflect or accentuate the writer's voice. What do the characters say? How do the characters say it? The writer's style is also expressed by the choice of literary techniques the writer uses to construct the story, such as imagery, symbolism, personification, irony, metaphor, and symbolism. Many contain literary techniques over others. The writer can reveal his/her style by the use of rhythm, which is the pattern of flow and movement created by the writer's choice of words and the arrangement of sentences. What types of repetition does the writer use? Does the writer use alliteration? Rhyme? How does the writer use parallel structure? Single words? Fragments?

(1)   Connotation and Meaning

Here we consider the incidence of features which are foregrounded by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories. Examples:

(a.) Grammatical and Lexical Schemes
Are there any cases of formal and structural repetition (anaphora, parallelism, etc) or of mirror-image patterns (chiasmus)? Is the rhetorical effect of these one of antithesis, reinforcement, climax, anticlimax, etc?

(b.) Phonological Schemes
Are there any phonological patterns of rhyme, alliteration, assonance, etc? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning?

(c.) Tropes
Are there any obvious violations of, or departures from the linguistic code? For example, are there any neologism (such as Americanism)? Deviant lexical collocations such as portentous infants)? Semantic, syntactic, phonological, or graphological deviations? Such deviations will often be the clue to special interpretations associated with traditional figures of speech such as metaphor, metonymy, synecdoche, paradox, irony. If such tropes occur, what kind of special interpretation is involved (e.g. metaphor can be classified as personifying, animising, concretising, synaesthetic, etc)? Because of its close connection with metaphor, simile may also be considered here. Does

the text contain any similes, or similar constructions (e.g. 'as if' constructions)? What dissimilar semantic fields are related through simile?

(2) Context and Cohesion
Cohesion deals with the ways in which one part of a text is linked to another for example, the ways in which sentences are connected. This is the internal organization of text. Under context, we considered the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc), and a sharing by participants of knowledge and assumptions. Examples:

(i) Cohesion
Does the text contain logical or other links between sentences (e.g. coordination conjunctions, or linking adverbials)? Or does it tend to relay on implicit connections of meaning? What sort of use is made of cross-reference by pronouns (she, it, they, etc)? By substitute form (do, so, etc), or ellipsis? Alternatively, is any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, 'the old lawyer' or 'her uncle' may substitute for the repetition of an earlier 'Mr. Jones')? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

(ii) Context
Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first-person pronouns I, me, my, mine) are there of the addresser-addressee relationship? What attitude does the author imply towards this subject? If a character's works or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)? Are there significant changes of style occurring to who is supposedly speaking the works on the page?

(3)   Foregrounding

Foreground is a term usually used in art, having opposite meaning to background. It's a very general principle of artistic communication that a work of art in some way deviates from norms which we, as members of the society, have learnt to expect in the medium used and that anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms are labelled *foregrounding*, which invokes the analogy of a figure seen against a background. The stylistician is interested in those linguistic combinations that are striking. The prose stylist like the poet also engages in special language formulations and constructions. The stylistician must unveil the special uses.

Self-Assessment Exercise 3.3
Explain context, cohesion and foregrounding in the context of prose stylistics

4.0   CONCLUSION

Prose is ordinary speech or writing, without metrical structure, unlike poetry. It comes from the word 'prosa', which means straightforward. It is a straightforward spoken and written form of language, applying ordinary grammatical structure and natural flow of speech, different from rhythmic structure in poetry. It is ordinary language which people use in writing, such as books and stories. Prose writing can be used for newspaper, magazines and novels, etc. Prose was at one time synonymous with dull, "labored" writing, and the word 'prosaic' has developed to mean

anything boring. Now the word prose tends to be well-reserved for particular well-written pieces of literature. It is often considered to be representative of normal speech, with the purpose of writing. Rhetorical devices are used in prose writing to effectively communicate with the readers. The stylistician must be careful to select his/her needed linguistic framework for interpreting prose.

5.0   SUMMARY

From your reading of this unit, it is clear that prose writing is simple and loose. It lacks the more formal, rigid metrical structure that is always found in poetry. It is rather flexible and free. Prose as a literary medium distinguishes from poetry by its irregularity and variety of rhythm and its close correspondence to everyday speech. The unit of this ordinary form of language is sentence, not line in poetry. Prose comprises complete grammatical sentences, which constitute paragraphs and overlook aesthetic appeal. The stylistician must be conscious of this in selecting his/her data from prose works for linguistic analysis. In the next unit, you will learn about the style of poetry.

6.0   TUTOR-MARKED ASSIGNMENTS

Answer the questions below from your understanding of this unit:
1. Explain the peculiar nature of the language of prose
2. Differentiate the prosaic from the poetic language
3. Discuss the importance of grammar in the stylistics of prose
4. Explore the functions of foregrounding in prose
5. What are the basic connotative data for prose analysis?

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UNIT 2: STYLE IN POETRY

CONTENTS

1.0 INTRODUCTION

You studied about style in prose writing in the previous unit. In this unit, you will study the language of poetry and what is expected from the stylistician to look out for in analysing the language of poetry. Poetic language has stylistic prominence because of the economy of language use inherent. The prose writer aims at the understanding of his/her message while the poet is aiming at making his message obscure or difficult to understand at first reading. Poetry has much stylistic patterns, which carry the connotative parameters that make it carry higher levels of meaning than prose. You will critically examine the stylisticians approach to the three dimensional parts of poetry: imagery, sound and structure.

2.0 OBJECTIVES

At the end of this unit, you should be able to:
1. State that the language of poetry is elevated language
2. Differentiate poetic language from the other genres of literature
3. Identify the elements of imagery, sound and structure in poetry
4. Discuss the frameworks of analysing the linguistics of poetry
5. Analyse the language of poetry stylistically

3.0 MAIN BODY

3.1 General Overview

Poetry is a form of literature that uses aesthetic and rhythmic qualities of language such as phonaesthetics, sound symbolism, and metre to evoke meanings in addition to, or in place of, the prosaic ostensible meaning. Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphor, simile and metonymy create a resonance between otherwise disparate images, a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Literary language has been chosen and manipulated by its user with greater care and complexity than the average language –user either can or wishes to exercise. If this distinctive use is recognized, it may be possible to discuss intelligently a writer's individual style Modern literary study does not presume to dictate to poets; rather it examines styles that are already formed. Style is the dictate of the writer himself/herself – the expression of his personality. It may also refer to all or some of the language habits of the poet – his/her linguistic idiosyncrasies – just as we talk of Osundare's style, Achebe's style, and Soyinka's style and so on. Poetic language is thus not a brand of the standard. This is not to deny the close connection between the two, which consists in the fact that, for poetry, the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard. Let us, for instance, visualize a work in which this distortion is carried out by the interpenetration of dialect speech with the standard; it is clear, then, that it is not the standard which is perceived as a distortion of the dialect, but the dialect as a distortion of the standard, even when the dialect is quantitatively preponderant. The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of language; without this possibility there would be no poetry. The more the norm of the standard is stabilized in a given language, the more varied can be its violation, and therefore the more possibilities for poetry in that language and on the other hand, the weaker the awareness of this norm, the fewer possibilities of violation, and hence the fewer possibilities for poetry. The awareness of the norm of the standard was weak, poetic neologisms with the purpose of violating the norm of the standard were little different from neologisms designed to gain general acceptance and become a part of the norm of the standard, so that they could be confused with them.

Poetic words, as the term itself implies, are used primarily in poetry. They may be likened to terms in more than one way. First of all they belong to a definite style of language and perform in it their direct function. If encountered in another style they assume a new function, mainly satirical, for the two notions, poetry and prose, have been opposed to each other from time immemorial. Poetic language has special means of communication, that is, rhythmical arrangement, some syntactical peculiarities and a certain number of special words. The special poetic vocabulary has a marked tendency to detach itself from common literary word stock and assume a special significance. Poetic words claim to be, as it were, of higher rank. They are aristocrats in the language and do not allow any mingling with the lower ranks. They make a careful selection of the company they circle in. Poetic words and expressions were called upon to sustain the special elevated atmosphere of poetry a function, which they even now claim to carry out.

1.   Form in Poetry

Poetic form is more flexible in modernist and post-modernist poetry, and continues to be less structured than in previous literary eras. Many modern poets eschew recognisable structures or forms, and write in free verse. But poetry remains distinguished from prose by its form; some regard for basic formal structures of poetry will be found in even the best free verse, however much such structures may appear to have been ignored. Similarly, in the best poetry written in classic styles there will be departures from strict form for emphasis or effect.

Among major structural elements used in poetry are the line, the stanza or verse paragraph, and larger combinations of stanzas or lines such as cantos. Also sometimes used are broader visual presentations of words and calligraphy. These basic units of poetic form are often combined into larger structures, called *poetic forms* or poetic modes, as in the sonnet or haiku.

Poetry is often separated into lines on a page. These lines may be based on the number of metrical feet, or may emphasize a rhyming pattern at the ends of lines. Lines may serve other functions, particularly where the poem is not written in a formal metrical pattern. Lines can separate, compare or contrast thoughts expressed in different units, or can highlight a change in tone. See the article on line breaks for information about the division between lines.

Lines of poems are often organized into stanzas, which are denominated by the number of lines included. Thus a collection of two lines is a couplet (or distich), three lines a triplet (or tercet), four lines (a quatrain), and so on. These lines may or may not relate to each other by rhyme or rhythm. For example, a couplet may be two lines with identical meters which rhyme or two lines held together by a common meter alone. Other poems may be organized into verse paragraphs, in which regular rhymes with established rhythms are not used, but the poetic tone is instead established by a collection of rhythms, alliterations, and rhymes established in paragraph form. Many medieval poems were written in verse paragraphs, even where regular rhymes and rhythms were used.

In many forms of poetry, stanzas are interlocking, so that the rhyming scheme or other structural elements of one stanza determine those of succeeding stanzas. Related to the use of interlocking stanzas is their use to separate thematic parts of a poem. For example, the strophe, antistrophe and epode of the ode form are often separated into one or more stanzas.

## 2.	Poetic Diction

Poetic diction treats the manner in which language is used, and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions, to the point where distinct grammars and dialects are used specifically for poetry. Registers in poetry can range from strict employment of ordinary speech patterns, as favoured in much late-20th-century prosody, through to highly ornate uses of language, as in medieval and Renaissance poetry. Poetic diction can include rhetorical devices such as simile and metaphor, as well as tones of voice, such as irony. Aristotle wrote in the *Poetics* that "the greatest thing by far is to be a master of metaphor." Since the rise of Modernism, some poets have opted for a poetic diction that de-emphasizes rhetorical devices, attempting instead the direct presentation of things and experiences and the exploration of tone. On the other hand, Surrealists have pushed rhetorical devices to their limits, making frequent use of catachresis.

Allegorical stories are central to the poetic diction of many cultures, and were prominent in the West during classical times, the late Middle Ages and the Renaissance. *Aesop's Fables*, repeatedly rendered in both verse and prose since first being recorded about 500 B.C., are perhaps the richest single source of allegorical poetry through the ages. Other notables examples include the *Roman de la Rose*, a 13th-century French poem, William Langland's *Piers Ploughman* in the 14th century, and Jean de la Fontaine's *Fables* (influenced by Aesop's) in the 17th century. Rather than being fully allegorical, however, a poem may contain symbols or allusions that deepen the meaning or effect of its words without constructing a full allegory.

Another element of poetic diction can be the use of vivid imagery for effect. The juxtaposition of unexpected or impossible images is, for example, a particularly strong element in surrealist poetry and haiku. Vivid images are often endowed with symbolism or metaphor. Many poetic dictions use repetitive phrases for effect, either a short phrase (such as Homer's "rosy-fingered dawn" or "the wine-dark sea") or a longer refrain. Such repetition can add a sombre tone to a poem, or can be laced with irony as the context of the words changes.

Plain and simple, imagery is the word used to describe the types of images a poet uses throughout the poem. Images are references to a single mental creation; they are the verbal representation of a sense impression. However, there are many different types of imagery that can be used.

3.   Genres of Poetry

In addition to specific forms of poems, poetry is often thought of in terms of different genres and subgenres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics. Some commentators view genres as natural forms of literature. Others view the study of genres as the study of how different works relate and refer to other works.

a)   Narrative Poetry
Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more appeal to human interest. Narrative poetry may be the oldest type of poetry. Many scholars of Homer have concluded that his *Iliad* and *Odyssey* were composed from compilations of shorter narrative poems that related individual episodes. It has been speculated that some features that distinguish poetry from prose, such as meter, alliteration and kennings, once served as memory aids for bards who recited traditional tales. Notable narrative poets have included Chaucer, Shakespeare, Alexander Pope, Edgar Allan Poe, Alfred Tennyson

b)   Epic Poetry
Epic poetry is a genre of poetry, and a major form of narrative literature. This genre is often defined as lengthy poems concerning events of a heroic or important nature to the culture of the time. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons. Examples of epic poems are Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, While the composition of epic poetry, and of long poems generally, became less common in the west after the early 20th century, some notable epics have continued to be written. Derek Walcott won a Nobel Prize to a great extent on the basis of his epic, *Omeros*.

c)   Dramatic Poetry
Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Greek tragedy in verse dates to the 6th century B.C., and may have been an influence on the development of Sanskrit drama. Examples of dramatic poetry in Persian literature include Nizami's two famous dramatic works, *Layla and Majnun*

d)   Satirical Poetry
Poetry can be a powerful vehicle for satire. The Romans had a strong tradition of satirical poetry, often written for political purposes. A notable example is the Roman poet Juvenal's satires. The same is true of the English satirical tradition. John Dryden (a Tory), the first Poet Laureate, produced in 1682 *Mac Flecknoe*, subtitled "A Satire on the True Blue Protestant Poet, T.S." (a reference to Thomas Shadwell). Another master of 17th-century English satirical poetry was John Wilmot, 2nd Earl of Rochester.

e)   Light Poetry
Light poetry, or light verse, is poetry that attempts to be humorous. Poems considered "light" are usually brief, and can be on a frivolous or serious subject, and often feature word play, including puns, adventurous rhyme and heavy alliteration. Although a few free verse poets have excelled at light verse outside the formal verse tradition, light verse in English is usually formal. Common

forms include the limerick, the clerihew, and the double dactyl. While light poetry is sometimes condemned as doggerel, or thought of as poetry composed casually, humor often makes a serious point in a subtle or subversive way. Many of the most renowned "serious" poets have also excelled at light verse. Notable writers of light poetry include Lewis Carroll, Ogden Nash

f)   Lyric Poetry
Lyric poetry is a genre that, unlike epic and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Poems in this genre tend to be shorter, melodic, and contemplative. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions. Notable poets in this genre include John Donne, Gerard Manley Hopkins

g)   Elegy
An elegy is a mournful, melancholy or plaintive poem, especially a lament for the dead or a funeral song. The term "elegy," which originally denoted a type of poetic meter (elegiac meter), commonly describes a poem of mourning. An elegy may also reflect something that seems to the author to be strange or mysterious. The elegy, as a reflection on a death, on a sorrow more generally, or on something mysterious, may be classified as a form of lyric poetry. Notable practitioners of elegiac poetry have included Edmund Spenser, Ben Jonson, John Milton, Thomas Gray and Virginia Woolf.

h)   Verse Fable
The fable is an ancient literary genre, often (though not invariably) set in verse. It is a succinct story that features anthropomorphized animals, plants, inanimate objects, or forces of nature that illustrate a moral lesson (a "moral"). Verse fables have used a variety of meter and rhyme patterns. Notable verse fabulists have included Aesop, Robert Henryson, and Ambrose Bierce.

i)   Prose pPoetry
Prose poetry is a hybrid genre that shows attributes of both prose and poetry. It may be indistinguishable from the micro-story (a.k.a. the "short short story", "flash fiction"). While some examples of earlier prose strike modern readers as poetic, prose poetry is commonly regarded as having originated in 19th-century France, where its practitioners included Aloysius Bertrand, Charles Baudelaire, Arthur Rimbaud.

j)   Speculative Poetry
Speculative poetry, also known as fantastic poetry, (of which weird or macabre poetry is a major sub-classification), is a poetic genre which deals thematically with subjects which are 'beyond reality', whether via extrapolation as in science fiction or via weird and horrific themes as in horror fiction. Such poetry appears regularly in modern science fiction and horror fiction magazines. Edgar Allan Poe is sometimes seen as the "father of speculative poetry". Poe's most remarkable achievement in the genre was his anticipation, by three-quarters of a century, of the Big Bang theory, in his then much-derided 1848 essay (which, due to its very speculative nature, he termed a "prose poem"), *Eureka: A Prose Poem*.

Self-Assessment Exercise 3.1
Distinguish poetic form from poetic diction

3.2   Poetic Imagery

Imagery is actually a very simple concept. Poetic imagery occurs any time the poet uses the five senses: sight, hearing, smell, taste or touch. If you can see in your mind what the poet has written, that is a visual image. For example, if the poet describes yellow leaves dangling on a tree branch, you can imagine what that looks like, so that is a visual image. Imagery represents the descriptive elements of the poem. The descriptions are not only visual; they can also appeal to all the senses. Imagery makes the reader become emotionally involved with the poem and attached to its subject matter. In analyzing its imagery, you should examine the poem's figurative language and see how it complements its tone, mood and theme. Imagery is the way the poet uses figures of speech to construct a vivid mental picture or physical sensation in the mind of the reader. In order to analyze a poem with imagery, you should read the poem and take note of the types of imagery that the poem expresses. It is important to keep in mind that a poem is not limited to only visual imagery, but will also likely have imagery that appeals to the reader's other senses.

Imagery can be divided into different categories, according to which sense it appeals to. In addition to visual imagery, which creates pictures in the reader's mind, a poet may use auditory, olfactory and tactile imagery, which appeal to the reader's senses of hearing, smell and touch, respectively. Furthermore, gustatory imagery appeals to the reader's sense of taste, and kinetic imagery conveys some sense of motion. The types of imagery in poetry are as follows:

i.) Visual Imagery
This type appeals to the sense of sight by describing something the speaker of the poem sees. Poets will use other figurative language, such as metaphor, simile or personification to describe these images. May Swenson's poem "Water Picture" uses visual imagery throughout the poem, including the lines, "Long buildings hang and wiggle gently," and "The arched stone bridge is an eye, with underlid/in the water." Rather than merely saying she sees reflection in the water, the speaker of the poem describes what objects she sees and how the water distorts them or makes them seem like something else.

ii) Auditory Imagery
Poets can also describe sounds that are heard, which is called auditory imagery. John Keats ends his poem "To Autumn" with auditory imagery: "Hedge-crickets sing; and now with treble soft / The redbreast whistles from a garden-croft, / And gathering swallows twitter in the skies." Poets might also use sound devices like onomatopoeia, or words that imitate sounds, as a means of describing sounds.

iii) Tactile Imagery
Describing the way something feels is called tactile imagery. This type of imagery might define characteristics like hardness, softness, wetness, heat or cold, according to Friends of Robert Frost. The line "And kneeled and made the cheerless grate / Blaze up, and all the cottage warm;" in Robert Browning's poem "Porphyria's Lover" uses tactile imagery to describe the warmth of the cottage.

iv.) Gustatory Imagery
Imagery describing taste sensations is also referred to as gustatory imagery. Poets appeal to this sense by explaining what something tastes like, which can be particularly effective if the description is something the reader is familiar with. In his poem "Romance Sonambulo," Federico Garcia Lorca writes, "The stiff wind left / in their mouths, a strange taste / of bile, of mint, and of

basil." This taste profile correlates with Garcia Lorca's frequent mention of the color green throughout the poem.

v.) Olfactory Imagery
Poets can also appeal to the sense of smell through the use of olfactory imagery. H.W. Longfellow writes, "They silently inhale / the clover-scented gale, / And the vapors that arise / From the well-watered and smoking soil" in his poem "Rain in Summer." These words paint a clear picture in the reader's mind about smells the speaker experiences after rainfall.

vi.) Organic Imagery
According to Friends of Robert Frost, organic imagery describes internal sensations or things the speaker of the poem feels. These feelings could be emotions such as love or despair, or they could be sensations like hunger or thirst. In Frost's poem "Birches," he describes feelings of fatigue and aimlessness in the line, "It's when I'm weary of considerations, / And life is too much like a pathless wood."

vii.) Kinesthetic Imagery
Kinesthetic imagery describes the sense of movement, and it could refer to the movement of the speaker or objects around the speaker of the poem. W.B. Yeats' poem "Leda and the Swan" begins with kinesthetic imagery: "A sudden blow: the great wings beating still / Above the staggering girl." In this line, the reader sees the movement of a bird's wings and the disorientation of a girl.

