# The Evolution and Significance of Stylistics in Literature: From Individual Expression to Modern Branches

Name and Address of the author

Dr. Armila Antony C.

Assistant Professor

Dept. of English

Nirmala College, Muvattupuzha.

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**Abstract**

Great literature owes a substantial part of its greatness to its mastery of language. The notion that style is a highly individual quality is echoed by Ben Jonson and others, suggesting it is deeply rooted in a person or specific linguistic group, rather than in the entire speech community. Professor Bloch defines style as the quality distinguishing an individual's use of language from its general use, with the arrangement and distribution of words or phrases indicating a particular style. Matthew Arnold emphasizes clarity in communication, asserting that the essence of style lies in having something meaningful to say and expressing it clearly. Buffon's assertion that "Le style c'est l'homme même" (Style is the man himself) suggests that a person's style reflects their knowledge and conception of clarity and precision, achieved through extensive thought and effort. Jonathan Swift, though more succinct, highlights the importance of appropriateness in style, describing it as "Proper words in proper places."

This paper delves into the history of style, exploring its evolution and the varying perspectives on its significance in literature. It provides an overview of Indian poetics and examines key branches in stylistics, including cognitive stylistics, corpus stylistics, critical stylistics, feminist stylistics, formalist stylistics, functionalist stylistics, historical stylistics, multimodal stylistics, pedagogical stylistics, and pragmatic stylistics. Additionally, it highlights major scholars in the field, such as Deirdre Burton, Ronald Carter, and Noam

Chomsky. Stylistics, acting as a bridge between linguistics and literary criticism, has grown into an independent field of study, with its development traced from the Greeks to the modern age. This paper familiarizes readers with the various branches of stylistics and the contributions of key thinkers in a condensed way.

Keywords:

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## 1.0 Introduction

Great literature owes a good part of its greatness to its handling of language. The opinion of Ben Jonson and many others is that *style* is a highly individual quality, rooted in a person or a particular linguistic group, and not in a whole speech community. According to Professor Bloch, style is the quality which distinguishes an individual use of language from its use in general; the probable arrangements and distributions of words or phrases in an utterance indicate a certain style for the most part. Mathew Arnold says, *Have something to say, and say it as clearly as you can. That is the only secret of style.* If we agree with Buffon that "Le style c'estI' homme meme" (Style is the man himself"), we can accept him thoroughly in the sense that a man knows what he knows, and has his own ideas of what is clear and precise. His version of good style is the man himself, but only after much thought and hard labour. Swift, though less helpful but true called style, "Proper words in proper places".

## 1.1 The history of style

The history of style enunciates from the literary scholarships of the Greeks and Romans in the fifth century B.C, where rhetoric was the dominant art. Aristotle, in the third

book of his *Rhetoric*, shows himself very suspicious of style, since he looks upon it as an accretion to something more elemental, an enlargement added more to the basic material. A writer or a dramatist polishes a style (so Aristotle thought) in order that it should have a particular effect on the listener or the reader; the danger he feared, lay in the style which is speciously attractive, but covers up, as it were, the subject-matter which is harmful to the content.

Plato felt somewhat the same about mythologies, believing that, for his own people, story-telling about gods and heroes was a way of teaching morality. Philip Sidney (to quote a later follower of Aristotle) felt that unattractive, plain story-telling was unlikely to win men to virtue, however moral the stories themselves might be. This led him positively to recommend what Aristotle had suspected; the vehicle for teaching virtues, the *kerygma*, should have a style which is "lively and passionate". Jonson generalizes his advice on the use of language by saying that Custom is the most certain Mistress of Language, as the public stamp makes the current money.

The theory of stylistics considers all literary works to be a convergence of all ingredients where the use of language and aesthetic life merge to create a verbally qualified art form, where the two dimensions not only illuminate each other but exist as a dialectical unity in a state of reciprocal comprehensiveness. This makes it into a kind of semiotic discipline which accounts not only for the formal rules of language but also for its socio-cultural (including aesthetic) functions. The stylistic function in which Fowler is particularly interested is, the ideological function.