Figures of Speech

A **figure of speech** or rhetorical **figure** is figurative language in the form of a single word or phrase. It can be a special repetition, arrangement or omission of words with literal meaning, or a phrase with a specialized meaning not based on the literal meaning of the words.

Simile: An explicit comparison between two things which are basically quite different using words such as like or as. She walks like an angel. / I wandered lonely as a cloud. (Wordsworth)

Metaphor: A comparison between two things which are basically quite different without using like or as. While a simile only says that one thing is like another, a metaphor says that one thing is another. (adj. metaphorical)All the world's a stage / And all the men and women merely players ... (Shakespeare)

Personification: A kind of metaphor in which animals, plants, inanimate objects or abstract ideas are represented as if they were human beings and possessed human qualities. Justice is blind. / Necessity is the mother of invention

Synecdoche: A figure of speech in which a part of something stands for the whole or where the whole stands for a part. Example: All hands on deck.

Symbol: Something concrete (like a person, object, image, word or event) that stands for something abstract or invisible. The Cross is the symbol of Christianity. The dove symbolizes peace/is symbolic of peace

Climax: A figure of speech in which a series of words or expressions rises step by step, beginning with the least important and ending with the most important (= climactic order). The term may

also be used to refer only to the last item in the series. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

Anticlimax: The sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series. The bomb completely destroyed the cathedral, several dozen houses and my dustbin.

Allusion: A reference to a person, work of art, event etc. Allusions require a common cultural experience shared by the writer and the reader. The Old Man and the Computer (allusion to The Old Man and the Sea by Ernest Hemingway)

Euphemism: Hiding the real nature of something unpleasant by using a mild or indirect term for it. "He has passed away." instead of "He has died." / "the underprivileged" instead of "the poor"

Hyperbole (also overstatement): Deliberate exaggeration. Its purpose is to emphasize something or to produce a humorous effect. I'm so hungry I could eat a horse.

Understatement: The opposite of hyperbole; the deliberate presentation of something as being much less important, valuable etc. than it really is. "These figures are a bit disappointing" instead of "… are disastrous."

Irony: Saying the opposite of what you actually mean. Do not use "ironic" in the vague sense of "funny/humorous". Teacher: "You are absolutely the best class I've ever had." Actual meaning: "the worst class"

Satire: A kind of text which criticizes certain conditions, events or people by making them appear ridiculous. Satirical texts often make use of exaggeration, irony and sarcasm.

Paradox: A statement that seems to be self-contradictory or opposed to common sense. On closer examination it mostly reveals some truth. The child is father of the man. (Wordsworth) / It is awfully hard work doing nothing. (Oscar Wilde)

Oxymoron: A condensed form of paradox in which two contradictory words (mostly adjective and noun) are used together. Sweet sorrow / wise fool / bittersweet / "O hateful love! O loving hate!" (Romeo and Juliet)

Pun: A play on words that have the same (or a similar) sound but different meanings. At the drunkard's funeral, four of his friends carried the bier. "Is life worth living?" – "It depends on the liver."

Rhetorical question: A question to which the answer is obvious and therefore not expected. In reality rhetorical questions are a kind of statement. Don't we all love peace and hate war? / Shouldn't we try to be friendlier towards each other?

Self-Assessment Exercise 3.2
Discuss the place of imagery in stylistic analysis of poetry

3.3   Sounds in Poetry

Sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet's tools.

a)   Prosody in Poetry

Prosody is the study of the meter, rhythm, and intonation of a poem. Rhythm and meter are different, although closely related. Meter is the definitive pattern established for a verse (such as iambic pentameter), while rhythm is the actual sound that results from a line of poetry. Prosody also may be used more specifically to refer to the scanning of poetic lines to show meter. Metrical rhythm generally involves precise arrangements of stresses or syllables into repeated patterns called feet within a line. In Modern English verse the pattern of stresses primarily differentiate feet, so rhythm based on meter in Modern English is most often founded on the pattern of stressed and unstressed syllables. In the classical languages, on the other hand, while the metrical units are similar, vowel length rather than stresses define the meter. Old English poetry used a metrical pattern involving varied numbers of syllables but a fixed number of strong stresses in each line. The formal patterns of meter used in Modern English verse to create rhythm no longer dominate contemporary English poetry. In the case of free verse, rhythm is often organized based on looser units of cadence rather than a regular meter.

In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical foot and the number of feet per line. The numbers of metrical feet in a line are described using Greek terminology: tetrameter for four feet and hexameter for six feet, for example. Thus, "iambic pentameter" is a meter comprising five feet per line, in which the predominant kind of foot is the "iamb". This metric system originated in ancient Greek poetry, and was used by poets such as Pindar and Sappho, and by the great tragedians of Athens. Similarly, "dactylic hexameter", comprises six feet per line, of which the dominant kind of foot is the "dactyl". Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod. Iambic pentameter and dactylic hexameter were later used by a number of poets, including William Shakespeare and Henry Wadsworth Longfellow, respectively. The most common metrical feet in English are:

1. iamb – one unstressed syllable followed by a stressed syllable (e.g. des**cribe**, In**clude**, re**tract**)
2. trochee – one stressed syllable followed by an unstressed syllable (e.g. **pic**ture, **flow**er)
3. dactyl – one stressed syllable followed by two unstressed syllables (e.g. **an**notate **an**-no-tate)
4. anapest – two unstressed syllables followed by one stressed syllable (e.g. compre**hend** com-pre-**hend**)
5. spondee – two stressed syllables together (e.g. **e-nough**)
6. pyrrhic – two unstressed syllables together (rare, usually used to end dactylic hexameter)

There are a wide range of names for other types of feet, right up to a choriamb, a four syllable metric foot with a stressed syllable followed by two unstressed syllables and closing with a stressed syllable. The choriamb is derived from some ancient Greek and Latin poetry. Languages

which utilize vowel length or intonation rather than or in addition to syllabic accents in determining meter often have concepts similar to the iamb and dactyl to describe common combinations of long and short sounds. Each of these types of feet has a certain "feel," whether alone or in combination with other feet. The iamb, for example, is the most natural form of rhythm in the English language, and generally produces a subtle but stable verse. Scanning meter can often show the basic or fundamental pattern underlying a verse, but does not show the varying degrees of stress, as well as the differing pitches and lengths of syllables.

Different traditions and genres of poetry tend to use different meters, ranging from the Shakespearean iambic pentameter and the Homeric dactylic hexameter to the anapestic tetrameter used in many nursery rhymes. However, a number of variations to the established meter are common, both to provide emphasis or attention to a given foot or line and to avoid boring repetition. For example, the stress in a foot may be inverted, a caesura (or pause) may be added (sometimes in place of a foot or stress), or the final foot in a line may be given a feminine ending to soften it or be replaced by a spondee to emphasize it and create a hard stop. Some patterns (such as iambic pentameter) tend to be fairly regular, while other patterns, such as dactylic hexameter, tend to be highly irregular. Regularity can vary between languages. In addition, different patterns often develop distinctively in different languages, so that, for example, iambic tetrameter in Russian will generally reflect regularity in the use of accents to reinforce the meter, which does not occur, or occurs to a much lesser extent, in English.

b)   Rhyme, Alliteration, Assonance and Consonance

Rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element. They can also carry a meaning separate from the repetitive sound patterns created.

(i)   **Rhyme** consists of identical ("hard-rhyme") or similar ("soft-rhyme") sounds placed at the ends of lines or at predictable locations within lines ("internal rhyme"). Languages vary in the richness of their rhyming structures; Italian, for example, has a rich rhyming structure permitting maintenance of a limited set of rhymes throughout a lengthy poem. The richness results from word endings that follow regular forms. English, with its irregular word endings adopted from other languages, is less rich in rhyme. The degree of richness of a language's rhyming structures plays a substantial role in determining what poetic forms are commonly used in that language.

(ii)   **Alliteration** is the repetition of letters or letter-sounds at the beginning of two or more words immediately succeeding each other, or at short intervals; or the recurrence of the same letter in accented parts of words. Alliteration and assonance played a key role in structuring early Germanic, Norse and Old English forms of poetry. The alliterative patterns of early Germanic poetry interweave meter and alliteration as a key part of their structure, so that the metrical pattern determines when the listener expects instances of alliteration to occur. This can be compared to an ornamental use of alliteration in most Modern European poetry, where alliterative patterns are not formal or carried through full stanzas. Alliteration is particularly useful in languages with less rich rhyming structures.

(iii)   **Assonance** is the use of similar vowel sounds within a word rather than similar sounds at the beginning or end of a word.

(iv)   **Consonance** occurs where a consonant sound is repeated throughout a sentence without putting the sound only at the front of a word. Consonance provokes a more subtle effect than alliteration and so is less useful as a structural element.

Most rhyme schemes are described using letters that correspond to sets of rhymes, so if the first, second and fourth lines of a quatrain rhyme with each other and the third line does not rhyme, the quatrain is said to have an "a-a-b-a" rhyme scheme. Similarly, an "a-b-b-a" quatrain (what is known as "enclosed rhyme") is used in such forms as the Petrarchan sonnet. Some types of more complicated rhyming schemes have developed names of their own, separate from the "a-b-c" convention, such as the *ottavarima* and *terzarima*.

c)   **Onomatopoeia, Cacophony and Rhyme**

Onomatopoeia: The use of words which imitate the sound they refer to. (adj. onomatopoeic.) eg. *the stuttering rifles' rapid rattle / The cuckoo whizzed past the buzzing bees.*

Euphony
This occurs when the sounds of words in a line create an effect that is pleasing to the ear. Example: "There is no silence upon the earth or under the earth like the silence under the sea" "Silences" E.J. Pratt

Cacophony
The opposite of euphony, when the sounds of words in a line create a discordant or jarring effect when heard Example: "For growl and cough and snarl are the tokens of spendthrifts /Who know not the ultimate economy of rage" "Silences" E.J. Pratt

Rhyme
This is the use of words which end with the same sounds, usually at the end of lines. Example: Tiger! Tiger! Burning **bright** / In the forests of the **night**.

A poem does not have to rhyme. However, rhyme can be an important part of poetry, and there are many different types of rhyme.

a.) Exact (perfect) rhymes: Words that rhyme because both the concluding consonant and vowel sounds rhyme. Example:

*Then be not coy, but use your **time**;*
*And while ye may, go **marry**:*
*For having lost but one your **prime**,*
*You may for ever **tarry**"*
(Robert Herrick "To the Virgins, to Make Much of Time")

b.) Inexact (near) rhymes: Words that rhyme because they have similar, not identical, sounds, like bleak/break and loud/bird. Example:

"Between my finger and my thumb
The squat pen rests; sung as a gun."
Seamus Heaney "Digging"

c.) End rhymes: Words at the ends of lines that rhyme, either exactly or inexactly. Example:

*The massive weight of Uncle's wedding **band***
*Sits heavily upon Aunt Jennifer's **hand***
Adrienne Rich "Aunt Jennifer's Tigers"

d.) Internal rhymes: Words in the beginning or middle of a line that rhyme with each other, either exactly or inexactly. Example:
*And I who gave **Kate** a **blackened** eye*
***Did** to its **vivid** changing colours*
Make up an incredible musical scale
Irving Layton, "Whatever Else Poetry is Freedom"

Self-Assessment Exercise 3.3
Explain the role of prosody in stylistic analysis of poems.

3.4   Poetic Structure and Meaning

Foregrounding: This is the practice of making something stand out from the surrounding words or images. It is "the 'throwing into relief' of the linguistic sign against the background of the norms of ordinary language. The term foregrounding is borrowed from art criticism. Art critics usually distinguish the foreground of a painting from its background. The foreground is that part of a painting which is in the centre and towards the bottom of the canvas. Foreground is the antonym of background. In a literary text, in order to highlight something or to put special emphasis on something is the reason of foregrounding. To make a part perceptually prominent, and notable thereby, the authors take help of foregrounding. Deviations, parallelism, repetition - all these are created to foreground different certain parts. Thus, calling attention to something (an idea, a character, a viewpoint) to make it stand out from ordinary by placing it to the foreground is called foregrounding. For example, look at the following excerpt from e.e. cummings' poem:

pity this busy monster, <u>manunkind</u>,
not. Progress is a comfortable disease.

Here, the poet has created a new word "manunkind" and gone through neologism. This word has been foregrounded because of the fact that it is Cummings' own invention. This lexical deviation has emphasised the cruelty or ruthlessness of modern mankind, and to support the theme of the poem, the poet has broken the normal paradigm of a verse by not capitalising the first letters. Thus, through these deviations, he has been able to foreground the feature of modern humans.

The purpose of foregrounding is to sharpen readers' vision and understanding of the event, feelings, circumstance, concept, etc. that the author wants to point out in the hope of giving readers new clarity, epiphany or motivation etc. The favoured techniques for creating foregrounding are patterns, such as repetitions; ambiguity, in which meaning is clear but conclusions may be variable; metaphor; tone; parallelism; and diction. Structural elements may also be foregrounded, such as character development and plot structure. Any of these devices may be used to defamiliarize the literary work through linguistic dislocation (i.e., atypical language usage) so that the reader is struck by the author's points and aims while submerged in a "strange" perspective of life and the world. Foregrounding is the mother of literature, without foregrounding

literature is not possible. It marks a line of distinguishing between ordinary text and literature. Foregrounding is charm, attraction, beauty and mean of strengthening the literature. Foregrounding is achieved by two methods "Deviation" and "Parallelism". Deviation is turning aside from a said norm or grammatical rule while parallelism is repetition of sound, structure, word or idea. Example:

"What a man, Is he a man." (G.B. Shaw)	- (Parallelism)
"Ten thousands saw I at a glance." (Wordsworth)	- (Deviation)
"I kissed thee ear I killed thee, where." (Shakespeare)	- (Parallelism)

Foregrounding is to bring something into light and to make the work of art eye catching, forceful and presentable. In short it is the backbone of literature.

Anaphora: The repetition of a word or several words at the beginning of successive lines, clauses or sentences. "To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders; it takes those who protect our health and safety."

Parallelism: The similarity of syntactical structure in neighbouring phrases, clauses, sentences or paragraphs. "Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

Triple: A kind of parallelism where words, phrases or sentences are arranged in groups of three ("rule of three"). Government of the people, by the people and for the people

Enumeration: The listing of words or phrases. It can stress a certain aspect e.g. by giving a number of similar or synonymous adjectives to describe something. Many workers find their labor mechanical, boring, imprisoning, stultifying and repetitive

Self-Assessment Exercise 3.4
Distinguish 'Parallelism' from 'Anaphora' in poetry style

4.0   CONCLUSION

Poetry is rhythmic. The marked rhythm of poetry, superimposed upon the "natural" rhythm of any language, makes poetry more stylistically prominent than the other genres of literature. Poetry deals with particular things in concrete language, since our emotions most readily respond to these things. From a poem's particular situation, the reader may then generalize; the generalities arise by implication from the particular. In other words, a poem is most often concrete and particular; the "message," if there is any, is general and abstract; it's implied by the images. Images, in turn, suggest meanings beyond the mere identity of the specific object. Poetry "plays" with meaning when it identifies resemblances or makes comparisons between things. Word meanings are not only restricted to dictionary meanings in poetry. The full meaning of a word includes both the dictionary definition and the special meanings and associations a word takes in a given phrase or expression in poetry. For example, a tiger is a carnivorous animal of the cat family. This is the literal or denotative meaning. But we have certain associations with the word: sinuous movement, jungle violence, and aggression. These are the suggestive, figurative or connotative meanings. Poetry has more stylistic prominence in lexis, grammar, phonology and semantics.

5.0   SUMMARY

Poetic language is indirect. Poetry has hidden meanings. Many poets like to "play" with the sound of language or offer an emotional insight by describing what they see in highly descriptive language. Poetry reflects many different styles and objectives of poets themselves. In stylistic analysis of poetry, poetic devices form the parameter of analysis because they help the literary stylistician in unveiling the proper style of each poem. Connotative parametres like allegorical expressions, foregrounding of linguistic terms and imagery help to build the style of the poem and analysis of such discoveries help in linguistic understanding of the properties of the genre. In the next unit, you will be studying the linguistic style of drama or plays.

6.0   TUTOR- MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1. What are the functions of prosody in poetry?
2. Explain the functions of imagery in stylistic analysis
3. Discuss the function of foregrounding in linguistic analysis
4. Elaborate on the premise that Poetry is unique because of word economy.
5. Explain the stylistic function of parallelism in poetry

7.0   REFERENCES/FURTHER READING

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UNIT 3:   STYLE IN DRAMA

CONTENTS

1.0   INTRODUCTION

You studied about the linguistic style of poetry in the previous unit. In this unit, you will study all about the style of drama. When one deals with dramatic texts one has to bear in mind that drama differs considerably from poetry or narrative in that it is usually written for the purpose of being performed on stage. Although plays exist which were mainly written for a reading audience, dramatic texts are generally meant to be transformed into another mode of presentation or medium: the theatre. Depending on whether one reads a play or watches it on stage, one has different kinds of access to dramatic texts. As a reader, one receives first-hand written information on what the characters look like, how they act and react in certain situations, how they speak, what sort of setting forms the background to a scene, etc.

2.0   OBJECTIVES

By the end of the unit, you should be able to:
1.   Discuss the nature of drama as a stylistic unit
2.   Identify the components of drama
3.   Enumerate the characteristics of drama/play
4.   Discuss drama as realizable on stage and as script
5.   Explain the linguistic uniqueness of drama

3.0   MAIN CONTENT

3.1   General Overview

If we compare them with poems and fictional prose, play-texts have in general received relatively little attention from both twentieth-century literary critics and stylisticians. Part of the problem may lie in the fact that spoken conversation has for many centuries been commonly seen as a debased and unstable form of language, and thus plays, with all their affinities with speech, were liable to be undervalued. For some literary critics, Shakespeare and some other Elizabethan playwrights were reprieved by the fact that their plays were often written in verse. In fact, within the literary-critical movements of New Criticism in the USA and Practical Criticism in Britain, which dominated the criticism of the mid-twentieth century, such plays were treated as 'dramatic poems'. By denying these plays their status as 'spoken conversation to be performed', they were considered stable texts worthy of close analysis. Similarly, the early stylistics of the 1960s tended to concentrate on the analysis of poetry (e.g. Leech, 1969). This was partly because of the

influence of New Criticism and Practical Criticism, but also because of the heritage of Russian Formalism. The formalist notions of foregrounding, deviation and parallelism could be most easily seen in the phonetic, grammatical and lexical patterning of poetry. The development of stylistics since the 1960s has been spurred on by new developments in linguistics, and it is these developments which have enabled stylisticians to get to grips with other genres.

More recently, in the late 1970s and in the 1980s, developments in discourse analysis, conversation analysis and pragmatics (methods of analysis developed by linguists to deal with face-to-face interaction) have equipped stylisticians with the needed tools to analyse the meanings of utterances in fictional dialogue. Some studies have focused on the linguistic structure of dramatic dialogue (e.g. Burton, 1980); some have used politeness theory to illuminate the social dynamics of character interaction (e.g. Simpson, 1989); and others (e.g. Short, 1989) have drawn eclectically from pragmatics and discourse analysis, in order to shed light on aspects such as characterization and absurdity.

However, in spite of the availability of suitable linguistic frameworks, stylisticians have been somewhat tardy in investigating play-texts. Apart from a few articles and the odd book, the stylistics of drama remains relatively unexplored. Calvo (1997) points out that out of thirty-nine articles published so far in the journal, *Language and Literature,* only five examine texts taken from plays. We hope that this course material will go some small way towards filling the gap.

The Nature of Drama

The vast majority of plays are written to be performed. As a consequence, many modern drama critics tell us that plays can only be properly understood and reacted to in the theatre. For example, it is with drama' and the Shakespearean critic Wells (1970: ix) that 'the reading of a play is a necessarily incomplete experience'. Writers and directors have also taken this position. Brecht tells us that 'Proper plays can only be understood when performed' (1964:15). But if merely reading a play is truly inadequate, much traditional drama criticism would need an interpretative 'health warning' appended to it, and our common educational practice of reading play-texts and discussing them in seminars and tutorials would need to be replaced by performance-based theatre studies. However, through detailed linguistic analysis of a dramatic extract, we will understand that dramatic texts contain very rich indications as to how they should be performed. In other words, a play is a detailed 'recipe for pretence', as Searle (1969:328) puts it: the author of a play gives 'directions as to how to enact a pretence which the actors then follow. Put another way, stage performances offer a multi-sensory access to plays and they can make use of **multimedia elements** such as music, sound effects, lighting, stage props, etc., while reading is limited to the visual perception and thus draws upon one primary medium: the play as text. This needs to be kept in mind in discussions of dramatic texts, and the following introduction to the analysis of drama is largely based on the idea that plays are first and foremost written for the stage.

Self-Assessment Exercise 3.1
"The nature of drama is complex for stylistic analysis." Critically examine this claim.

3.2   Features for Dramatic Analysis

The main features one can look at when analysing drama critically are:

1.   Information flow

In comparison with narrative texts, the plane of **narrator**/**narrate** is left out, except for plays which deliberately employ narrative elements. Information can be conveyed both, linguistically in the characters' speech, for example, or non-linguistically as in stage props, costumes, the stage set, etc. Questions that arise in this context are: How much information is given, how is it conveyed and whose perspective is adopted? The question concerning the amount or detail of information given in a play is particularly important at the beginning of plays where the audience expects to learn something about the problem or conflict of the story, the main characters and also the time and place of the scene. In other words, the audience is informed about the 'who', 'what', 'where', 'when' and 'why' of the story at the beginning of plays. This is called the **exposition.** If one bears in mind that the empty stage is the first thing the audience sees, it becomes clear that information is conveyed visually first before the characters appear and start talking. This is obviously done on purpose to set the spectators' minds going.

2.   Overall Structure

a.   Plot and Story

As with the study of narrative texts, one can distinguish between story and plot in drama. **Story** addresses an assumed chronological sequence of events, while **plot** refers to the way events are causally and logically connected. Furthermore, plots can have various **plot-lines**, that is, different elaborations of parts of the story which are combined to form the entire plot. One might consider the distinction between stories and plot futile at times because for most people's intuition a chronologically ordered presentation of events also implies a causal link among the presented events. Chronology would thus coincide with (logical) linearity. Whichever way one wants to look at it, plots can always be either **linear** or **non-linear**. Non-linear plots are more likely to confuse the audience and they appear more frequently in modern and contemporary drama, which often question ideas of logic and causality

b.   Three Unities

Older plays traditionally aimed at conveying a sense of cohesiveness and unity, and one of the classical poetic 'laws' to achieve this goal was the idea of the three unities: **unity of plot**, **unity of place**, and **unity of time**. Although only the unity of plot is explicitly addressed in Aristotle's *Poetics* (1449b and 1451a), the other two unities are also often attributed to him while, in reality, these concepts were postulated a lot later by the Italian scholar Castelvetro in his commentary on Aristotle (1576). The unities mean that a play should have only one single plot line, which ought to take place in a single locale and within one day (one revolution of the sun). The idea behind this is to make a plot more plausible, more true-to-life, and thus to follow Aristotle's concept of **mimesis**, i.e., the attempt to imitate or reflect life as authentically as possible. If the audience watches a play whose plot hardly has a longer time span than the actual viewing of the play, and if the focus is on one problem only that is presented within one place, then it is presumably easier for the viewers to succumb to the illusion of the play as 'reality' or at least something that could occur 'like this' in real life.

c.   Freytag's Pyramid

Another model frequently used to describe the overall structure of plays is the so-called **Freytag's Pyramid**. In his book *Technique of the Drama* (1863), the German journalist and writer, Gustav Freytag, described the classical five-act structure of plays in the shape of a pyramid, and he attributed a particular function to each of the five acts.

d.   Open and Closed Drama

Traditional plays typically employ a **closed structure** while most contemporary plays are **open**. The terms 'open' and 'closed' drama go back to the German literary critic, Volker Klotz (1978), who distinguished between plays where the individual acts are tightly connected and logically built on one another, finally leading to a clear resolution of the plot (closed form), and plays where scenes only loosely hang together and are even exchangeable at times and where the ending does not really bring about any conclusive solution or result. **Open plays** typically also neglect the concept of the **unities** and are thus rather free as far as their overall arrangement is concerned. An example is Samuel Beckett's famous play *Waiting for Godot*. Belonging to what is classified as the **theatre of the absurd**, this play is premised on the assumption that life is ultimately incomprehensible for mankind and that consequently all our actions are somewhat futile.

3.   Space

Space is an important element in drama since the stage itself also represents a space where action is presented. One must of course not forget that types of stage have changed in the history of the theatre and that this has also influenced the way plays were performed. The analysis of places and settings in plays can help one get a better feel for characters and their behaviour but also for the overall atmosphere. Plays can differ significantly with regard to how space is presented and how much information about space is offered. The **stage set** quite literally 'sets the scene' for a play in that it already conveys a certain tone, e.g., one of desolation and poverty or mystery and secrecy. The fact that the description of the stage sets in the secondary text is sometimes very detailed and sometimes hardly worth mentioning is another crucial starting point for further analysis since that can tell us something about more general functions of settings. A more detailed stage set also aims at creating an illusion of **realism**, i.e., the scene presented on stage is meant to be as true-to-life as possible and the audience is expected to succumb to that illusion. At the same time, a detailed set draws attention to problems of an individual's milieu, for example, or background in general.

4.   Time

Time in drama can be considered from a variety of angles. One can, for example, look at time as part of the play: How are references to time made in the characters' speech, the setting, stage directions, etc.? What is the overall time span of the story? On the other hand, time is also a crucial factor in the performance of a play: How long does the performance actually take? Another question one can ask in this context is: Which general concepts of time are expressed in and by a play? One of the first distinctions one can make is the one between **succession** and **simultaneity**. Events and actions can take place in one of two ways: either one after another (successively) or all at the same time (simultaneously). When these events are performed on stage, their presentation in scenes will inevitably be successive while they may well be simultaneous according to the internal time frame of the play. There are a number of possibilities to create a **temporal frame** in drama. Allusions to time can be made in the characters' conversations; the exact time of a scene can be provided in the stage directions; or certain stage props like clocks and calendars or auditory devices such as church bells ringing in the background can give the audience a clue about what time it is. Like narrative, drama can make use of **flashback** (**analepsis**) and **flashforward** (**prolepsis**). In flashbacks, events from the past are mingled with the presentation of current events, while in flashforwards, future events are anticipated. Three terms which are often used in the context of discussions of chronology and order are the three basic types of beginnings:

- *abovo*: the play starts at the beginning of the story and provides all the necessary background information concerning the characters, their circumstances, conflicts, etc. (**exposition**)
- *in medias res*: the story starts somewhere in the middle and leaves the viewer puzzled at first
- *inultimas res*: the story begins with its actual outcome or ending and then relates events in reverse order, thus drawing the audience's attention on the 'how' rather than the 'what' of the story. Plays which use this method are called **analytic plays**.

5.   Characters

Since drama presents us directly with scenes which are based on people's actions and interactions, characters play a dominant role in this genre and therefore deserve close attention. The characters in plays can generally be divided into **major characters** and **minor characters**, depending on how important they are for the plot. A good indicator as to whether a character is major or minor is the amount of time and speech as well as presence on stage he or she is allocated. As a rule of thumb, major characters usually have a lot to say and appear frequently throughout the play, while minor characters have less presence or appear only marginally. Thus, for example, Hamlet is clearly the main character or **protagonist** of Shakespeare's famous tragedy as we can infer from the fact that he appears in most scenes and is allocated a great number of speeches and, what is more, since even his name appears in the title (he is the **eponymous hero**).Major characters are frequently, albeit not exclusively, **multi-dimensional** and **dynamic** (**round** character) while minor characters often remain **mono-dimensional** and **static** (**flat** character).

Dramatic language is another important means of indirect characterisation in plays. Characters are presented to the audience through what they say and how they say it, their verbal interactions with others and the discrepancies between their talk and their actions. In an actual performance, an actor's voice and tone thus also play a major role for how the audience perceives the played character. This can also be seen in plays where **dialect** or specific **sociolects** are used. Dialect indicates what region or geographical area one comes from, while sociolect refers to linguistic features which give away one's social status and membership in a social group.

6.   Types of stage

Drama, just like the other genres, has undergone significant changes in its historical development. This is partly attributable to the fact that stage types have also changed and have thus required different forms of acting. Plays in ancient Greece were staged in **amphitheatres**, which were marked by a round stage about three quarters surrounded by the audience. Medieval plays were primarily performed during religious festivities (**mystery plays**, **morality plays**). They were staged on wagons, which stopped somewhere in the market place and were entirely surrounded by the audience. The close vicinity between actors and audience has to account for a way of acting which combined serious renditions of the topic in question with stand-up comedy and funny or bawdy scenes, depending on the taste of the audience. The Elizabethan stage was typically found in public theatres, i.e., plays were no longer performed outside. However, the Elizabethan theatre was still an open-air theatre as the lack of artificial lighting made daylight necessary for performances. An exception was the Blackfriars theatre, which was indoors and lit by candlelight. Theatres of the seventeenth and eighteenth centuries were considerably smaller than the Elizabethan theatre (they held around 500 people), and performances took place in closed rooms with artificial lighting. The stage of the nineteenth and twentieth century is called **proscenium stage** or **picture frame stage** because it is shaped in such a way that the audience watches the play as it would regard a picture: The ramp clearly separates actors and audience, and the curtain underlines this division.

7.   Dramatic sub-genres

Ever since Aristotle's *Poetics*, one distinguishes at least between two sub-genres of drama: **comedy** and **tragedy**. While comedy typically aims at entertaining the audience and making it laugh by reassuring them that no disaster will occur and that the outcome of possible conflicts will be positive for the characters involved, tragedy tries to raise the audience's concern, to confront viewers with serious action and conflicts, which typically end in a catastrophe (usually involving the death of the protagonist and possibly others). Both comedy and tragedy have, in the course of literary history, developed further sub-genres of which the following list provides only an initial overview. Sometimes, scholars distinguish between **high comedy**, which appeals to the intellect (comedy of ideas) and has a serious purpose (for example, to criticise), and **low comedy**, where greater emphasis is placed on situation comedy, slapstick and farce. There are further sub-genres of comedy:

(i.)   Types of Comedy

Romantic Comedy:
A pair of lovers and their struggle to come together is usually at the centre of romantic comedy. Romantic comedies also involve some extraordinary circumstances, e.g., magic, dreams, the fairy-world, etc. Examples are Shakespeare's *A Midsummer Night's Dream* or *As You Like It*.

Satirical Comedy:
Satiric comedy has a critical purpose. It usually attacks philosophical notions or political practices as well as general deviations from social norms by ridiculing characters. In other words: the aim is not to make people 'laugh with' the characters but 'laugh at' them. An early writer of satirical comedies was Aristophanes (450-385 BC), later examples include Ben Jonson's *Volpone* and *The Alchemists*.

Comedy of Manners:
The comedy of manners is also satirical in its outlook and it takes the artificial and sophisticated behaviour of the higher social classes under closer scrutiny. The plot usually revolves around love or some sort of amorous intrigue and the language is marked by witty repartees and cynicism. Ancient representatives of this form of comedy are Terence and Plautus, and the form reached its peak with the **Restoration comedies** of William Wycherley and William Congreve.

Farce:
The farce typically provokes viewers to hearty laughter. It presents highly exaggerated and caricatured types of characters and often has an unlikely plot. Farces employ sexual mix-ups, verbal humour and physical comedy, and they formed a central part of the Italian **commedia dell'arte**. In English plays, farce usually appears as episodes in larger comical pieces, e.g., in Shakespeare's *The Taming of the Shrew*.

Comedy of Humours:
Ben Jonson developed the comedy of humours, which is based on the assumption that a person's character or temperament is determined by the predominance of one of four **humours**(i.e., body liquids): blood (= sanguine), phlegm (= phlegmatic), yellow bile (= choleric), black bile (= melancholic). In the comedy of humours, characters are marked by one of these predispositions

which cause their eccentricity or distorted personality. An example is Ben Jonson's *Every Man in His Humour*.

Melodrama:

Melodrama is a type of stage play which became popular in the 19th century. It mixes romantic or sensational plots with musical elements. Later, the musical elements were no longer considered essential. Melodrama aims at a violent appeal to audience emotions and usually has a happy ending.

(ii.)   Types of Tragedy

Senecan Tragedy:

The precursors of tragic drama were the tragedies by the Roman poet Seneca (4 BC - 65 AD). His tragedies were recited rather than staged but they became a model for English playwrights entailing the five-act structure, a complex plot and an elevated style of dialogue.

Revenge Tragedy/Tragedy of Blood:

This type of tragedy represented a popular genre in the Elizabethan Age and made extensive use of certain elements of the Senecan tragedy such as murder, revenge, mutilations and ghosts. Typical examples of this sub-genre are Christopher Marlowe's *The Jew of Malta*, Shakespeare's *Titus Andronicus* and Thomas Kyd's *The Spanish Tragedy*. These plays were written in verse and, following Aristotelian poetics; the main characters were of a high social rank (the higher they are, the lower they fall). Apart from dealing with violent subject matters, these plays conventionally made use of **dumb shows** or **play-within-the-play**, that is a play performed as part of the plot of the play as for example 'The Mousetrap' which is performed in *Hamlet*, and feigned or real madness in some of the characters.

Domestic / Bourgeois Tragedy:

In line with a changing social system where the middle class gained increasing importance and power, tragedies from the 18th century onward shifted their focus to protagonists from the middle or lower classes and were written in prose. The protagonist typically suffers a domestic disaster which is intended to arouse empathy rather than pity and fear in the audience. An example is George Lillo's *The London Merchant: or, The History of George Barnwell* (1731). Modern tragedies such as Arthur Miller's *The Death of a Salesman* (1949) follow largely the new conventions set forth by the domestic tragedy (common conflict, common characters, prose) and a number of contemporary plays have exchanged the tragic hero for an **anti-hero**, who does not display the dignity and courage of a traditional hero but is passive, petty and ineffectual. Other dramas resuscitate elements of ancient tragedies such as the chorus and verse, e.g., T.S. Eliot's *The Murder in the Cathedral* (1935).

Tragicomedy:

The boundaries of genres are often blurred in drama and occasionally they lead to the emergence of new sub-genres, e.g., the **tragicomedy**. Tragicomedies, as the name suggests, intermingle conventions concerning plot, character and subject matter derived from both tragedy and comedy. Thus, characters of both high and low social ranks can be mixed as in Shakespeare's *The Merchant of Venice* (1600), or a serious conflict, which is likely to end in disaster, suddenly reaches a happy ending because of some unforeseen circumstances as in John Fletcher's *The Faithful Shepherdess* (c.1609). Plays with multiple plots which combine tragedy in one plot and comedy in the other are also occasionally referred to as tragicomedies.

Self-Assessment Exercise 3.2
Explain the four features of dramatic analysis

3.3　Features of Linguistic Analysis of Drama

Dramatic language is modelled on real-life conversations among people, and yet, when one watches a play, one also has to consider the differences between real talk and drama talk. Dramatic language is ultimately always constructed or 'made up' and it often serves several purposes. On the level of the story-world of a play, language can of course assume all the **pragmatic functions** that can be found in real-life conversations, too: e.g., to ensure mutual understanding and to convey information, to persuade or influence someone, to relate one's experiences or signal emotions, etc. However, dramatic language is often **rhetorical** and **poetic**, i.e., it uses language in ways which differ from standard usage in order to draw attention to its artistic nature. When analysing dramatic texts, one ought to have a closer look at the various forms of utterance available for drama.

Language in drama can generally be presented either as **monologue** or **dialogue**. Monologue means that only one character speaks while dialogue always requires two or more participants. A special form of monologue, where no other person is present on stage beside the speaker, is called **soliloquy**. Soliloquies occur frequently in *Richard III* for example, where Richard often remains alone on stage and talks about his secret plans. Another special form of speech in drama is the so-called **aside**. Asides are spoken away from other characters, and a character either speaks aside to himself, secretively to (an)other character(s) or to the audience (**ad spectatores**). Asides are used to such an extent here that they make the entire plot with the characters' secrets and hidden thoughts almost farcical.

In comparison to monologues and asides, dialogue is by far the most frequently used type of speech in drama. In analysing dialogue, one can look at **turn-taking** and the **allocation of turns** to different speakers, e.g., how many lines is each character's turn? Do some characters have longer turns than others and, if so, why? One can also analyse how often a character gets the chance to speak through the entire play and whether he or she is interrupted by others or not.

The play with language entertains spectators and at the same time attracts and sustains their attention. A special type of wordplay is the so-called **pun**, where words are used which are the same or at least similar in sound and spelling (**homonyms**) but differ in meaning. Another concept to be mentioned in the context of play with language is **wit**. The idea of wit, which combines humour and intellect, plays a significant role in the so-called **comedy of manners**. Wit is expressed in brief verbal expressions which are intentionally contrived to create a comic surprise.