**1.1.1 Indian Poetics: An Overview**

Bhamaha, a Sanskrit Literary theorist of the seventh century, defined poetry as follows: Sabdarthausahitaukavyam. That is poetry is that in which "word and meaning coexist". In other words 'expression' and 'content' cohere in poetry – they are in unison her. This definition implies that a successful stylistic analysis of a poem will involve both expression and content. On the other hand, this implication of stylistics questions the value of blind statistical statements regarding the linguistic forms in a piece of literature. Some stylisticians have seriously objected to that kind of stylistics (O'Toole 1975: 176; 1976:1).

Real stylistics, then, aims at literary appreciation through the text, the focus being on its linguistic aspects (Jakobson 1960) and Widdowson (1974).

The theory of **Rasa** ('poetic emotion') mainly discusses the 'value' (aesthetic emotion) of poetry which gets actualized in the language of the poem(s). Being aesthetic, this becomes partly 'subjective' on the part of the reader. This is what Allan Tate says about poetry: *"We read poetry as a special discipline, becoming scholarly about it or ecstatic about it according to our profession, temperament and mood"* (1960:3). Oscar Wilde who tracts as a critic and artist says : *"The meaning of any beautiful created thing is at least as much in the soul of him who looks at it as it was in him who wrought it"* (1921:144). **Rasa,** however, is not the figment of a reader's imagination, though his imagination and refinement are necessary to realize it. It incorporates also his instinctive reaction to certain objectively definable criteria that manifest or delineate or lead to the effect of Rasa. The disposition of a man is the outcome of the organization of varied instincts and emotions around one dominant force which in turn is developed round an object or idea. The different aspects of these poetic feelings and dispositions are no doubt to be found in the work itself, defined by the objects and situational contexts. This subjective- objective unison of Rasa is rightly considered the soul of poetry. (Chari 1976:287).

*"Dhvani is an exclusively poetic feature concerned with exploiting the beauty of every element in the medium of language…… to serve the ultimate artistic end of rasa"* (Krishnamurti 1974). This poetic feature consists in the suggestion of a sense beyond the literal or the metaphorical meanings of an expression. The ancient Indian scholars speak of several styles which can be postulated on a line between the two extremes – the limpid style and the ornate style. These styles are characterized by the way the web of words is spun to delineate motions. Style is related to the temperament of the poet and the needs of the subject matter. It is here that the Rasa has its birth which the style reveals to us. The essence of artistic expression is said to be auchitya (property) which is the proper placing of things semantic, syntactic, lexical, and phonological, in such a manner as to suit the desired poetic emotion or effect (rasa) and the avoiding of things that are not suitable. This propriety is called harmony; it is the proportion between the whole and the parts, between the chief and the subsidiary (Raghavan 1973: 217). This propriety also achieves 'unity' in a literary piece.

If Rasa is the ultimate of poetry, dhvani is the artistic process which 'evokes' it and 'aids it; Riti, which can be taken to subsume auchitya, delineates it or 'expresses' it. It is here where an important theory of poetic expression emerges. Modern linguists compare poetic expression with our day to day ('casual') speech and call the former 'deviant' from the latter. This 'deviance 'concept has two implications: different from the 'favourite' (or 'normal') expression, or 'ungrammatical' and 'unacceptable' expression. Rabindranath Tagore refers to this phenomenon and make a very interesting comment: 'When we come to literature we find that though it conforms to rules of grammar, it is yet a thing of joy, it is freedom itself. The beauty of a poem is bound by strict laws, yet is transcends them. The laws are its wings, they do not keep it weighed down; they carry it to freedom. Its form is in law, but its spirit is in beauty. Law is a first step towards freedom and beauty is the complete liberation which stands and shines on the pedestal of law" (KuppuswamiSastri1945:19). When Batson says (1971:59) that a poem provides him both a grammatical and a stylistic word order and that only the latter is the proper subject for literary comment, the stylistic word order has to be taken as grammatical but specially used in poetic expression. Once we free this 'deviance' concept from the implication of 'incorrectness', we are close to the concept of vakrokti ('peculiar' expression) used by Sanskrit theorists Kuntaka, in the eleventh century, who gave this concept primary importance and discussed all other concepts with reference to it.