According to Short (2002) some of the informational sets and 'systems' that are available to infer performance feature from dramatic text in both discoursal and linguistic frameworks include:

a.　Conversation Schema:
Drama is built up with conversation. The conversational patterns, speech acts, implicature and other parametres of discourse are analyse in order to understand the stylistic components of dialogues in each play/drama.

b.　Implicature/inference theory
Implicature is a technical term in the pragmatics sub-field of linguistics, coined by H. P. Grice, which refers to what is *suggested* in an utterance, even though neither expressed nor *strictly*

implied (that is, entailed) by the utterance. As an example, the sentence "Mary had a baby and got married" strongly suggests that Mary had the baby before the wedding, but the sentence would still be *strictly true* if Mary had her baby after she got married. Further, if we append the qualification "not necessarily in that order" to the original sentence, then the implicature is now cancelled even though the meaning of the original sentence is not altered. "Implicature" is an alternative to "implication," which has additional meanings in logic and informal language. Paul Grice identified three types of general conversational implicatures:

1. The speaker deliberately flouts a conversational maxim to convey an additional meaning not expressed literally. For instance, a speaker responds to the question "How did you like the guest lecturer?" with the following utterance: *Well, I'm sure he was speaking English.*

   If the speaker is assumed to be following the cooperative principle, in spite of flouting the maxim of relevance, then the utterance must have an additional non-literal meaning, such as: "The content of the lecturer's speech was confusing."

2. The speaker's desire to fulfill two conflicting maxims results in his or her flouting one maxim to invoke the other. For instance, a speaker responds to the question "Where is John?" with the following utterance: *He's either in the cafeteria or in his office.*

   In this case, the maxim of quantity and the maxim of quality are in conflict. A cooperative speaker does not want to be ambiguous but also does not want to give false information by giving a specific answer in spite of his uncertainty. By flouting the maxim of quantity, the speaker invokes the maxim of quality, leading to the implicature that the speaker does not have the evidence to give a specific location where s/he believes John is.

3. The speaker invokes a maxim as a basis for interpreting the utterance. In the following exchange: Do you know where I can get some gas? *There's a gas station around the corner.*

   The second speaker invokes the maxim of relevance, resulting in the implicature that "the gas station is open and one can probably get gas there". The literary stylistician must consider this in the analysis of the dialogues in the drama.

c.   Politeness theory
Since drama is a performance thing, the stylistician must take into account the politeness principles captured by linguistic expressions and acts. This theory accounts for the redressing of affronts to a person's 'face' by face-threatening acts. Politeness is the expression of the speakers' intention to mitigate face threats carried by certain face threatening acts toward the listener. Being polite can be an attempt for the speaker to save their own face or the face of who he or she is talking to. Face is the public self-image that every person tries to protect. A face threatening act is an act that inherently damages the face of the addressee or the speaker by acting in opposition to the wants and desires of the other. Face threatening acts can be verbal (using words/language), para-verbal (conveyed in the characteristics of speech such as tone, inflection, etc.), or non-verbal (facial expression, etc.). Based on the terms of conversation in social interactions, face-threatening acts are at times inevitable. At minimum, there must be at least one of the face threatening acts associated with an utterance. It is also possible to have multiple acts working within a single utterance.

d.   Turn-taking conventions

This is a type of organization in conversation and discourse where participants speak one at a time in alternating turns. In practice, it involves processes for constructing contributions, responding to previous comments, and transitioning to a different speaker, using a variety of linguistic and non-linguistic cues. While the structure is generally universal, turn-taking conventions vary by culture and community. Conventions vary in many ways, such as how turns are distributed, how transitions are signaled, or how much overlapping is acceptable. In many contexts, conversation turns are a valuable means to participate in social life and have been subject to competition. It is often thought that turn-taking strategies differ by gender; consequently, turn-taking has been a topic of intense examination in gender studies. The cues associated with turn taking are: Timing, Overlap and Eye contact. The stylistician must consider this.

e.   Speech acts

A speech act in linguistics and the philosophy of language is an utterance that has performative function in language and communication. The contemporary use of the term goes back to J. L. Austin's development of performative utterances and his theory of locutionary, illocutionary, and perlocutionary acts. Speech acts are commonly taken to include such acts as promising, ordering, greeting, warning, inviting and congratulating. Speech acts can be analysed on three levels:

1. A locutionary act, the performance of an utterance: the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance;
2. an illocutionary act: the pragmatic 'illocutionary force' of the utterance, thus its intended significance as a socially valid verbal action (see below);
3. and in certain cases a further perlocutionary act: its actual effect, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not (Austin 1962).

f.   Sociolinguistic Conventions

It is the descriptive study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on the way language is used, and the effects of language use on society. Sociolinguistics differs from sociology of language in that the focus of sociology of language is the effect of language on the society, while sociolinguistics focuses on the society's effect on language. Sociolinguistics overlaps to a considerable degree with pragmatics. It is historically closely related to linguistic anthropology and the distinction between the two fields has even been questioned. It also studies how language varieties differ between groups separated by certain social variables (e.g., ethnicity, religion, status, gender, level of education, age, etc.) and how creation and adherence to these rules is used to categorize individuals in social or socioeconomic classes. As the usage of a language varies from place to place, language usage also varies among social classes. It is these *sociolects* that sociolinguistics studies.

g.   Graphological information

This is the analysis of the physical characteristics and patterns of handwriting purporting to be able to identify the writer, indicating psychological state at the time of writing, or evaluating personality characteristics. It is generally considered a pseudoscience. The term is sometimes incorrectly used to refer to forensic document examination due to the fact that aspects of the latter dealing with the examination of handwritten documents are occasionally referred to as the frequently confused term *graphanalysis*. Check the section on graphology in Module 3 to read more about graphology

h.   Sound structure

This includes any processes of language change that affect pronunciation (phonetic change) or sound system structures (phonological change). Sound change can consist of the replacement of one speech sound (or, more generally, one phonetic feature value) by another, the complete loss of the affected sound, or even the introduction of a new sound in a place where there had been none. Sound changes can be *environmentally conditioned*, meaning that the change only occurs in a defined sound environment, whereas in other environments the same speech sound is not affected by the change. The term "sound change" refers to diachronic changes - that is, irreversible changes in a language's sound system over time; "alternation", on the other hand, refers to changes that happen synchronically (i.e. within the language of an individual speaker, depending on the neighboring sounds) and which do not change the language's underlying system (for example, the -*s* in the English plural can be pronounced differently depending on what sound it follows; this is a form of alternation, rather than sound change). Check the section on phonology in Module 3 to read more.

i.   Grammatical structure

The term "grammar" can also be used to describe the rules that govern the linguistic behaviour of a group of speakers. The term "English grammar", therefore, may have several meanings. It may refer to the whole of English grammar, that is, to the grammars of all the speakers of the language, in which case, the term encompasses a great deal of variation. Alternatively, it may refer only to what is common to the grammars of all, or of the vast majority of English speakers (such as subject–verb–object- word order in simple declarative sentences). Or it may refer to the rules of a particular, relatively well-defined variety of English (such as Standard English for a particular region). Outside linguistics the term *grammar* is often used in a rather different sense. In some respects, it may be used more broadly, including rules of spelling and punctuation, which linguists would not typically consider forming part of grammar, but rather as a part of orthography, the set of conventions used for writing a language. In other respects, it may be used more narrowly, to refer to prescriptive grammar only and excluding those aspects of a language's grammar that are not subject to variation or debate. Check the section on syntax in Module 3 to read more.

j.   Lexical patterning

Words that are not function words are called *content words* (or open class words or *lexical words* or *auto-semantic words*): these include nouns, verbs, adjectives, and most adverbs, although some adverbs are function words (e.g., *then* and *why*). Dictionaries define the specific meanings of content words, but can only describe the general usages of function words. By contrast, grammars describe the use of function words in detail, but treat lexical words in general terms only. Function words might be prepositions, pronouns, auxiliary verbs, conjunctions, grammatical articles or particles, all of which belong to the group of closed-class words. Interjections are sometimes considered function words but they belong to the group of open-class words. Function words might or might not be inflected or might have affixes. Function words belong to the closed class of words in grammar in that it is very uncommon to have new function words created in the course of speech, whereas in the open class of words (that is, nouns, verbs, adjectives, or adverbs) new words may be added readily (such as slang words, technical terms, and adoptions and adaptations of foreign words).

Self-Assessment Exercise 3.3

Discuss the contributions of pragmatics to the linguistics of drama

4.0   CONCLUSION

Dramatic language is modelled on real-life conversations among people, and yet, when one watches a play, one also has to consider the differences between real talk and drama talk. Dramatic language is ultimately always constructed or 'made up' and it often serves several purposes. On the level of the story-world of a play, language can of course assume all the pragmatic functions that can be found in real-life conversations, too: e.g., to ensure mutual understanding and to convey information, to persuade or influence someone, to relate one's experiences or signal emotions, etc. However, dramatic language is often rhetorical and poetic, i.e., it uses language in ways which differ from standard usage in order to draw attention to its artistic nature. When analysing dramatic texts, one ought to have a closer look at the various forms of utterance available for drama. Language in drama can generally be presented either as monologue or dialogue. Monologue means that only one character speaks while dialogue always requires two or more participants. A stylistic analysis of a drama text must consider linguistic, pragmatic and discoursal features.

6.0   SUMMARY

Drama differs from the other genres because it is not just something to be heard or read, but is performed before an audience. There must, therefore, be something "dramatic" about the language of drama - the language of drama must suggest the action which surrounds it. Sometimes the playwright will be less prescriptive about the movements necessary and a range of movements and gestures are appropriate. An important characteristic of dramatic language is the way it indicates the mood, texture and linguistic textures of communication. It is clear here that the stylistician interprets the text by visualizing the acts as expressed in the linguistic and pragmatic properties of the text. You will study the style of discourse in the next unit.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of the unit:
1.   Critically examine the unique differences of drama from poetry and prose?
2.   Identify the components of drama necessary in stylistic study.
3.   Enumerate the characteristics of drama/play necessary in stylistics.
4.   Explain the stylistic interpretation of drama outside the stage.
5.   Discuss the linguistic uniqueness of drama as distinct from other genres.

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UNIT 4:   STYLE IN DISCOURSE

CONTENTS

1.0   INTRODUCTION

In the previous unit, you studied the style in drama/play. More so, in this unit, you will study all about discourse as a linguistic unit worthy of stylistic attention. Discourse is the highest of linguistic forms because it is higher than the sentence form. The grading begins with the phoneme, morpheme, word, phrase and sentence. Discourse comes as groups of sentences forming a linguistic bulk for meaning potentials. You will study the linguistic components of discourse that are paramount in realizing the unique style inherent. Discourse comes in form of speeches, articles and other writings beyond creative literatures.

2.0   OBJECTIVES

By the end of the unit, you will be able to:
1. Discuss the linguistic forms of discourse
2. Appreciate discourse as the highest of linguistic units
3. Explain the modes of discourse in stylistics
4. Apply the componential features of discourse in text analysis
5. Attempt a stylistic analysis of a given discourse

3.0   MAIN CONTENT

3.1   General Overview

Discourse is the creation and organization of the segments of a language above as well as below the sentence. It is segments of language which may be bigger or smaller than a single sentence but the adduced meaning is always beyond the sentence. The term discourse applies to both spoken and written language, in fact, to any sample of language used for any purpose. Any series of speech events or any combination of sentences in written form wherein successive sentences or utterances hang together is discourse. Discourse cannot be confined to sentential boundaries. It is something that goes beyond the limits of the sentence. In other words, discourse is 'any coherent succession of sentences, spoken or written', (Matthews, 2005:100), the links between sentences in connected discourse are as much important as the links between clauses in a sentence. Two paradigms in linguistics viz. the formalist paradigm and functionalist paradigm make different background assumptions about the goals of a linguistic theory, the methods for studying language, and the nature of data and empirical evidence. These differences in paradigm also influence definitions of discourse. A definition as derived from formalist assumptions is that

discourse is 'language above the sentence or above the clause' (Stubbs 1983:1). Another definition derived from the functionalist paradigm views discourse as 'language use.' This definition observes the relationship the discourse has with the context. A third definition of discourse attempts to bridge the formalist-functionalist dichotomy. The relationship between form (structure) and function is an important issue in discourse.

Discourse analysis is sometimes defined as the analysis of language 'beyond the sentence'. This contrasts with types of analysis more typical of modern linguistics, which are chiefly concerned with the study of grammar: the study of smaller bits of language, such as sounds (phonetics and phonology), parts of words (morphology), meaning (semantics), and the order of words in sentences (syntax). Discourse analysts study larger chunks of language as they flow together. In Discourse Analysis, the focus is on the situatedness of language use, as well as its inalienably social and interactive nature - even in the case of written communication. Coming from this end, the sentence/clause as a primary unit of analysis is dislocated irredeemably and "moving beyond the sentence" becomes a metaphor for a critique of a philological tradition in which the written has been reified as paradigmatic of language use in general.

In this version, discourse analysis foregrounds language use as social action, language use as situated performance, language use as tied to social relations and identities, power, inequality and social struggle, language use as essentially a matter of "practices" rather than just "structures", etc. Not surprisingly, there is also a point where discourse analysis as an inroad into understanding the social becomes a theory which is completely detached from an empirical engagement with the analysis of language use. Discourse analysis is a hybrid field of enquiry. Its "lender disciplines" are to be found within various corners of the human and social sciences, with complex historical affiliations and a lot of cross-fertilisation taking place. In some cases one can note independent parallel developments in quite unrelated corners of the academic landscape. For instance, models for the study of narrative developed simultaneously.

Discourse is studied within literary studies, sociolinguistics as in Labov's work on the structural components of spoken narratives based on a functional classification of utterance types; the sequential formula obtained as a result reads that a narrative minimally involves 'an orientation', 'a complicating action' and 'a resolution'; one or more 'evaluations' may occur in between and a narrative may also be preceded by 'an abstract' and concluded by 'a coda'. It is also common in conversation analysis where narratives are seen not so much as structural realisations, but as interactive accomplishments which may involve co-narration, a division of interactive labour, in addition to the minimal ingredients of a negotiated "extended, monological" which is claimed, invited or granted by one or more of the talkers. Finally, we also have it within ethno-poetics where oral narratives are seen as characterised by poetic forms of patterning and as an important resource of social and cultural cognition as shown in the work of Dell Hymes.

Some discourse analysts consider the larger discourse context in order to understand how it affects the meaning of the sentence. For example, Charles Fillmore points out that two sentences taken together as a single discourse can have meanings different from each one taken separately. To illustrate, he asks you to imagine two independent signs at a swimming pool: "Please use the toilet, not the pool," says one. The other announces, "Pool for members only." If you regard each sign independently, they seem quite reasonable. But taking them together as a single discourse makes you go back and revise your interpretation of the first sentence after you've read the second.

Self-Assessment Exercise 3.1
Discuss what is meant by discourse as the analysis of language 'beyond the sentence'

3.2   Discourse as Linguistic Structure

Formalist or structural analysis of discourse describes '… discourse at several levels or dimensions of analysis and in terms of many different units, categories, schematic patterns or relations' (Dijk 1985:4). Structural analyses focus on the way different units function in relation to each other but they disregard 'the functional relations with the context of which discourse is a part' [van Dijk 1985:4]. Structurally based analysis of discourse find 'constituents' (smaller linguistic units that have particular 'relationship' with one another and that can occur in a restricted number of (often ruled-governed) 'arrangements'. Structural views of discourse analysis accept that discourse is comprised of 'units.' Harris's unit was the morpheme (and their combination into sentences) while Linde, Labov and many other linguists identified clause as unit. Many contemporary structural analysis of discourse see the sentence as the unit of which discourse is comprised.

The structural view of discourse analysis places discourse in a hierarchy of language structures, thus fostering the view that one can describe language in a unitary way that continues unimpeded from morpheme to clause to sentence to discourse but this kind of analysis does not pay attention to the purposes and functions for which so called 'units' are designed to serve in human affairs. Discourse analysis is necessarily the analysis of language in use. The functionalist view of discourse analysis asserts that 'the study of discourse is the study of any aspect of language use' (Fasold, 1990:65). Discourse analysis cannot be restricted to the description of linguistic forms independent of the purposes and functions which these forms perform. Functional analyses of discourse rely less upon the strictly grammatical characteristics of utterances as sentences, than upon the way utterances are situated in contexts.

Discourse analysis has grown into a wide-ranging and heterogeneous discipline which finds its unity in the description of language above as well as below the sentence and an interest in the contexts and cultural influences, which affect language in use. For example A asks; 'why are you weeping?' B replies; 'shocked.' The reply of B is not a sentence according to the standard sentence pattern but the meaning is clear and it is context that leaves no doubt in the mind of A about the cause and effect of B's being shocked. Thus discourse is the creation and organization of language above as well as below the sentence. It is segments of language which may be bigger or smaller than a single sentence but the adduced meaning is always beyond the sentence. It is not only concerned with the description and analysis of spoken interaction but it deals with written discourse. People daily encounter hundreds of written and printed words: newspapers, recipes, stories, letters, comics, notices, instructions, leaflets pushed through the door, and so on. They usually expect them to be coherent, meaningful communications in which the words and/or sentences are linked to one another in a fashion that corresponds to conventional formulae.

Discourse analysis has received an ever-increasing attention from different disciplines. It includes taxonomy, speech act theory, interactional sociolinguistics, ethnographies of communication, pragmatics, conversation analysis, and variationist discourse analysis (one could also add critical discourse analysis, narrative analysis, discursive psychology, and more) and ranges from philosophy to linguistics to semiotics to sociology to anthropology, and so on. Such a wide range of its fields indicates that the notion of discourse is itself quite broad. This may also suggest why discourse analysis has emerged as a special interest in the past few decades—the fact that diverse fields find the study of discourse useful indicates larger cultural and epistemological shifts. Let us examine the linguistic forms of discourse.

1. Sentence and utterance

Although there might appear little difference in the kind of information which is presented in these alternative formulations, there is considerable difference in the purpose for which these formulations are made. A sentence is an exemplificatory device and that its function is simply to give concrete realization to the abstract features of the system of language. Sentences are an exemplification of linguistic rules while utterances are a direct realization of linguistic rules. It is an important point to make clear the relationship between them: utterances being 'derived' from sentences, or sentences 'underlying' utterances. Sentences are simply constructs devised by linguists to exemplify the rules of the language system and that a speaker therefore may have no knowledge of the sentences as such at all. An illiterate speaker has an innate knowledge of the rules of the language system acquired through his/her natural linguistic development and he composes his utterances by direct reference to them and not by reference to sentences. One might say that sentences exemplify the rules which the speaker realizes in the making of utterances. The knowledge one has of one's language can be expressed in the form of sentences since a grammar is defined as a description of the sentences of language. What the speaker of a language knows is sentences. This comes out clearly when Chomsky speaks of language acquisition; 'Clearly, a child who has learned a language has developed an internal representation of a system of rules that determine how sentences are formed, used, and understood.' (Chomsky 1965:25)

2. Cohesion and coherence

A piece of discourse must have a certain structure which depends on factors quite different from those required in the structure of a single sentence. The way sentences link up with each other to form discourse is cohesion. Cohesion makes the items hang together. Cohesion comes about as a result of the combination of both lexical and grammatical structures. It should be considered in terms of the two basic dimensions of linguistic organization – paradigmatic and syntagmatic. In this way, it is meaningful to extend the principles of linguistic description beyond the limit of the sentence. One can study the structure of discourse paradigmatically by tracing the manner in which the constituent linguistic elements are related along the axis of equivalence, or one can study it syntagmatically by tracing the manner in which the linguistic elements are related along the axis of combination. By taking the former, one recognizes pronouns and other pro-forms as cohesive devises, and by taking the latter, it is such forms as sentence connectors and the thematic arrangements of sentence constituents which emerge the principal features of cohesion.

Cohesion through combination and cohesion through equivalence are discussed by Halliday as cohesion through grammar and cohesion through lexis. In grammatical scheme, he talks about subordination, co-ordination, pronouns etc. and in lexical scheme; he deals with repetition or occurrence of item in the same lexical set. Analysis of cohesive links within a discourse gives one some insight into how writers structure what they want to say. Many devices are used to create cohesion such as recurrence, use of pro-forms, connectors, thematic arrangements etc. Connections between other words and sentences, which is the field of cohesion, would not be sufficient to enable one to make sense of what we read and hear. It is quite easy to create a highly cohesive piece of discourse which has a lot of connections between the sentences, but which remain difficult to interpret. It is people who make sense of what they read and hear. They try to arrive at on interpretation which is in line with their experience of the way the world is. So, the 'connectedness' which people experience in their interpretation of what is being heard or read is coherence.

Cohesion is connectivity of the surface, whereas coherence deals with connectivity of underlying content. Coherence, in other words, is related to the mutual accessibility and relevance of concepts and relations that underlie the surface level. A reader or listener would have to create meaningful

connections, which are not always expressed by the words and sentences, taking into account the surface phenomena. People often take part in conversational interactions where a great deal of what is meant is not actually present in what is said and they ordinarily anticipate each other's intentions, which makes this whole complex process easy going. The following example given by Widdowson can be taken into account:

Her: That's the telephone.
Him: I'm in the both.
Her: O.K.

Here one finds no cohesive ties within this fragment of discourse. It is due to coherence that each of these people manages to make sense of what the other says. This brief conversation can be understood in the following way: She requested him to perform action. He gives reason why he is unable to comply with request. She undertakes to perform action. It is possible to produce language which is cohesive without being coherent as discourse and vice-versa. This is not to say that there is no correspondence between them: very often, and particularly in written discourse, there might be a very close correspondence between cohesion and coherence. But they remain two different aspects of linguistic organization: cohesion is the link between sentences, and coherence the link between the communicative acts which the sentence performs.

3.   Theme and rheme
'Theme', if one takes it as a formally constrained category, has to do with the left-most constituent in the sentence or clause and 'rheme' with everything that follows theme. Each simple sentence has a theme 'the starting point of the utterance' and a rheme, everything else that follows in the sentence which consists of 'what the speaker states about, or in regard to, the starting point of the utterance' (Mathesius, 1992: 28). The theme, then, is what speakers or writers use as a 'point of departure' (Webster, 2005:195). Concentrating on the themes (or topics) of sentences does not tell someone much about the rest of the sentence, which is called the rheme (or comment) of the sentence. In fact, when someone looks at the themes and rhemes together in connected discourse, they see further patterns emerging. To make the theme marked, a speaker or writer uses fronting device. For example:

John calls it relaxation. (Unmarked theme)
Relaxation, John calls it. (Marked theme)

'The more marked the construction, the more likely an implicated meaning will be that which the utterance is intended to convey' (Davidson 1980:46). One may talk in general of thematisation as a discoursal rather than simply a sentential process. What the speaker or writer puts first will influence the interpretation of everything that follows. The first sentence of the first paragraph will constrain the interpretation not only of the paragraph, but also of the rest of the discourse. The notion of 'relative prominence' arising from process of thematisation plays a vital role in discourse structure because the way a piece of discourse is staged, must have significant effect both on the process of interpretation and on the process of subsequent recall.

Self-Assessment Exercise 3.2
With adequate examples, explain the difference between speech and utterance in discourse.

3.3   Mode of Discourse

When one views manifestations of discourse, one immediately finds that the term discourse applies to both spoken and written language. The mode of discourse is related to the distinction between speech and writing. Mode 'has to do with the effects of the medium in which the language is transmitted' (Leech, Deuchar & Hoogenraad 1993:9). It is distinction between the auditory and visual medium. Although written discourse is no worse than spoken discourse, yet the latter is always considered much more important and much emphasis is laid on it. 'Some linguists go so far as to say that speech is language, and that writing is simply a reflection of speech in a different medium' (Allen & Corder, 1980:26). Others can give less importance to speech, but most linguists accept the fact that speech is the primary medium as it is older and more widespread than writing, and a child always learns to speak before s/he learns to write. Spoken discourse is a vast phenomenon, and all cannot be anticipated in hard statistical terms of the distribution of different types of speech in people's everyday lives. If one lists at random a number of different types of speech and consider how much of each day or week people spend engaged in each one, one can only roughly guess at some sort of frequency ranking, other than to say that casual conversation is almost certainly the most frequent for most people.

Spoken Discourse	Written Discourse
Telephone calls (Business and private) Classroom (Classes, lectures, tutorials, seminars) Interviews (Jobs, journalistic, in official settings) Service encounters (Hotels, ticket offices, shops, etc.) Rituals (Prayers, sermons, weddings) Language-in-action (Talk accompanying doing: fixing, cooking, demonstrating, assembling, etc.) Monologues (Strangers, relatives, friends) Organizing and directing people (Work, home, in the street)	Newspaper Poem Letter to/from friend Business letter Instruction leaflet Literary publication Public notice Academic article Small ads

It is not an easy job to predict all types of spoken discourse because a person encounters different types of speech even within a single day. Conversations vary in their settings and degree of structuredness. Different roles and settings generate different forms and structures, and discourse analysts try to observe in natural data just what patterns occur in particular settings. Both spoken and written discourse performs different functions in society, use different forms, and exhibit different linguistic characteristics.

Spoken and written discourse make somewhat different demands related to functions that they perform. Writing has the advantage of relative permanence, which allows for record-keeping (storage function) in a form independent of the memories of those who keep the records. Written discourse can communicate over a great distance (by letters, newspapers, etc.), and to large numbers simultaneously (through publications of all kinds). The invention of the tape-recorder, the telephone, phone voice recorder, the radio and television have helped to overcome the limitations of the spoken language regarding time, distance and numbers. Written discourse is not only permanent but also visible. An important consequence of this is that the writer may look over what he has already written, pause between each word with no fear of his interlocutor interrupting him. Emails and other online writing forms are not left out. He may take his time in choosing a particular word, even looking it up in the dictionary if necessary. Written language

makes possible the creation of literary works of art in ways comparable with the creation of paintings or sculpture.

Speech, of course, retains functions which writing will never be able to fulfill, such as quick, direct communication with immediate feedback from the addressee. The speaker must monitor what it is that he has just said, and determine whether it matches his/her intentions, while s/he is uttering his current phrase and monitoring that. Simultaneously, the speaker planning his next utterance and fitting that into the overall pattern of what he wants to say monitors the next speech. Moreover, he is not concerned with his own performance but its reception by his/her hearer. The view that written discourse and spoken discourse serve, in general, quite different functions in society has been forcefully propounded by scholars whose main interest lies in anthropology and sociology. The Linguistic characteristics of spoken and written discourse are as follows:

1. Normal non-fluency
Spoken discourse is generally characterized by normal non-fluency. Normal non-fluency refers to unintended repetitions (e.g. I, I, I, ehm, ehm…), fillers (e.g. um, eer), false starts, grammatical blends and unfinished sentences. One finds false start 'where a sentence is broken off midway as a result of a change of mind' (Leech, Deuchar & Hoogenraad 1993:139); for example, 'You should – well tackle it yourself.' When one begins in one way and ends in another, one tends to blend; for example in 'Do you know, where is my office?' here the sentence begins as an indirect question but ends as a direct question. In spoken discourse, people face the phenomena of hesitation that lead to non-fluency. Spoken discourse contains many incomplete sentences, often simply sequences of phrases. Written discourse, on the other hand, does not, naturally, face such phenomena and as a result it appears more fluent.

2. Monitoring and interaction features
These features are found in spoken discourse because of its use in dialogue, with a physically present addressee. Monitoring features 'indicate the speaker's awareness of the addressee's presence and reactions'. In monitoring, one uses such adverbs and adverbials as 'well', 'I think', 'I mean', 'you know', 'you see', 'sort of'. Interaction features call the active participation of the addressee. Interaction features include second person pronoun, questions, imperatives etc. Written discourse if it is not in dialogue form, generally, lacks these features. It involves turn taking features.

3. Inexplicitness
In speech, people have both the auditory and visual media available, as speech is generally used in face-to-face situations. In spoken discourse, one encounters inexplicitness because of many facts such as shared knowledge of the participants, which makes explicitness unnecessary; extra information is conveyed by 'body language' (e.g. gestures, facial expressions); the immediate and intended physical environment can be referred to (e.g. by pointing to people or objects); and one has advantage of feedback from the hearer so as to make intended message clear. Pronouns such as this, that, it, are used frequently in speech, which leads to inexplicitness. In written discourse, a writer does not have the advantage of the addressee's presence, so he must be much more explicit in his process. Avoiding the above mentioned inexplicitness, written discourse also acquires explicitness with the help of clear sentence boundaries but in speech sentences may be unfinished, because the knowledge of the addressee makes completion unnecessary.

4. Simplicity of structure
Simplicity and complexity of structures are marked by the subordination of clauses and noun and adjectival phrases. How many elements the clauses or phrases contain or how many levels of

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subordination there are tend to mark simplicity or complexity. In written discourse, rather heavily pre-modified noun phrases are quite common – it is rare in spoken discourse. Nesting and embedding of clauses is much more found in written discourse. Spoken discourse is less complex than written because of the short time available to produce and process it. Written discourse, on the other hand, can be re-drafted and re-read.

5.   Repetitiveness

Since spoken discourse is less permanent, it requires more repetition than written discourse. In spoken discourse, the addressee cannot easily refer back to what has gone before, so important information has to be repeated. This can be noticed, for example, in normal conversation. The category of mode with reference to spoken and written discourse, as has been discussed, has peculiar linguistic characteristics, but there can be some overlap in these characteristics, depending on what they are used for, and in what situation.

6.   Discourse Markers

'Discourse markers' is the term linguists give to the little words like 'well', 'oh', 'but', and 'and' that break our speech up into parts and show the relation between parts. 'Oh' prepares the hearer for a surprising or just-remembered item, and 'but' indicates that sentence to follow is in opposition to the one before. However, these markers don't necessarily mean what the dictionary says they mean. Some people use 'and' just to start a new thought, and some people put 'but' at the end of their sentences, as a way of trailing off gently. Realizing that these words can function as discourse markers is important to prevent the frustration that can be experienced if you expect every word to have its dictionary meaning every time it's used.

7.   Speech Acts

Speech act analysis asks not what form the utterance takes but what it does. Saying "I now pronounce you man and wife" enacts a marriage. Studying speech acts such as complimenting allows discourse analysts to ask what counts as a compliment, who gives compliments to whom, and what other function they can serve. For example, linguists have observed that women are more likely both to give compliments and to get them. There are also cultural differences; in India, politeness requires that if someone compliments one of your possessions, you should offer to give the item as a gift, so complimenting can be a way of asking for things. An Indian woman who had just met her son's American wife was shocked to hear her new daughter-in-law praise her beautiful saris. She commented, "What kind of girl did he marry? She wants everything!" By comparing how people in different cultures use language, discourse analysts hope to make a contribution to improving cross-cultural understanding. Speech act theory also features prominently in recent social-theoretical debate about performance and the production of social relations it had been introduced earlier into literary criticism through the work of scholars such as Marie-Louise Pratt.

Self-Assessment Exercise 3.3
Speech is primordial to the written mode. Elaborate on this discoursal premise

4.0   CONCLUSION

Discourse analysis does not presuppose a bias towards the study of either spoken or written language. In fact, the monolithic character of the categories of speech and writing is increasingly being challenged. Similarly, one must ultimately object to the reduction of the discursive to the so-called "outer layer" of language use, although such a reduction reveals quite a lot about how

particular versions of the discursive have been both enabled and bracketed by forms of hierarchical reasoning which are specific to the history of linguistics as a discipline. Another inroad into the development of a discourse perspective is more radically antithetical to the concerns of linguistics "proper". Here the focus is on the situatedness of language use, as well as its inalienably social and interactive nature - even in the case of written communication. Coming from this end, the sentence/clause as a primary unit of analysis is dislocated irredeemably and "moving beyond the sentence" becomes a metaphor for a critique of a philological tradition in which the written has been reified as paradigmatic of language use in general. In this version, discourse analysis foregrounds language use as social action, language use as situated performance, language use as tied to social relations and identities, power, inequality and social struggle, language use as essentially a matter of "practices" rather than just "structures", etc. Not surprisingly, there is a point where discourse analysis as an inroad into understanding the social becomes a theory which is completely detached from an empirical engagement with the analysis of language use.

5.0   SUMMARY

Discourse analysis has received ever-increasing attention from different disciplines. It includes taxonomy, speech act theory, interactional sociolinguistics, ethnographies of communication, pragmatics, conversation analysis, and variationist discourse analysis (one could also add critical discourse analysis, narrative analysis, discursive psychology, and more) and ranges from philosophy to linguistics to semiotics to sociology to anthropology, and so on. Such a wide range of its fields indicates that the notion of discourse is itself quite broad. This may also suggest why discourse analysis has emerged as a special interest in the past few decades; the fact that diverse fields find the study of discourse useful indicates larger cultural and epistemological shifts. You will move into the next module where you will learn how to analyse texts using stylistic tools.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer these questions from your understanding of this unit:
1.   Explain why discourse is regarded as a unit of grammar higher than the sentence
2.   Discuss the social values of language as revealed in discourse studies
3.   Differentiate theme and rheme in discourse analysis
4.   "Discourse sense emanates from a discourse of grammatical properties of discourse" Critique this proposition.
5.   "Discourse style is revealed through stylistic analysis of discourse language" Discuss this assertion.

7.0   REFERENCES/FURTHER READING

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MODULE 5: PRACTICAL STYLISTICS

UNIT 1:   ANALYSIS OF POETRY

1.0   INTRODUCTION

In this unit, you will attempt a stylistic analysis of a given poem. The poem is entitled 'listen' written by E.E. Cummings taken from his 1964 poetry collection. It is always bizarre on where to begin a stylistic analysis. Analysing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in fact, in concrete evidence of language use. With stylistics we aim to explain how the language of a text creates the feelings and responses inherent in it as we read them. This analysis will reveal a stylistic analysis could be structured, how to relate linguistic elements to meaning and how to provide an objective account of an initial interpretation of a poem.

2.0   OBJECTIVES

By the end of this unit, you should be able to:
1.   Apply stylistics to poetry
2.   Explain the lexical choices in the poem under study
3.   Apply knowledge of deviation in the poem under study
4.   Discuss the use of parallelism in the poem under study
5.   Do stylistic analysis of other poems

3.0   MAIN CONTENT

3.1   General Overview

The poem 'Listen' by E. E. Cummings is taken from e. e. Cummings' 1964 collection,*73 Poems*, of which it is number 63. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference, we will use the first line of the poem as a title. The

poem '(listen)' is typical of Cummings' style and contains some striking irregularities of form in comparison to 'traditional' poetry. The poem, for example, lacks the use of capitalisation where it is normally expected, the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems all use lots of deviation and 'listen' is no exception. One of the reasons for this is Cummings' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance. R. P. Blackmur, for example, a critic writing in 1954, had this to say about the strange linguistic choices in Cummings' poems: "…extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems." (Blackmur 1954: 320)

<center>63</center>

[1]   *(listen)*

    this a dog barks and
    how crazily houses
    eyes people smiles

[5]   *faces streets*
    steeples are eagerly

    tumbl

    ing through wonder
    ful sunlight

[10]   *- look -*
    selves,stir:writhe
    o-p-e-n-i-n-g

    are(leaves; flowers)dreams

    ,come quickly come

[15]   *run run*
    with me now
    jump shout(laugh
    dance cry sing)for

    it's Spring

[20]   *- irrevocably;*
    and in
    earth sky trees
    :every
    where a miracle arrives

[25]   *(yes)*

    you and I may not
    hurry it with

a thousand poems
my darling

[30] *but nobody will stop it*

With All The Policemen In The
World
(E. E. Cummings, 73 Poems)

The view that Blackmur gives is now extremely dated. What he refers to as 'peculiarities' are in fact highly significant linguistic deviations, and it is important to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980, 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation. A stylistic analysis of our poem enables one to explain the foregrounding within it thoroughly, and will also show how stylistics can be a valuable tool for the literary critic.

Like many of Cummings' poems, '(listen)' appears to be a celebration of the imminent arrival of spring and all the joy and newness this brings. There is a dynamic feel to the poem and, of course, along with the references to new life one observes the related sexual connotations; the poem seems also to be an address to a lover to share the poet's happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of 'spring and sex', and nature and man are thus intertwined, creating the quirky humour typical of Cummings - in this case, a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of spring. Instead we seem to be presented with a set of random images (e.g. houses, smiles, people, streets) and actions. Then, the speaker appears to be saying that, like the arrival of spring, his love is inevitable and cannot be stopped.

'(listen)' is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous 'strange' stylistic features that Cummings has chosen to use to our general interpretation. Looking at the most foregrounded features of the poem; it is clear that bits of the poem stand out because they seem unusual.

Self-Assessment Exercise 3.1
Explain the peculiarities that are common with E. E. Cummings' poems

3.2   Lexical Choice

The initial interpretation of '(listen)' came about solely as a consequence of looking at the words in the poem. We will examine not particularly the deviant grammatical and graphological elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

We begin with the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences). Table

1 shows how the open class words are distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

Table 1 Distribution of open class words in '(listen)'

Nouns	Main Verbs	Adjectives	Adverbs
Dog	Listen	wonderful	crazily
Houses	Barks		easily
Eyes	Tumbling		quickly
People	Look		irrevocably
Smiles	Stir		
Faces	Writhe		
Streets	Opening		
Steeples	come (x2)		
Sunlight	run (x2)		
Leaves	Jump		
Flowers	Shout		
Dreams	Laugh		
Earth	Dance		
Sky	Cry		
Trees	Sing		
Miracle	[i]'s		
Poems	Arrives		
Policemen	Hurry		
World	Stop		
19	**21**	**1**	**4**

We can see from the above table that the poem consists mainly of nouns and verbs. The nouns are mostly concrete - that is, they refer to physical objects - and only two of the nouns are abstract (*dreams* and *miracle*). It is possible to divide the nouns into two rough areas of meaning, or semantic fields. Table 2 shows how we might do this:

Table 2 Distribution of nouns within two basic semantic classes

Nouns Related to Nature	Nouns Related to Humans
dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world	houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen

The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. The initial impression of the poem was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, *dreams* and *miracle*, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple

verbs such as 'barks' [2], 'is' [19] and 'arrives' [24] and present progressive forms such as 'are [eagerly] tumb/ling' [6/7/8] and 'o-p-e-n-i-n-g/are' [12/13].

In addition to helping to establish the sense of immediacy, the progressive present participles ('tumbling' and 'opening') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of nature - spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of speed (*quickly*), excitement (*crazily, eagerly*) and inevitability (*irrevocably*).