The figures used in poetry are usually classified as two types: ideal figures (connected with idea) and verbal figures (connected with 'word'). Mammata, a Sanskrit scholar of the eleventh century, suggests a test to distinguish these two types of figures. If the figure disappears with replacement of the word by its synonym, it is the verbal figure; if it doesn't, it is the ideal figure. In terms of current linguistic terminology, the ideal figures belong to the semantic stratum of language and verbal to the formal phonological and morphological stratum of language. Leech has made a distinction between phonological and formal figures: Under the former he groups alliteration, rhyme, vowel harmony, assonance etc, and under the latter parallelism, anaphora, antistrophe, analeptics etc.

**1.2 Key Branches in Stylistics**

During the long run of development of the branch of study, stylistics got connected with various other disciplines of study and it was further subdivided into various new branches. Psychology, philosophy, various criticism areas in literature, etc. came hand in hand with it to produce such novel formations and combinations.

**1.2.1 Cognitive stylistics/ Cognitive poetics**

Cognitive stylistics is a branch of cognitive linguistics which has got deep relation with cognitive science. "Cognitive poetics is all about reading literature" (Stockwell, 2002, P.1). Cognitive stylistics highlights the different aspects of reading that literature consumers employ when they process literary texts. For the cognitive stylisticians, the mental component of meaning creation process is important. Schema theory is a discipline originated from Gestalt psychology, and it has influenced stylistics a lot to bring it to the cognitive field. According to Schema theorists, meaning is not only contained in the text but also to be built up by the reader, by using the text in negotiation with their own background knowledge. These two essential facets of understanding, which are complimentary and dependable on one another, are known as bottom-up or stimulus – driven processes and top-down or conceptually – driven processes (Rumelhart and Ortony, 1977 P.128). The first one prompts the reader to construct a particular mental world while the other mobilizes the background knowledge that the reader is already in possession of. Readerly experience is the object of study in cognitive stylistics. Cognitive stylisticians with a significant purpose in mind carry out scientific investigations of readerly experience. There are a variety of frameworks and models of analysis in cognitive stylistics. Blending theory (Dancygier, 2005, 2006), Conceptual/ Cognitive Metaphor theory (Steen, 1994), Contextual Frame theory (Emmott, 1997), Schema Theory (Cook, 1994; Semino, 1997) and Text world theory (Gavins, 2007; Werth, 1999) are among them.

**1.2.2 Corpus stylistics**

Corpus stylistics focuses on the interdependence between form and meaning/ function. The language of individual texts is analyzed by Corpus stylistic analysis by providing frame works against which its features can be identified in terms of tendencies,

inter textual relations, etc. It focuses on answering the question of how a text means and on interpretation. This approach aims at providing particular linguistic phenomena which can be established with the help of a frame work which is quantitative/statistically representative. It aims at testing the intuition of the stylisticians and respective models through qualitative and quantitative analysis. The results are based on large amounts of data and, thus they help in generating modifications or generalizations. Corpus linguistics and computational stylistics are the two fields from which corpus stylistics adopts its methods. This study has illustrated how key words can also be used for comparisons within texts. It involves the construction of corpora and their annotation to support descriptive adequacy.

### 1.2.3 Critical Stylistics

As stylistics does, critical stylistics also keeps text as the centre of its activity. It can draw on the same range of systematic and text-analytic tools as literary stylistics. It is a stylistics based on main stream text with a particular critical purpose. The interest it has in exposing the underline ideologies of texts is a distinguishing feature of it. This aim is shared with CDA (Critical Discourse Analysis). Even though CDA is recently less interested in developing the analytical tools of textual analysis it is more interested in contextualization. The aim of critical stylistics is to widen the range of textual features used to draw conclusions about the nature of the world created by the text and to make use of various models to cover such a broad set of features. The texts are described in relation with 'textual – conceptual functions' like Naming and Describing, Representing Actions/Events/States, Equating and Contrasting , Exemplifying and Enumerating, Prioritizing, Implying and Assuming, Negating , Hypothesizing, Presenting others' Speech and Thoughts, Representing Time , Space and Society, etc.