The sense we get of the poem being an address to another person is achieved through the use of *directive* verbs. 12 of the verbs in the poem take this form (*listen, look, come* (x2), *run* (x2), *jump, shout, laugh, dance, cry, sing*). Directives can be used for commanding (*Do your work!*), inviting (*Come in*), warning (*Mind your head*) etc. In '(listen)' they appear to be used: (1) to plead with, and to urge the addressee to join in with, the speaker's celebration of spring, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing)for it's spring'). Note, too, that in the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whomever he/she is addressing.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. *Wonderful*, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (*wonder* and *ful*) allows us two interpretative effects. We first read the word as the noun *wonder*, and then as the adjective *wonderful*. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(listen)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

Self-Assessment Exercise 3.2
Explain the reason for the lexical choices made by the poet

3.3   Deviation and Parallelism

Perhaps the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where we would normally expect capitals. This though is typical of Cummings' poetry and so we can't attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings *does* use capitalisation. Because of this we can infer that the word 'Spring' in line 19 is an important concept in the poem, since it is the first word we come across with initial capitalisation. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. This emphasises the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of Spring or the poet's love for his addressee - not even conventionally powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of powerful people.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An

example would be in lines 12 and 13 - 'o-p-e-n-i-n-g/are (leaves; flowers) dreams'. Here, the bracketed part of line 13 seems to mean that *leaves* and *flowers* are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here - *dreams* cannot actually open and so this part of the line is foregrounded too, possibly to suggest that with the arrival of Spring the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings tried to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines 3 to 6 and line 22), and we also find both definite and indefinite reference within the same clause ('**this a** dog barks'; a possible explanation for this is that *this* is used to show that the speaker is referring to a specific dog, but a is also used because the speaker is not familiar with the animal –that is, he's not aware of its name. By using both definite and indefinite reference the poet is able to convey this idea.). Such features, remember, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 and 8. Here, Cummings divides the word *tumbling* so that the progressive morpheme -*ing* appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents. In lines 7 and 8 the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line 12 Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. Line 10 ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line 14 is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line 11 ('selves,stir:writhe') the verbs are foregrounded through being connected by a colon and by the lack of spaces between words.

Other actions are foregrounded in different ways. In line 15 we get repetition of the verb, and in lines 16, 17 and 18 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. And line 12 is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics - by having an inanimate abstract noun ('dreams') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the **graphological deviation** in the poem, there is also some degree of **graphological parallelism** in the arrangement of the poem into stanzas. There are several

possible ways of describing the graphological organisation of the poem. It may be seen as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of e. e. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that: "When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves." (Dixit 1977: 87-88)Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as free verse is the regularity of its graphological organisation on the page), Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two. Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

how crazily **hou**ses	[3]
eyes people sm**i**les st**ee**ples	[4]
are **ea**gerly	[6]
…w**on**der/ful s**un**light	[8,9]
, **come** quickly **come**	[14]
s**ing**) for it's Spr**ing**	[19]

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza, then, is heavy with deviation, which suggests it is important in interpretative terms.

Self-Assessment Exercise 3.3
Discuss the application of parallelism in the poem

3.4   Congruence of Foregrounding

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning; let's consider again exactly what elements are foregrounded here.

First there is the internal deviation we noticed with the initial capitalisation of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism, and (disregarding the obvious lack of punctuation) the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded

elements is that they are all the result of **internal deviation**, and are all foregrounded because they conform to our normal expectations of written language! In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(listen)' are those which we would usually define as 'normal'. The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do (in comparison to the rest of the poem) and so the final message of the poem is made extremely clear; nothing and nobody can stop the progress of Spring and the poet's love - the implication being, perhaps, that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.

The absence of phonological parallelism in the penultimate stanza is perhaps explained by the fact that at this stage in the poem the language is becoming more 'normal' as we arrive at the final stanza. The penultimate stanza of the poem is still stylistically odd, though, because of the deviant punctuation in line 24 and the use of parentheses in line 25 of the poem.

Self-Assessment Exercise 3.3
Analyse the use of foregrounding in achieving internal deviation in the poem

4.0   CONCLUSION

The analysis of '(listen)' shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem. Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider being 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be. Stylistics, then, is helpful in explaining parts of a text which we might not otherwise understand. There are particular features of the poem, though, which I have not been able to account for. For example, we couldn't explain the comma between 'selves' and 'stir' in line 11, and we are not sure about the relevance of the colon just before 'every' in line 23. A stylistic analysis which could account for these factors would obviously supersede the one here. Stylistics is an ongoing discovery.

5.0   SUMMARY

In general though, we have shown how the linguistic features of a poem are directly related to meaning and in doing so we have upheld the initial interpretation of '(listen)'. Of course, this is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics we can ensure that our interpretation is as explicit and grounded as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of the conclusions here. We have shown how to explain why a text makes one feel a particular way, and that we have gone some way towards using stylistics as a useful tool for the explication and interpretation of poetry. In the next unit, you will study how a given prose work could be analysed.

6.0 TUTOR-MARKED ASSIGNMENTS

From your understanding of this unit, carefully answer the questions below:
1. Explain why E. E. Cummings uses capitalisation indiscriminately
2. Discuss the core thematic forms in the poem
3. Analyse the lexical properties used in the poem
4. Appraise the different deviations in the poem
5. How effective is the stylistic analysis of '(listen)' in this unit?

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UNIT 2:   ANALYSIS OF PROSE

1.0   INTRODUCTION

In the previous unit, you studied a stylistic analysis of a poem written by E.E. Cummings. In this unit, you will read about the stylistic analysis of a prose fiction. Your text for analysis is Ayi Kwei Armah's *The Beautyful Ones Are not Yet Born*. It is a novel written about the sociopolitical situation in Ghana after the exit of the colonial masters. The novel attacked corruption which was a cankerworm eating deep into the fabrics of the society. The author exposed many of the social and political ills in the country at that time. The fact remains that author applied several artistic and linguistic tools to achieve his thematisation of realities. We will study the artistic and the linguistic prominence in the novel through stylistic explication of the properties in the text

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Discuss the language of prose fiction
2.   Explicate the artistic properties in prose fiction
3.   Analyse the linguistic properties in prose fiction
3.   Explain the difference between the language of prose and the other genres
5.   Apply the analytical method here in explication other prose works

3.0   MAIN CONTENT

3.1   General Overview

Literature is governed by norms, and as a writer conveys his messages to the reader, he applies such norms skillfully (stylistics). In *The Beautyful Ones Are Not Yet Born*, Armah presupposes fictively shared knowledge between him and his readers, and proceeds in the narration. It is the author's communicative goals and illocutionary strategies that enable the reader relate the work with states-of-affairs in the world. It should be noted that in employing the tools of stylistics in textual-property investigation, the linguist and the literary critic do not have same goals and approaches; while the linguist is concerned with how apiece of literature (for example, the literature of Law) exemplifies the language-system, and treats literature as "texts", the literary critic is concerned with underlying significance and artistic vision of a writer, and so treats his work as "messages". However, stylistic criticism combines some aspects of both "texts" and "messages" and treats literature as discourse. Unlike grammar or syntax that is limited to a discrete sentence, stylistics incorporates chains of sentences

Fiction is preoccupied with the dialectics of social reality. This is crucial as literature does not exist in a vacuum; it is a product of the writer's existential experiences. Such experiences are not poles apart from those of the reader. Hence, the stylistic elements in African fiction aid the writer's attempt to enact the African reality on stage or paper. The macro-structure is the entire novel, *The Beautyful Ones Are Not Yet Born*. The various approaches to the study of style explain factors which inform the use of idiosyncratic, regional, pragmatic or occupational choices of words. We will examine in *The Beautyful Ones Are Not Yet Born*, grammatical components and issues of meaning and this is the case in any stylistic investigation of both linguistic and literary properties of texts of various kinds. Halliday's (1971) conceptual tools for the analysis of discourse, facilitates the textual analysis of selected samples from the novel, *The Beautyful Ones Are Not Yet Born*. He opines that substitutions, conjunctions, repetitions, ellipses and other linguistic properties make texts cohere. The rhetorical functions of such linguistic devices are obvious as will be seen in this study. According to Halliday (1978), text refers to any passage, written or spoken irrespective of the length that constitutes a linguistic entity. Fakuade (1998:24) cites that "texture", "tie" and "cohesion" characterize texts.

Fowler (1981) opines that "Linguistic structure is not arbitrary, but is determined by the functions it performs". Difficult as it is, a novelist has to take a position, even when he uses the third person omniscient narration that is encumbered with the principle of detachment. Through omniscient point of view, Armah unfolds his awareness and attitude towards the cankerworm, "corruption", which has become institutionalized in his society, and he sustains the registration of this awareness.

It is worthy of stylistic attention that the writer alludes hinging on the shared knowledge he has with his characters and his extra-text audience (readers) on the spate of bribery and corruption in the society as evident in the activities of the police. He paints the picture of a police force ridden with lack of uprightness and insensitivity to integrity. From the rare, he makes us know that the citizens whose lives and property the police are supposed to protect do not repose any confidence in such degenerated police force. We note the narrator's stylistic strategy of using intra-text audience (characters) to expose and lampoon the societal vice in which people serve personal interests rather than their nation. The ironical question, ("Have they been to the police?), is a stylistic communicative (illocutionary) strategy that probes the addressee to say what the omniscient narrator already knows about the disposition of the police.

Interpreting the text presupposes locating the link which the words therein have with the structure of the text. The fact that the story is narrated via the third person/omniscient narration does not make it illogical to use first person pronouns; the narrator uses these pronouns to make reference to the exact words of The Messenger. The narrator uses Informative speech act as a constative (See Austin 1962) to state that corruption pervades the society. Also, the utterance, "Have they been to the police?" is an indirect speech act (question) used satirically. Abrams (1981:62) evolves the "showing" and "telling" methods of characterization in narratives. We note that the stylistic potency of the telling method over the showing or dramatic method is that the former affords a writer the opportunity to enact his evaluative remarks on the actions and utterances of the characters as the story unfolds whereas the latter only leaves the reader making inferences or deductions from what the characters say and do. In exploring the advantages which the telling method affords the writer, the omniscient point of view enables the writer to capture a wide range of characterization possibilities as he clings to his didactic and thematic concerns.

Self-Assessment Exercise 3.1
Explain the importance of the narrator in prose fiction

3.2   Artistic Prominence

1.   Point of View
"Point of view" refers to the manner narratives are told. It makes clear the place of the narrator in the story. The trio 'person', 'mask' and 'narrator' form a novelist's narrative media as he attempts to enact realism into his story. Ayi Kwei Armah's *The Beautyful Ones Are Not Yet Born* is told with the third person omniscient narration; this narrative device presupposes the use of personal pronouns (he, she, they as well as proper nouns which name the characters as certain comments are made about them). The use of third person pronouns necessitates alienating the writer from the story. However, the omniscient narration device in the novel affords the writer the opportunity to register his supremacy over the characters as he is all-knowing, observes and reports their actions from the rare. We note that the narrator experienced the situation, and has appreciable knowledge of it. This all knowing capacity is exhibited in the way this narrator remarks on each character and it is of stylistic relevance; it facilitates proper characterization of the macro-structure. The third person omniscient narration also affords the writer the opportunity to enact his overriding message.

The omniscient narrator would have known the entire verbal and non-verbal roles of the major and minor characters before he could categorize them as being greedy, corrupt, power-drunk, and so on. Indirect speech acts are primary illocutionary acts. Searle (1969) classifies indirect speech acts into primary and secondary illocutionary acts. In asking, "Have they been to the police, both primary and secondary illocutionary acts are performed, of which the primary act is an illocutionary force of condemning.

Example:
"Checking the coins against the tickets, he began to count the morning's take. It was mostly what he expected at […] was certainly easier, but at the same time not as satisfactory as in the swollen days after pay day" (p.1).

2.   Reminiscence
The term "reminiscence" refers to the use of recall as a narrative strategy as it applies to the experiences of the characters. In the novel, we are aware of what has been the past experience of people in Ghana shortly and late after salaries have been paid. The experiences being narrated may be that of a particular character or a society. However, the use of reminiscence connects the reader with the plot and characterization. Through reminiscence we are informed on page 95 about the unfortunate experience of Zacharias Lagos who for a period of time enjoyed the "booty" of his job before he was caught.
Example:

Zacharias Lagos, living so long here that he had forgotten he was ever a Nigerian. Working for a Sawmill and getting, in the days of pounds and shillings, ten pounds twelve a month…when he was caught people called him a good, generous man, and cursed the jealous man who had informed on him. (95)

3.   Temporal Abridgement
The time gap between occurrences in some narrations are not indicated, and this is essentially part of verbal artistry. The writer of a novel uses temporal abridgement to curb inflated suspense and engage the reader's deductive reasoning (inferencing). For example, we do not read about the various experiences or developments that revolve around Zaharias Lagos' disposition at his work

place, before we are suddenly told that he was eventually caught. In abridging time and ignoring durational happenings, the writer leaves the readers pondering on possible developments. Example:

"There would always be only one way for the young to reach the glean… eating the fruits of fraud"

4.   Digression
A narrative technique, digression, aligns conversational turns with the mainstream of the narration. Armah uses digression to draw the readers' attention to his authorial positions. Through the omniscient narrative device, digression is used to concretize and reinstate the thrust of the narration. By successfully hitting the clean-your-city-can, the conductor represents the Ghanaians whose inordinate ambition informs corruption and lack of uprightness in that society. This conductor's disregard for the law, informed by his awareness that the formulators of the law, "that the city should be cleaned", are themselves polluters (though corruption) of the city, makes him urinate on the clean-your-city-can. In the narration, digression is linguistically and thematically rooted. The writer seems to capture binary representations of people in the society: the rich and the poor; the corrupt and the upright; the smart and the honest. Armah subtly engages the readers into making inferences from the fact that the sound of the driver's urine is feeble unlike that of the conductor. It is therefore of stylistic significance that at different points of the narration, even at unexpected points, the narrator is able to draw the readers' attention to his thematic concerns. Stylistic instruments are used in the novel as a theme-sustenance strategy

Self-Assessment Exercise 3.2
Discuss the functional use of omniscient point of view in the novel

3.3   Linguistic Prominence

1.   Graphology
The title of the book, *The Beautyful Ones are not yet Born*, reveals a morphological odd. The word 'beautyful' ought to be 'beautiful' and there are some basic semantic assumptions for such a violation. Normally, we add 'i' to replace 'y' in order to convert the noun 'beauty' to adjective 'beautiful'.

> Beauty --- (y----y) + (ful) = Beautyful {abnormal}
> Beauty --- (y----i) + (ful) = Beautiful {normal}

The assumptions for such violation could be:
(a.)   to draw attention of the readers that the word 'beautiful' is not the semantic meaning intended
(b.)   to reveal that 'beautyful' as a word is created in the title as a supposition that 'beautiful' people cannot be realised in the milieu of discourse
(c.)   to establish a fact of reality that the expected 'beautiful ones' will come in a unique way as revealed in the uniqueness of the usage.

One thing is certain: 'the beautiful ones of today' will certainly not march the 'beautiful ones of tomorrow' who will fight to end corrupt practices in their enclaves. This graphological prominence has generally opined several ideologies among linguists, sociologists and psychologists alike.

Also look at the graphological prominence given to the Pidgin English as applied in the text. The deliberate use of the cap and low system of writing reveals intentional graphological prominence aimed at making the reader conscious of the implication of the usage. Examples:

Money Sweet Pass All
Who Born Fool
Socialism Chop Make I Chop
Countrey Broke…
You Broke Not So?
Pray For Detention
Jailman Chop Free (Pp.105-106)

2.   Figures of Speech

Through the use of figures of speech, literature takes language to a higher dimension, using it to seduce and enchant. Scholarship acknowledges that the goals of the literary artist include teaching the readers and appealing to their sense of linguistic admiration. In *The Beautyful Ones Are Not Yet Born*, we see the writer's aesthetic matrix in the use of the following figures of speech:

a.   Metaphor

We note that in narrations, metaphors are ideologies-built images. Abrams (1975) opines that in a metaphor a word, which in standard (literal) usage denotes one kind of thing, […] instead of comparison".

In the text below the tenor of the metaphor is "fruit" while the vehicle is "fraud": It is obvious that images are instruments of metaphorical expressions, and they are tied to writers' authorial statements. In playing with the reader's sense of hearing (phonological features) through the choice of the words "fruits" and" fraud", Armah is theme-driven; "fruits of fraud" is thematically appropriate as stylistic unusual collocates because the central message of the novel is "that corruption pervades the society". Another metaphorical device in the novel is thus:

There would always be only one way for the young to reach the glean… eating the <u>fruits</u> of <u>fraud</u> (p.95)

"I know people who won more than five hundred cedis last year. They still haven't got their money.' 'Have they been to the police?' 'To help them get their money?' 'You're joking,' said the messenger with some bitterness. 'It costs you more money if you go to the police that are all.' 'What will you do? the man asked. 'I hope some official at the lottery place will take some of my hundred cedis as bribe and allow me to have the rest.' The messenger's smile was dead. 'You will be corrupting a public officer.' The man smiled. 'This is Ghana,' the messenger said …" (18-19)

Another example:
Outside, the sight of the street itself raised thoughts of the reproach of loved ones, coming in silent sounds that ate into the mind in wiry spirals and stayed there circling in tightening rings, never letting go (p.35).

The extract above shows the linguistic prowess of the author who relies on metaphor in capturing the intense concern which the character has for his poverty stricken nuclear family members. Literal language may not be able to convey the atmosphere which the use of silent sounds that wiry spirals and stayed in tightening rings, conveys in the text.

b. Personification

The use of the expressions such as *"… coming in silent sounds that ate into the mind in wiry spirals and stayed there…* " (p.35) We have personification where "<u>silent sounds that ate</u>" and "[…] and <u>stayed</u>" is a transfer of inanimate attributes to the abstract noun, "sounds".

3. Rhetorical devices

Rhetorical elements in *The Beautyful Ones Are Not Yet Born* perform dual functions: they convey the speakers' illocutionary goals and create linguistic flavour. The following rhetorical devices abound in the narration:

a. Repetition

Although repetition is capable of phonological effects in literary works, it concretizes and draws readers' attention to writers' message; repetition is for emphasis. The elements which exemplify repetition in the extract below are the alternated ("debt and borrowing", "borrowing and debt"). The writer uses this device to capture the "repeated" experiences (cycle) and practices of the people of Ghana during Passion Week. Example:

These were the men who had finally, and so early, so surprisingly early, seen enough of something <u>in their own lives</u> and <u>in the lives around them </u>to convince them of the final, futility of efforts to break the mean monthly cycle of debt and <u>borrowing</u>, <u>borrowing</u> and <u>debt</u> (21 & 22).

b. Rhetorical Questions

We note that rhetorical questions are used in the narration as a result of the linguistic presuppositions which the characters have with one another, or as a result of writer-reader shared linguistic presuppositions. Rhetorical questions in the novel are theme-laden and are indirect speech acts. The decoder of the example below understands it as an indirect speech act. Example:

"Have they been to the police?' 'To help them get their money?" (p.18)

c. References

References are words whose meanings can only be discussed by referring to other words in the text, e.g. person pronouns. As references, the person pronouns "his" and "he" in the example below which refer to "the conductor". Example:

So the conductor had not lowered his eyes. Instead he had kept them fastened to the hungry eyes of the giver of the cedi, and fed them with admiration. He had softened his own gaze the better to receive the masculine sharpness of the giver's stare (p.2).

d. Substitution

Stylistic features are crucial in effective communication. There is clausal substitution in the example below as the encoder has omitted "even the old ones have girl friends" without communication breakdown. Example:

'Have you ever seen a bigman without girls? Even the old ones,' the seller laughs, 'even the old men'(p.37).

e.   Conjunction

Halliday et al (1971) evolves four categories of conjunctions and in all this time he met no one (additive). Yet he was hardly aware of being tired (adversative). So by night the valley was far below (causal). Then, so dusk fell, he sat down to rest (temporal) – (Halliday, p. 239). Example:

He had opened his mouth slightly <u>so that the smile that had a gap</u> in it would say to the boastful giver, 'Yes man. You are a big man.' <u>And he had fingered the coins</u> in his bag, and in the end placed in the giver's hand a confusing assortment of coins whose value was far short of what he should have given. The happy man has just dropped the coins into his shirt pocket. He had not even looked at them (p.3).

Different kinds of conjunctions are on the examples above:
- so that the smile that had a gape […] (causal)
- And he had fingered the coins […] (additive)

f.   Lexical Cohesion (Usual Collocates)

We find the piling up of usual collocates:"office" "work" and "clerk" as in the example below:

"In this <u>office</u> the <u>clerks</u> go home at four thirty."
"Oh, I know,' the teeth said. 'I know, but I thought he would stay after <u>work</u>" (28).

g.   Pidgin Elements

Pidgin English elements are partly used to give the work lighter tone or comic effect, but they are elements that subtly put the reader on sober reflection; they are used to lampoon social vices and make allusions. Examples:

Money Sweet Pass All
Who Born Fool
Socialism Chop Make I Chop
Countrey Broke…
You Broke Not So?
Pray For Detention
Jailman Chop Free (Pp.105-106)

With the use of cap and low format of writing, the author achieved graphological prominence which reveals that the expressions are not Standard English but a version of uneducated English.

Self-Assessment Exercise 3.3

Appraise the use of metaphor and rhetorical devices in the novel

4.0   CONCLUSION

Fiction presupposes authorial use of diverse narrative techniques, and this process is message driven as every literary writer communicates central and subthemes through the agency of linguistic and extra-linguistic elements. Thus, Armah succeeds in conveying his thematic pre-occupations in *The Beautyful Ones Are Not Yet Born*. The various stylistic methods the writer uses in the novel: Points of view, reminiscence, temporal abridgement, textual cohesive devices, digression, figurative language, among others, interact with his ideological underpinning on the issue of corruption in society.

5.0   SUMMARY

You will note that fiction writers do not just ignore writer-reader shared knowledge even when they make use of the omniscient narration point of view. They align with their audience but stick to their message; achieving these two ends is essentially stylistic prowess. Our effort in this study accentuates the fact that in literary works, meaning transcends the signification for which formal linguistics is known; meaning is taken to be a function of the relationship which this signification and the value these elements take on as elements in a pattern created in the context. In the next unit, you will study how a drama piece could be analysed stylistically.

6.0   TUTOR- MARKED ASSIGNMENTS

From your understanding of this unit, answer the following questions:
1.   Discuss the use of 'Reminiscence' and 'Digression' in the novel
2.   Explain the point of view used in the novel
3.   Appraise the application of metaphor and personification in the novel
4.   Graphology is used as message in the text. Elaborate on this premise
5.   Several rhetorical devices built the tenor of the text. Discuss them thoroughly

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UNIT 3: ANALYSIS OF DRAMA

CONTENT

1.0   INTRODUCTION

In the previous unit, you studied a stylistic analysis of Ayi Kwei Armah's *The Beautyful Ones Are Not Yet Born*. In this unit, you will study how a drama text can be analysed stylistically. Our chosen text is Ahmed Yerima's *The Lottery Ticket* (1996). The play is a serious attempt at condemning the preposterous stance of the Nigerian government in some basic issues concerning its citizens. It is a socio-political realist play because it ponders on the existential realty of Nigeria which is its setting. The play deals with the impermanence of human existence and the "will to survive in an almost impossible scenario. The drama text examines certain thematic issues bedeviling the post-independent Africa. The post-independent African state is one bedeviled by significant leadership-induced poverty, corruption, religious charlatanism, wars, unstable political system, dictatorial governance, inadequate basic amenities, as well as a myriad of other problems. It discusses the decadence that permeates the nation's social and political spheres over the past two decades, 1990-2012. In this study, we investigate the stylistic devices which constitute Yerima's communicative strategies (rhetoric) in the play.

2.0   OBJECTIVE

At the end of the unit, the students should be able to:
1.   Appreciate the style of dramatic language
2.   Examine the rich stylistic contours in the language of drama
3.   Discuss the linguistic components of drama texts
4.   Explain the rhetoric properties of drama texts
5.   Study drama texts stylistically and linguistically

3.0   MAIN CONTENT

3.1   General Overview

Ahmed Yerima is a dramatist of socio-political realism who used the medium of drama to comment on the prevailing socio-economic and political situations in his own country, Nigeria. Yerima treats thematic issues with an alluring difference. In some of his works, for example, *Othelo*, *Little Drops, The Sisters, Mojagbe, The Lottery Ticket, Hard Ground*, etc., you will see a blend of poetry and the indigenous, artistic style of chants and proverbs; music and dance which coalesce to give you an African performative style. Some of his works blend myth, poetry and folklore to present a picture of traditional African elements. In many cases, elements drawn from contemporary African and world realities come together to carve a positive position for human

society. The nature and character of the Nigeria, especially in term f power access and accumulation of resources, are recurring subjects in Yerima's plays.

Modern playwrights demonstrate the ability to create mutually divergent characters. The purpose is to encompass within their work, the whole range of people involved in the action with their different opinions and attitudes. This divergence captures the existential experiences of the category of people in social class structure. The reader of a work of art has to collaborate with the author and produce the meaning with him, and he must share with the author, a number of narrative and literary conventions to be able to do this. Nigerian drama communicates to the reader through the textual analyst. Therefore, the stylistic analyst can access meanings beyond the writer's spectrum. The themes of the drama of recent Nigerian playwrights are the result of an individual search for a spiritual solution to the country's socio-political problems and self-survival in the midst of the nation's numerous crises. The ideology of the Nigerian Third Generation dramatists is an expression of individual survivalism, placing emphasis on the survival of an individual in a chaotic society as opposed to socialism which was characterized in the works of the earlier playwrights. One's survival is self -dependent and not reliant on any governmental intervention.

The term "Individual survivalism" is used to define the strategy and sub-culture of individuals or groups anticipating and making preparations for future possible disruptions in local, regional, national, international, social and political order. The dramatic forms that are constructed within the ideology of individual survivalism create realistic characters that represent individuals within the playwright`s current surroundings in their society. In the words of Khuman (2010:34), "Realism is a style of writing that gives the impression of recording or 'reflecting' faithfully an actual way of life." This does not mean that realism presents an actual event of life as they occur but instead makes a representation of life by selecting some real life occurrences for inclusion in the text. He further states that the term "realism", refers "sometimes confusingly both to a literary method based on detailed accuracy of description and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favor of soberly recognizing the actual problems of life."

Since collective struggle for group emancipation has failed in Nigeria, individuals strive to conquer direct obstacles to a better life. The third generation playwrights scrutinize contemporary Nigerian reality and dare the characters to overcome obstacles and make progress in whatever ways they can. These playwrights expect their reader-audience to have an ability to distinguish between the oppressive and dictatorial government of most of the leaders depicted in their plays. In this case, the reader-audience can relate these villainous characters to the political leaders in their own society. It is expected by the playwrights that these plays might help the reader-audience to come to terms with their everyday reality and also in the realization of their daily struggle for survival. Therefore, most of Yerima's plays are focused on individual survival strategies rather than an elusive utopian society as the one that is presented in the plays of the radical dramatists. Yerima presents characters that strive to emerge from the strangulating laws and suffocating treatments given by the government and society at large. To these characters, attention is not focused on fighting for the freedom of the group by rousing collective heroes, but finding an opportunity for individual survival with or without external support Experimental Procedure

We adopt the Communicative Model of stylistic theory as the analytical framework for this study. Lawal submits that this Model is eclectic in nature because it is the amalgam of insights from predating theories on a stylistic-analyst approach to texts. The theory explains the interaction between message and medium through socio-linguistic and rhetorical agencies informed by

writer-reader or speaker-hearer shared remote and immediate knowledge. Although we do not intend to use the diagram in the literature to present this stream of thought, it should be stated that the different elements of the Model are as follows:

Self-Assessment Exercise 3.1
Defend the proposition that drama communicates to the reader through textual analysis

3.2   The Artistic/Linguistic properties of the Drama Text

We note that various stylistic concepts evolved by stylisticians explain ideas in the Communicative Model of stylistic theoretical framework. These concepts include: ambiguity (words having two or more meanings), collocation (meanings which words have in syntagmatic relations), cohesion and coherence (Cohesion has to do with unifying a text through cohesive devices while coherence has to do with lexical appropriateness towards communicative discourse), repetition (repeating linguistic items for both communicative and aesthetic purposes), texture, (using various cohesive devices such as reference, conjunction, ellipsis and lexical cohesion to derive a unified text), etc We select four micro-structures from their macro-structure (the entire extended body of discourse which is the Play). Emuchay (1999:47) argues that the Projection Principle helps an analyst to procure entire messages in a text via selected linguistic structures. Our selection of data is based on parameters from Emuchay (1999:48), and they include: clarity of message, quality of semantic features, linguistic richness, accessibility of message, depth and thematic coverage

In this analysis, we recognise the terms "Speaker" and "Writer", "Message" and "Medium". Message refers to the writer's or speaker's impression in the form of ideas, beliefs, knowledge, feelings and attitudes, etc. on the one hand, or listener's or reader's impression decoded in the form of ideas, beliefs, knowledge, feelings, etc.; while Medium refers to the writer's or speaker's expression encoded in the form of: (i) A rhetorical mode (the primary stylistic device which incorporates linguistic norms and directs pragmatic interpretation of textual properties);(ii) Linguistic "norms", constants, variants, and deviants.

There will four data selected for both analysis and discussion. Although this approach of incorporating discussion with textual analysis may not be conventional, we choose it so that through brief comments from related literature, we can establish the fact that rhetoric in verbal artistry is essentially the product of different stylistic devices. Consider the data:

1.   Point of View

Extract 1below reveals that Yerima employs "point of view" in the play. This device refers to the techniques used in narrations. It helps to position the narrator. Ahmed Yerimah's *The Lottery Ticket* is presented with the **Third Person Omniscient Narration**, and this necessitates the dominant use of nouns and pronouns in the Play to link characters with events. Third person pronouns alienate the writer from the story. However, this narrative strategy produces the super-ordinate, all-knowing position which the writer has over his characters, and makes it easy for the writer to "enact" his thematic concerns; the writer takes a position despite the fact that he is detached from the plot.

EXTRACT 1

Landlord: See heen, diabetes na wen bigman don chop many sweet things. Atiritis na wen bigman sidown dey drive moto dey chase women. Which moto you get, pass pasenja for molue bus? Herpatension na wen you wori for account wey dey London, you wey be say na ajo you dey do. High blood na wen life sweet bigman and everything wey him dey do na highlife, e chop leg of chicken, he chop woman leg, wash am with odeku (All laughs at Landlord's analysis). (P. 514)

Abrams evolves the "showing" and "telling" methods of characterization in narratives. We note that the stylistic potency of the telling method over the showing or dramatic method is that the former affords a writer the opportunity to make his evaluative remarks on the actions and utterances of the characters as the story unfolds whereas the latter only leaves the reader making inferences or deductions from what the characters say and do. In exploring the advantages which the telling method affords the writer, the omniscient point of view enables the writer to capture a wide range of characterization possibilities as he clings to his didactic and thematic concerns.

2. Pun, Innuendo and Hyperbole

Yerima's realistic presentation of language typical of the markets and streets is impressive. Besides having some witty remarks, figurative devices in extract 2 include: **pun**, **innuendo** and **hyperbole** on the part of the Landlord and Mama Lizi. These figures of speech enhance the comical nature of the play. Figurative devices are used therein to produce both communicative and appealing effects.

EXTRACT 2

Mama Lizi: But Tuba Cola people get sense. Dey wan sell plenty, den dem go give people one hundred thousand naira. See wayo. Dat one na money? Dey don make millions well well, den dem go give us only hundred thousand. Everybody na tief for dis kontri. Dey just dey punish poor man.

Landlord: Madam na money o. Nobody force anybody. Na you get your money, na you drink am.

Mama Lizi: Ha Oga Landlord. You wey God don bless. You get house for Lagos, you dey collect money, wetin you wan take hundred thousand naira do?

Landlord: I go take am marry your Lizi. I don old, I need small girl wey go dey rob my back till I die.

Mama Lizi: Heeh, so na your hidden aganda be dat? Men self, wayo full una head.

Lizi: God forbid.

Landlord: Wetin God wan forbid? E good say since my wife run commot for house run follow that yeye 419 boy wey god don soda him yansh, e good say make I sit down dey look ayanyan? …Lizi good. Na you go bury me.

Lizi: I say God forbid. I no go bury old man. God forbid! No be me go do replacement wife for you. You dey forget say I train as tailor. (P. 501)

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3. Parallelism

There are conscious applications of parallelism in the drama text under study. Parallel expressions are meant to juxtapose issues and present a clearer aspect of a given idea. It is meant for emphasis.

   a. Na you get your money, na you drink am.
   b. You wey God don bless. You get house for Lagos, you dey collect money

4. Repetition

One of the cohesive devices used in the play as in Extract 3 below, is repetition. This device does not just achieve sound effect, but is also theme-driven.

EXTRACT 3

Tuba Cola don come again oh!
Tuba Cola has arrived again
Yeah! Come see naira, yanfuyanfu
Come and see naira large amount
One hundred thousand naira Naira rain dey fall oh!
Naira rain is falling
Tuba Cola don come oh!
Tuba Cola has arrived
Na today we go know oh!
We will know today
All the people wey don buy lottery ticket
Those who already bought the lottery ticket
Na today result go come out for ten o'clock
The result will be out today at 10 o'clock
Woman, men, pikin wey dey drink Tuba
Women, men and child that drinks
Tuba Cola go collect plenty money
Tuba Cola will get a lot of money
Buy one bottle collect plenty money
Buy one bottle, receive a lot of money

Mama Lizi: But Tuba Cola people get sense. Dey wan sell plenty, den dem go give people one hundred thousand naira. See wayo. Dat one na money? Dey don make millions well well, den dem go give us only hundred thousand. Everybody na tief for dis kontri. Dey just dey punish poor man.

Landlord: Madam na money o. Nobody force anybody. Na you get your money, na you drink am.

Mama Lizi: Ha Oga Landlord. You wey God don bless. You get house for Lagos, you dey collect money, wetin you wan take hundred thousand naira do?

Landlord: I go take am marry your Lizi. I don old, I need small girl wey go dey rob my back till I die.

Mama Lizi: Heeh, so na your hidden aganda be dat? Men self, wayo full una head.

Lizi: God forbid.

Landlord: Wetin God wan forbid? E good say since my wife run commot for house run follow that yeye 419 boy wey god don soda him yansh, e good say make I sit down dey look ayanyan? …Lizi good. Na you go bury me.

Lizi: I say God forbid. I no go bury old man. God forbid! No be me go do replacement wife for you. You dey forget say I train as tailor. (P. 501)

The repetitive items include: "Tuba Cola", "come", "naira rain", "don come" and "na you", well well", "dey just dey", etc.

5. **References**, **Substitutions** and **Conjunctions**

References are words whose meanings can only be discussed by referring to other words in the text, e.g. personal pronouns. In this extract for example, "Dey" refers to "Tuba Cola people"; "that one" refers to "one hundred thousand naira"; and "You" refers to "Oga Landlord". 'References' are therefore 'substitutions, which are used to prevent repetitions.

Another cohesive device in here is the use of conjunctions. Halliday et al. (1971) evolves four categories of conjunctions:

And in all this time he met no one (additive).
Yet he was hardly aware of being tired (adversative).
So by night the valley was far below (causal).
Then, so dusk fell, he sat down to rest (temporal)

6. **Causal and additive conjunctions**

There are special uses of the conjunctions. Extract 3 above has both causal and additive conjunctions. Consider these extracts:

Women, men and (additive conjunction) child that drinks Tuba Cola
…so (causal conjunction) na your hidden aganda be dat?

7. **Usual collocates**

The use of usual collocates abound as part of the lexical cohesive devices in the text. This type of usage is common in the text. Examples from extract 3 above include:
   i.   "women"/"men"/"pikin"
   ii.   "lottery"/"ticket"/"result"
   iii.   "Landlord"/"house"/ "collect money".

8. Nigerian Pidgin elements

Extract 4 below like the others, reveals Nigerian Pidgin elements as a stylistic technique in the play. The tripartite functions of pidgin expressions in the play as observed in this study include:
  i.   the production of comic relief
  ii.   articulation of crucial messages
  iii.   alluding

Extract 4

Landlord: ... Oga Sajent, how much you want?
Sajent: Good una get sense. Each dead body na three hundred naira. Say I come look for them, two hundred naira. (P.484)

Although quite a number of pidgin corpora abound across our extracts, examples of such pidgin expressions in extract 4 are: "Oga", "una" and "na" which are used in stretches. A synthesised English, NPE (Nigerian Pidgin English), breaks "ethnic gulf" and also allows for barrier breakage between the high and the low within the society. Average Nigerians look at Nigerian Pidgin English as a recognized language in its own right, with sufficient differences in vocabulary and structure which distinguish it from Standard English. A stylistic device, Nigerian Pidgin English is also used to create humour and heighten the thematic foci of religious charlatanism in the play.

Self-Assessment Exercise 3.2
Discuss the effects of the varieties of language forms in the drama text under study.

4.0   CONCLUSION

This study corroborates Fowler's (1981:10) submission that it is a crucial thing for the stylistic analyst to focus on the surface properties of literary text as they apply to rhetoric. In the same vein, Wales (2001:372) notes that "the goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes', where these are felt to be relevant". The dramatic genre presupposes authorial use of diverse stylistic techniques, and this process is message-driven as every literary writer communicates central and subthemes through the agency of linguistic and extra-linguistic elements. The various stylistic devices which Ahmed Yerima employs point of view; cohesive devices (substitutions, conjunctions, collocation, repetition, and references), Nigerian Pidgin English and figures of speech interact with his thematic concerns. Therefore, the African playwright interacts with his/her readers through the social realities he shares with these readers. The term "Geoimplicature" captures the interpersonal function of language built around the "everydayness" of users of the language in any given geographical region.

5.0   SUMMARY

The study is a stylistic analysis of Ahmed Yerima's *The Lottery Ticket*. Like other contemporary Nigerian dramatists, Yerima is engaged in the quest for suitable forms with which the Nigerian experience can be transmitted through drama. We examine the stylistic features in the Play. We mainly hinge on the Communicative Model of stylistic theory for the analysis of four data selected via defined parameters. The analysis reveals that the Play is characterized by authorial use of diverse stylistic and rhetorical devices: cohesive devices, point of view, pidgin and figurative

language. Thus, the structure of the play is functional. We rely on the Projection Principle to extend the stylistic features of the play to contemporary Nigerian drama.