### 1.2.4 Feminist Stylistics

As general feminists study stylistic aspects of created art, Feminist stylistics takes up gender issues even though in linguistics concerns. In this branch of stylistics, the gender impact on the production and interpretation of literary works are studied by using stylistic tools. The values in the texts are examined and are identified whether they are patriarchal or not. How the direct and the indirect speech of male and female characters appear in

various linguistic structure sis also examined. In Wales' collection of essays, various literary scholars study about the necessity of viewing feminism from the perspective of linguistic means and its advantages. Gender concerns in different types of discourse through various periods of time have been discussed by various scholars.

### 1.2.5 Formalist Stylistics

The type of stylistic works done from the 1910s' to the 1930s by a group of theoreticians called Russian Formalists and later taken up by stylisticians, especially in Britain and United States in the 1960s and early 1970s, are referred to as formalistic stylistics. Their main interest was in poetic form or 'literariness' in terms of Jacobson (1960). This led to focusing on elements which made the literary text 'literary' and set it apart from other types of texts. Formal features such as parallelism and deviation from the linguistic norm are seen as stylistic features which would mark the text as literary or poetic. Even though poetic function is the dominant function of poetry it is not exclusive to that genre, but it may also occur in other types of texts. The overriding interest in linguistic form of the formalist's stylistics has been criticized a lot. Isolating the text from its social and historical context is also a point of criticism. As they ignore the role the reader in identifying the stylistic effects, they are being criticized especially by Stanly Fish. Latter formalist stylistics got inspired by Chomsky's generative grammar.

### 1.2.6 Functionalist Stylistics

Stylistic based M.A.K. Halliday's model of linguistics: Systemic Functional Linguistics (SFL) used the term Functional stylistics. The emergence of various functional approaches to language in the field of linguistics was a reason for the stylistic shift in focus towards functionalism. According to Leech, functionalism (in the study of language) is an approach which tries to explain language not only internally, in terms of its formal properties, but also externally in terms of what language contributes to larger systems of which it is part of sub system. These larger systems are called 'cultures', 'social systems', 'belief systems', etc. Every linguistic choice is seen as functional and meaningful and the grammatical labeling employed for linguistic analysis is intended to reflect semantic function rather than form. This enables stylisticians to turn their attention more easily to longer texts such as narrative fiction and play texts. As functionalist stylistics focuses on

meaning making in a given context, various branches of stylistics which are oriented towards contexts or ideology such as feminist stylistics, critical stylistics, etc began to grow up in that way.

### 1.2.7. Historical Stylistics

It applies the complex tools, methods, approaches and theories of stylistics to historical texts. This approach questions how and why a historical text works and has meaning in the way it does. It discovers, describes, analyses, measures and interprets the stylistic patterns. This is interdisciplinary in its outlook because it needs linguistic and also historical, social and cultural expertise. We include the social and historical context in which language is used, about speakers, their relationships etc as information in this field. New historical stylistics is very interested in low frequency linguistic strategies in relation to high frequency item which become meaningful in the context of patterned styles. It serves as an apt example of the interplay between number of disciplines and complementing methods which are necessary to do justice to the objects under investigation.

Historical stylistic approaches have got the influence of new technologies in this modern world. Due to digitalization more historical texts are electronically available now and there are new ways of engaging with texts because the procedures we can take on to search, browse or link texts have been enormously simplified. Busse (2010) introduced the term 'New historical Stylistics and argued that it is time to take stop and to describe the methodological, theoretical as well as practical challenges involved in this new enterprise. She stresses that ne historical stylistics can and should consolidate the potentials for stylistic investigation of historical texts with more traditional approaches.

### 1.2.8 Multimodal Stylistics

This is a new branch of stylistics which aims to broaden the modes and media to which stylistic analyses can be applied. This stylistic tool kit can illuminate how other semiotic modes such as typography, colour, layout, visual images etc. can construct meaning along with printed words. All texts and all communication are considered multimodal from the stylistic perspective since written verbal language automatically and without exception involve wording and typography as well as realization in space in terms of its layout. The aim of this branch of stylistics is to develop as systematic descriptive

'grammars' of all semiotic modes and those already developed for the mode of wording as well . Scholars like Kress and Van Leeuwen, Baldry and Thibault and Bateman based their theoretical and methodological frame work of Halliday's 'Social Semiotics' and much of the work in multimodal stylistics is based on their researches.

**1.2.9 Pedagogical Stylistics**

The one face of pedagogical stylistics is the pedagogical usefulness and potential of stylistics for teaching (the language of) literature. The other is its role in L1 and L2 pedagogies, that is, the teaching of (English) language through literature. As a method, stylistics helps to explain the work of a particular use of language within a text for both the native and non-native speakers and how the reader interprets and understands the text. According to Carter and Stalkwell (2008) this branch of stylistics developed in the 1970s, and became very practical as the one way of evading the attacks leveled against stylistics. Stylistics has contributed to the methodologies of teaching literature and thus in turn has effected developments in L1 and L2 pedagogy. Against the background of various norms and conventions, the notions of creativity and literariness are explained. The new branches within and influences on stylistics certainly need to be addressed from a pedagogical perspective.

**1.2.10 Pragmatic Stylistics**

This branch of stylistics combines approaches from stylistics and pragmatics to answer questions about how 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. The tool kit in this branch focuses mainly on contextual features of the use of language and on seeing conversations as exchange. The notion of context may include various aspects, as described by Schiffrin (1987) 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. The question of how a reader perceives conversational exchange and interprets it also leads us to an illustration of the discourse architecture of prototypical dramatic texts. According to Short (1996), these consist of two discourse levels. When one is related to the discourse level between writer and reader (or audience in the case of a performance), the other is between character and character. Earlier,

the stylisticians concentrated mainly on poetry because stylistic investigation of fictional/literary text types containing dialogue and action emerged later by 1980s.

## 1.3 Major Scholars in the Field of Stylistics

As it is a branch of linguistics many scholars from the field of linguistics have contributed to the field of stylistics. It has got relations with various other fields like psychology, philosophy, etc. and thus some eminent thinkers from those fields too have enriched the field of stylistics.

### 1.3.1 Deirdre Burton

Burton's research and teaching interest are in discourse analysis, stylistics and the philosophy of language. Her monograph (1980) is organized in to two main parts called 'Dialogue' and 'Discourse' respectively. The former uses models from discourse studies and conversation analysis to elucidate the way dramatic dialogue functions. Burton's attempts for accurate analytical methods in literary studies have left a major mark in subsequent approaches to study of drama and literature. She closely follows Halliday's new classic analysis (1971) of 'The Inheritors' (1955), but she is now a day's acknowledged has successfully incorporated a feminist perspective missing from the original by Halliday. Two of her publications have attracted the academic of language analyst. Her Monograph' Dialogue and Discourse: A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation'(1980) is one among the few studies that has concerned itself with the role of drama , in general, and the structural features of dramatic dialogue in particular. Another major influence emerging from Burton's research is illustrated by her analysis of Sylvia Plath's 'The Bell Jar' (1963).

### 1.3.2 Ronald Carter

Carter's research within the field of applied linguistics, computational linguistics and corpus, and discourse-based grammar had an impact on the interface between language and literature and the teaching of (English) language. The relationship between language, creativity and pedagogical stylistics is the main interest of Carter in stylistics. He has done classic stylistic investigations. For the identification of creativity, attention to language and language use is very important according to him. Creativity can be associated with both

writing and speaking (Carter, 2004). Carter is of the opinion that literature should be seen as a continuum on a cline of literariness and he distinct between literary and nonliterary language. The issue of creativity, the reasons for its association with written language, the spoken – written continuum and why it is useful to discuss whether ' there is such a thing as literary language' or whether 'all language is literary' (Carter,2004). He is of the opinion that no language can be under estimated because as all (literary) language is culturally and historically situated and therefore also variable, and creativity may be judged differently in various cultures and historical periods. He stresses the need to bring about connections between literary and everyday languages and between language and literary teaching.