6.0   TUTOR MARKED ASSIGNMENT

Answer the following questions from your understanding of the text:
1.   Explain the importance of Pidgin English in this drama
2.   Discuss the language of drama as a blend of various linguistic forms
3.   Discuss reference and substitution as linguistic strategies in the drama
4.   Analyse some rhetorical devices used in the text?
5.   What is communicative stylistic model of textual analysis used in drama?

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UNIT 4:   **ANALYSIS OF SPEECH**

CONTENT

1.0   INTRODUCTION

In the previous unit, you studied how a drama text, *The Lottery Ticket*, was analysed. In this unit, you will study the analysis of a non-literary text. As a non-literary text, you will see a more technical account, of persuasive textual features, stylistics, aided by insights from other fields such as pragmatics and discourse analysis. This will also provide an account of the more implicitly manipulative uses of language. Sometimes, a distinction is made between literary and non-literary stylistics, and such a distinction usually refers to the kind of texts commonly studied. Hence, literary stylistics in this sense is concerned with the analysis of literature whereas non-literary stylistics is concerned with the analysis of non-literary texts. However, where the term *literary stylistics* is used in contrast to *linguistic stylistics*, the distinction is not between the kinds of texts studied, but between the objectives behind such analysis. Literary stylistics in this case is concerned with using linguistic techniques to assist in the interpretation of texts, whereas linguistic stylistics is about doing stylistic analysis in order to test or refine a linguistic model (Wales 1989: 438). Most stylisticians would argue that what they do is a combination of both of these things.

You will study and analyse Martin Luther King, Jn's famous speech "I have a Dream" as a non-literary text. Martin Luther King, Jr., who won the Noble Peace Prize in 1964, was an important political leader fighting for political rights for black people in the USA. The speech "I Have a Dream" was made on August 28, 1963 when King was leading the "March on Washington" before the Lincoln Memorial. Some 250,000 Americans of all faiths, races and creeds joined him and other civil rights leaders in this demonstration of solidarity. By making this speech, King tried to persuade the blacks to carry on their struggle by non-violent means for the justice and freedom promised to them by the Emancipation Proclamation. King's speech has been extensively studied in different perspectives and most of the studies concerned about its rhetorical devices, biblical background, translation, his concepts towards laws, his logic and philosophy of life, etc. This study, based on the theories and approaches typified by Leech & Short (1981), will make a comprehensive stylistic analysis of this speech with an attempt to find out how King makes his speech a remarkable delivery and how the style of the speech addresses his intention, which can thus improve the level in appreciating English works and to enrich the techniques in English writing and making speeches. Below is the speech, "I Have a Dream" by Martin Luther King:

Excerpts from Martin Luther King's "I have a Dream"

Let us not wallow in the valley of despair, I say to you today, my friends.
And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed:
"We hold these truths to be self-evident, that all men are created equal."
I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."
This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.
And so let freedom ring from the prodigious hilltops of New Hampshire.
Let freedom ring from the mighty mountains of New York.
Let freedom ring from the heightening Alleghenies of Pennsylvania.
Let freedom ring from the snow-capped Rockies of Colorado.
Let freedom ring from the curvaceous slopes of California.

But not only that:
Let freedom ring from Stone Mountain of Georgia.
Let freedom ring from Lookout Mountain of Tennessee.
Let freedom ring from every hill and molehill of Mississippi.
From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!
Thank God Almighty, we are free at last!

2.0   OBJECTIVES

At the end of the unit, you should be able to:
1.   Appreciate the linguistic style of speeches
2.   Discuss the stylistic features of speech as non-literary
3.   Analyse the linguistic features in non-literary texts
4.   Relate the study of speech to other non-literary texts
5.   Apply the pattern of analysis of speech to other texts

3.0   MAIN CONTENT

3.1   General Overview

On August 28, 1963, Dr. Martin Luther King Jr. delivered one of the most famous speeches of all time to an audience of more than 200,000 civil rights supporters on the steps of the Lincoln Memorial. In his, "I have a dream" speech, King addressed his encouragement of white and black people working together to achieve racial peace and harmony. He especially wanted to teach the young blacks that equality could be gained through the use of non-violence. The main reason King used nonviolence was to create a situation so different from the usual, that it will open the door to negotiations of desegregation and equal opportunity. King also urged African Americans to never forget their dreams. Since segregation was taking place, Martin Luther King Jr. stood up for what he believed in. He said that the African Americans were not free and were not treated equal as he thought they should be. He specifically stated, "There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights." Martin Luther King Jr. felt the same as many other African Americans, hoping that someday all the racism will disappear and the people doing the racism will realize that everyone should get a chance at being treated equally.

Martin Luther King Jr. also drew attention to the fact that African Americans were also included in the promises of the American Constitution that all people were created equal. The black people had been slaves on cotton plantations and had been victims of police brutality too long. They had helped in the creation of America by constructing and modelling the buildings the white man used to make money. And when the black man tried to cash in his check at the bank of justice, it had been returned and marked, insufficient funds. There had been insufficient funds for equal education, equal employment, equal housing, and equal participation in every aspect of American life. Abraham Lincoln is the central figure; it was his purpose to preserve the Union. It is Dr. King's purpose to

call for unity of the people. It is only within this framework that Dr. King can make his next statement and still retain the white portion of his audience. Though ostensibly speaking to the black population, it is the white portion that controls the ability to effect any real changes. Without the allusion to Abraham Lincoln, Dr. King's statement that "the Negro still is not free" would have served to divide the people, rather than unite them in purpose and in truth.

Dr. King exercises the strategy of pathos in his statement, "Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksand of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all God's children". As he referred earlier to the truth embodied in Abraham Lincoln, so he now references a greater, even more enduring truth: words written in the Bible. Dr. King appeals to logic. The 'exposing' of such potentially insidious uses of language has been one of the most radical uses of the techniques of stylistic and critical discourse analysis, though it is instructive to see that it is at the level of interpretation, in context, that these more political considerations enter the discussion. The analytical techniques, varied as they are, are all available to the stylisticians are applied in the present analysis of King's speech.

Self-Assessment Exercise 3.2
From the analysis of "I have a Dream", critique the speech as a non-Literary text

3.2   Lexical Features

(a.)   Common Words and Literary Words

The English vocabulary consists of different kinds of words, which may be classified by different criteria. By level of usage, words can be divided into common words, literary words, colloquial words, slang words and technical words. (Zhang, 2004) In King's speech, many common or popular words, which are connected with the ordinary things or activities necessary to everyday life, can be found. Examples of this are: "promise, fatal, equality, soul, victim, freedom, hope, daybreak, chain, capital, symphony, brotherhood", etc. These words are quite familiar to the audiences from different classes with different backgrounds, helping them easily understand King's speech. They can also create an atmosphere of friendliness and closeness. Literary words chiefly used in writings, especially in books written in a more elevated style, in official documents, or in formal speeches also abound in this speech, such as "segregation, unalienable, insofar, obligation, vault, hallow, engulf, emancipation, proclamation, decree, captivity, languishing, exile", etc. These words are exploited to create a solemn atmosphere, showing that the blacks' urge in fighting for equal rights must be taken seriously and that the non-violent movement will not end until they are granted equal rights.

(b.)   Words in Complete Form and Shortened Form:

In King's speech, many words of complete form instead of shortened form can be found to reinforce the effect of the speech. Examples of this are "I am, It is, We have, It would, There is, We must not, We cannot, I have, Let us", etc. Pronunciation is crucial in a speech and such words of full form are pronounced much more clearly with greater emphatic effect than those of shortened form, which always appear in daily life. By exploiting these words, King tends to emphasize the urgency of fighting for the civil rights for the blacks and meanwhile shows his seriousness.

(c.)   Pronouns:

Pronouns such as "I, we, our, you" are largely exploited in King's speech. For example, the word "I" has been used for 14 times, "our" 15 times, "you" 7 times and "we" 31 times. By using these words, King brings himself closer to the audience, making it have more empathy with him.

Self-Assessment Exercise 3.2
Examine critically the functions of literary words and pronouns in the speech.

3.3   Syntactic Features

(a.)   Repetition and Parallelism:

One distinctive feature of King's sentence structure is the abound use of repetition and parallelism, two devices widely employed to create more emphatic and emotional effect. In particular, the number of times of using repetition is so large that few of other famous speeches could match it. More than 200 words that are involved in repetition account for more than one tenth of the total vocabulary. The repetition helps to push the speech to the climax, creating a strong rhythm and makes this speech and their movement more memorable. For instance, the sentences "I have a dream" and "let freedom ring" have appeared respectively 9 and 12 times, making the speech more emphatic and thus strengthen King's dream that the blacks would one day enjoy equal rights with the whites and they both could live in perfect harmony.

Parallelism consists of phrases, sentences or paragraphs of similar or the same structure, making comparisons or contrasts between them so as to point out their differences and similarities. The use of parallelism could produce a strong sense of power of the rhythm and thus easily attracts audience's attention. In King's speech, parallelism is widely exploited, such as "to work, pray, struggle, go to jail together and to stand up for freedom together". Besides, parallelism of sentences abounds, such as "We can never be satisfied as long as…" and "With this faith we will be able to…." etc.

(b.)   Periodic Sentence Structure:

In periodic sentences, audience's comprehension of a sentence is delayed till they come to the end of the sentence. For example: "When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir." This periodic sentence brings us an element of suspense. The more anticipatory constituents there are, the greater the suspense and the greater the burden on the audience's mind and memory. In this way, audience can easily remember what the speaker wants to emphasize. Besides, if used judiciously and in the right context, the periodic sentence can be rhetorically effective. There is no doubt that King has done a good job in making use of this sentence structure, which easily arrests listeners" attention. It emphasizes the current status of the blacks and demonstrates King's strong desire to change this condition for the blacks.

Self-Assessment Exercise 3.3
Explain how King Jr. applied syntax to realize his communicative effects in the speech.

3.4   Semantic Features

(a.) Euphemism:

Euphemism is substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant. Actually in our life there are some things that should not be stated bluntly or truthfully—that there are times when it is necessary, even wise, not to "call a spade a spade" but to use some better-sounding name. (Feng, 1996) For example, "It came as a joyous daybreak to end the long night of captivity." Here "captivity" is a kind of euphemism. As we know, many black people's (now we call American African) ancestors were captured to be slaves and lead a harsh life. Much to our surprise, never has King mentioned "slavery" in the whole speech. "Slavery" as a system would bring to minds the sad and humiliating picture of the past. To some extent, it reflects King's as well as the blacks' desire to change the current situation. The "captivity" here means more than it is suggested. For another example, "those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual". Here "a rude awakening" is also a kind of euphemism. By making this statement, King warns those who discriminate the black that if they continue doing what has been doing from now on, they will surely have bad and unpleasant experience, for the black will no longer stay calm but resort to violence. By using such euphemism, a pleasant way to comfort the blacks and soften the shock of the reality, King succeeded in earning audience's respects and thus arousing their feeling, for euphemism, as a figure of speech, is more than saying something unpleasant in a pleasant way. (Li, 2003)

(b.) Simile:

Simile is an expression that describes something by comparing it with something else, using the word "as" or "like". (*Longman Dictionary of Contemporary English*, 1995) In this speech the use of simile can be found. For example, King compares Emancipation Proclamation to the beacon light in the black's heart, for it will bring them hope. Likewise, he wants "a joyous daybreak to end the long night of captivity". However, the light of beacon begins to wither away. "We will not be satisfied until justice rolls down like waters and righteousness like a mighty stream." By using vivid simile, King succeeds in leaving us deep impression.

(c.) Metaphor:

In King's speech, one of the notable features is that metaphors abound. For instance, having a great beacon light of hope, the blacks are said to have been "seared in the flames of withering injustice". They are "crippled by the manacles of segregation and the chains of discrimination" and they live "on a lonely island of poverty in the midst of a vast ocean of material prosperity". King also compares the blacks' going to the 'capital' for equal civil rights to cashing a check. All these metaphors bring striking images to the audience's minds and leave a powerful impression on them. King does not use many similes but metaphors which are a higher form requiring greater ability on the part of the audience to perceive the hidden association, the insight into persons, things or ideas that is implied. (Feng, 1996) King's metaphors, which serve to animate and humanize what is inanimate, do give us more space for our imagination and make his speech more magnificent and impressive and thus greatly inspire the listeners!

(d.) Pun:

To pun is to play on words, or rather to play with the form and meaning of words, for a witty or humorous effect. For example, "In a sense we have come to our nation's Capital to cash a check". Here "capital" literally means "town or city that is the centre of government of a country, state or province". However, it means more than this. "Capital" can also mean "wealth or property that may be used to produce more wealth" (Longman Dictionary of Contemporary English, 1995). Here we can refer "capital" to those who own much capital, mostly those who are against equal civil rights for the black. In addition, literally "check" means "cheque", but it can also mean

„examination to make sure that something is correct, safe, satisfactory or in good condition", which shows that the black are now being checked and treated badly. King says the architects are signing a promissory note when they write words of the Constitution and the Declaration of Independence and he compares the black's going to the "capital" for equal civil rights to cashing a check. However, it is a bad check and the black long for the "capital" to keep their promises. The deep meaning of punning and its powerful effect employed here are sure to be felt and this effect is even stronger when metaphor is used together.

(e.)   Paradox and Irony:
Paradox is a statement that seems impossible because it contains two opposing ideas that are both true. (Longman Dictionary of Contemporary English, 1995) For example, "One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land." When audiences first heard of it, they might think "exile in his own land" seems self-contradictory to the established fact. However, after further thinking it proved to be true. The blacks had no civil rights at all. They were always driven out their homeland by the whites. Using paradox here is more effective in presenting a sadly ironic picture of living conditions of the Negro to earn audiences" empathy.

(f.)   Antithesis:
In this speech, there are a large number of symmetrical sentences making the speech more rhythmic. Example, "One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity." Here "a lonely island" contrasts with "a vast ocean" while "poverty" functions as the opposite of "material prosperity". Other examples are: "Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice…. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood." Here "the dark and desolate valley" contrasts sharply with "the sunlit path" while "segregation" serves just as the opposite of 'racial justice'. The same goes with 'the quicksands' versus "the solid rock" and "racial injustice" versus "brotherhood". By using such antithesis, which evokes a vivid image of the blacks" harsh conditions during that time, King makes his speech more persuasive.

Self-Assessment Exercise 3.4
Assess how the semantic tools elevated King's speech

3.5   Phonological Features

(a.)   Rhythm of Sentences:
As is accepted by all, the rhythm of a poem is a critical element. There is no exception to a speech. In King's speech, we can easily feel his inspiring voice while reading the melodious and rhythmic speech. Examples below can just demonstrate this point quite well.

(1) "In a `sense we have `come to our nation's `Capital to `cash a `check"
(2) "So we have `come to `cash this `check--a `check that will `give us the `riches of `freedom and the `security of `justice.

From above, we can see that the distance between each two stressed words is almost the same, and thus giving us a strong sense of rhythm, which can quickly arouse our attention. The emphasis of the impressiveness of the sound is created here. Besides, many monosyllabic words and those with two syllables are largely used in the parallel sentences of this speech, such as "Go back to Mississippi; go back to Alabama; go back to South Carolina; go back to Georgia; go back to

Louisiana; go back to the Slums and ghettoes of our northern cities…." By using such kind of words, King seems to urge the people to go back quickly and thereby strengthening the contents of what he is stating about.

(b.) Alliteration:

Alliteration is extremely popular with both poets and writers. In this device the same consonant sound is repeated at interval in the initial position of words. (Feng, 1996) King also explores such device in his speech to impress the present situation on the black's memory. Take "the unalienable rights of <u>life</u> and <u>liberty</u>" and "the <u>dark</u> and <u>desolate</u> valley" for example, King makes use of this aspect of alliteration quite frequently making readers and listeners easy to remember, which can quickly capture their attention. Besides, "dignity and discipline" can not only emphasize the sacredness of "dignity", but also makes clear the necessity of discipline. Other examples can also demonstrate King's skillful use of languages to produce vivid images, making audiences more involved with his speech.

Self-Assessment Exercise 3.5
Discuss how King achieved meaning with sounds in the speech

4.0 CONCLUSION

Martin Luther King's speech is persuasive as it worked on the minds of the African Americans to resist racism at all cost. The stylistic analysis here helped you to understand how he applied good language skills that made him achieve his am in the speech. Thus, stylistics is needed to unveil the strategies in the speech to achieve his aims because much of our lives are negotiated through language. Although his language is well-described in structural terms by descriptive linguistics, and in contextual terms by such disciplines as discourse analysis and pragmatics, there remain insights about textual meaning that are addressed more effectively by a discipline which arose from literary studies, took on the apparatus of linguistics, and with the text at its core, became a powerful discipline in its own right. Is there something subtly persuasive about Martin Luther King's speeches, and how did he attract (and keep) the attention of his audience? Thus, stylistic analysis has assessed the language and the effects. The connection between stylistics and linguistics is that stylistics uses models of language, analytical techniques and methodologies from linguistics to facilitate the study of style in its widest sense.

5.0 SUMMARY

The analysis here is on a non-literary text because stylistics is studied beyond literature. The explanatory power of stylistics can also help us to understand in more depth the ways in which the style of texts can help to influence the perceptions of readers in more everyday situations, such as listening to political speeches, responding to advertisements and so on. Stylistics has evolved a detailed linguistic account of the kinds of persuasive techniques which are more generally covered by classical rhetoric. The use of stylistics for these purposes enables scholars to approach the explicitly persuasive aspects of style as linguistic phenomena, with the similarities between these rhetorical techniques and literary style also constituting comparative data for each other, since the tools available for the analysis of both these effects are essentially the same. Martin Luther King Jr. in this speech enlivens the speech by the skillful use of words in lexicology, semantics, syntax and phonetics, which add much interest and beauty to his speech. He achieves his purpose of persuading and calling on the people to fight for equal rights for the blacks through the artful employment of stylistic means, which helps to create the atmosphere he

intends, produce a profound effect on audience's minds and simultaneously raise the public's attention to the current status of the blacks.

It is hoped that the detailed stylistic analysis of King's speech can provide some implications for pedagogical application and be helpful for those who want to improve their speaking and writing skills. In all the modules studied, you have learnt what stylistic analysis entailed. It is your choice of linguistic school and parametres of analysis that determine the result you will get from your explication. Most times, it is recommended that the **Eclectic Method** of stylistic analysis be applied. This is the type of stylistic explication that takes its analytic tools from all the schools of stylistics in order to achieve a veritable result of analysis beyond boundaries.

6.0   TUTOR- MARKED ASSIGNMENTS

Answer the following questions from your understanding of the unit:
1.   Defend 'I Have a Dream' as a non-literary text from the analysis here.
2.   Discuss the stylistic effect of the syntactic choice in the speech.
3.   Explain how literary elements contributed to the meaning in the speech.
4.   Appreciate the stylistic functions of the lexical choices in the speech.
5.   Assess the stylistic functions of repetition and parallelism in the text.

7.0   REFERENCES/FURTHER READING

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