### 1.3.3 Noam Chomsky

An American linguist, philosopher and left-wing intellectual, Chomsky's generativist approach to language had an immense impact in linguistic and beyond in the latter half of the 20<sup>th</sup> century. Hid first monograph 'syntactic structure' (1957) became very famous and it caused a major shift in linguistic thinking. Chomsky's linguistic theory is centralized in the assumption of innateness, given the rapidity with which we acquire our native language. Genetically a normal human infant has got a language faculty, with which it can naturally advance to native-language fluency in ways totally different from the ways through which we strive to acquire proficiency in other fields by the age of 6 or 7. This faculty is called the 'language acquisition device' (LAD). In Chomskyan linguistics, language 'competence) is important than language 'performance'. In addition to 'syntactic structure' (1957), Chomsky's major publications include 'Aspects of the Theory of Syntax'(1965), 'Language and Mind' (1972), 'Studies on Semantics in Generative Grammar' (1972), 'Knowledge of Language' (1986) and 'The Minimalist Program'(1995).

### 1.3.4 Catherine Emmott

Her main research areas are related to mental processing of text, discourse anaphora and stylistics. Her monograph 'Narrative Comprehension: A Discourse Perspective' (1997) is her main contribution to the study of text analysis. In this she develops her contextual frame theory which tries to explain the cognitive mechanisms that take place during reading. From the Psychology Department and Center for Cognitive Neuro-imaging at the University of Glasgow she collaborated closely with many colleagues. That is now known as The

STACS project (Stylistics, Text Analysis and Cognitive Science: In the Disciplinary Perspectives on the Nature of Reading). The project relies on Emmott's stylistic and linguistic input which is then incorporated into the type of experiments typically characterizing psychological lines of research. Other stylistic aspects which this project investigated are the effect of foregrounding in readers' attentiveness to texts, discourse features such as direct speech and thought, first and second person narratives, as well as a variety of literary texts, popular fiction and autobiography.

### 1.3.5 Monika Fludernik

Fludernik is a versatile scholar who has crossed boundaries between linguistic and literary criticism and written on a variety of author genres, periods and theoretical issues in literature, literary criticism and linguistics. Mainly she is a narratologist. Her research fields include stylistics and cognitive poetics, literature and metaphor, historical linguistics and pragmatics as well as identity or alterity in post colonial narrative fiction. She investigates free indirect discourse that is, the variety of free indirect forms of speech and thought presentation in narrative texts from both a linguistic and a literary perspective. She critically discusses the claim that 'narrative mimetics provides the very framework within which one has to locate even a pre-dominantly linguistic discussion of speech and thought presentation' (Fludernik, 1993, p.3). Fludernik (1996) provides a theory of narrative which focuses on natural narratives, that is, 'narratives of spontaneous conversational story-telling' (Fludernik, 1996, p12). She stresses that 'oral narratives cognitively correlate with perceptual parameters of human experience and that these parameters remain the force even in more sophisticated written narrative' (Fludernik, 1993).

### 1.3.6 Charles Forceville

Forceville is primarily a cognitive scholar. His work on pictorial metaphor resulted in the publication of 'Pictorial Metaphor in Advertising' (1996). His work demonstrates that pictorial forms are as capable of representing metaphorical meanings as language might be. He is particularly concerned with printed advertisements and bill boards and proposes a model that can equally account for the verbal and pictorial manifestations in these two media. He investigated further manifestations of metaphorical content, especially the moving image. This move away from static forms on printed texts has materialized in the study of

multimodal realizations of metaphor as his latest publication 'Multimodal Metaphor' (2009), proves. The recent stylisticians taken interest in the interface between literature and film have been influenced by the research of this scholar.

### 1.3.7 Roger Fowler

Fowler was a British linguist known specially for his work in stylistics. He was the first Chair of the 'Poetics and Linguistics Association (PALA, 1981-1984) and a member of the editorial board of the associations' journal, 'Language and Literature'. He was known in particular for his debate with the Oxford literary critic F.W. Bateson in the late 1960s and 1970s and the debate was called Batson-Fowler controversy. The debate was basically confrontation between the then new discipline of stylistics and the well established field of traditional literary criticism. Fowler argued on the fruitfulness of interdisciplinary work between the two fields of research and called it linguistic criticism. It was against Bateson's idea that linguistic won't be useful for literary critic beyond mere description. Fowler was one among the first stylisticians who accepted Bakhtinian ideas in writings. Fowler and some of his colleagues turned their attention intensively to the relation between language and social meaning in the late 1970s and early 1980s.

### 1.3.8 M.A.K. Halliday

Halliday is the founder of the functional branch of linguistics known as Systemic Functional Linguistics and also the broader field of social semiotics. Language is viewed by Halliday as a social phenomenon. Systemic Functional Linguistics is a descriptive theory of language which focuses on language in use. According to Halliday's thinking language is a purposeful behavior and the most basic functional it is to create meaning in different contexts. He is of the view that three important types of meaning are expressed or constructed by language. They are ideational (alternatively experiential), interpersonal and textual meaning- referred to as the three meta-functions of language. Meaning is always made in context in Hallidayan thinking. The text must be analyzed with a view to the context in which it occurs. The context itself is in the text, claims Halliday. Critical linguistics, critical discourse analysis and critical stylistics keep Halliday's theory as their foundation. Concept of construal is another main concept in Halliday's thinking. According

to him, it is essential to understand that language does not represent meaning but, constructs or in Hallidayan terms construes meaning.

### 1.3.9 Roman Jacobson

A Russian – born linguist whose work had great impact on the $20^{th}$ century linguistics is none other than Jacobson. He was one of the founders of the Prague Linguistic Circle and later it was known as the Prague School. In the field of Structuralist thinking this school made significant contribution. The development of structuralism, semiotics and stylistics are the areas on which Jacobson's influence can be seen. A central contribution of him is his attempt to describe the elements that go into any act of verbal communication by reworking Buhler's tripartite model of communication. Three additional factors have been added to Buhler's model by Jacobson. Another idea in his work related to stylistics is expressed in 'Two Aspects of Language and Two Types of Aphasic

Disturbances' (1956s). Based on studies of the language deficiency of people suffering from Aphasia, his model argues that discourse is basically built upon two fundamental principles: similarity and contiguity.

### 1.3.10 Geoffrey N. Leech

A quotation from Leech's book 'Language and Literature. Style and Foregrounding 'testifies the outstanding versatility of him and also illustrates the extent to which the stylistic analysis of literature is rewarding to the linguist and influential in other linguistic areas. 'From the 1970s, I went through a period of being distracted, and sometimes overwhelmed with other non-literary interests and preoccupations. In particular I was engaged in the swiftly developing field of pragmatics and in the equally swiftly developing field corpus linguistics. These took me away from literary studies, but I never lost my interest and joy in examining literary texts closely. When I look back on more than 49 years of research and publication, it is working on language and English literature that has given me most enduring pleasure" (Leech, 2008). His 'A Linguistic Guide to English Poetry' (1969) is a land mark in early stylistic approaches to poetry. He furthered the theory of foregrounding and its application to stylistics. He has worked on the relationship between

stylistics and rhetoric on the interplay between analysis and interpretation and 'Stylistics and Functionalism'.

### 1.3.11 Walter Nash

The teaching of English literature and medievalist studies, to being involved academic matters which gives more linguistic weight such as teaching phonetics, analyzing rhetoric, jargon and literary language. A particular kind of male is being characterized by Nash in romantic fiction and along with that he pinpoints a certain proto typicality and repetitiveness in the creation of such figures in this type of popular genre. Nash's publications are outstanding among fellow stylisticians because of this unique combination of skills. Nash underscores the danger that stylistics practitioners need to be aware of if they want to avoid drawing unfounded conclusions in relation to how form and effect relate to one another. He concludes that passing on that awareness to 'beginners in the art of literary stylistics' (Nash, 1993) should be top priority for more established stylistics scholars.

### 1.3.12 Ferdinand de Saussure

The ideas about language by this Swiss linguist have great impact on modern linguistics. The concept of sign is a central element of Saussure's theory of language. According to him a linguistic sign does not correspond directly to an object in the real world, but consists of two inseparable components: The 'signifier' and the 'signified'. The relation between the sign and real world objects and phenomena is called 'signification'. According to him meaning does not reside in the individual sign but in a complex system of oppositions of which the sign is a part. It is thus not the substance of the sign, but its relations to and difference from other signs that give the sign meaning. Language use (parole) and the underlying system of a language (langue), their differences in particular instances enable interlocutors to produce and understand utterances. Along with this point a concept which refers to the universal phenomenon of language also is stressed by Saussure. In his view the aim of the linguist is took deduce from 'parole the rules and conventions that underlie the language system.

### 1.3.13 Mick Short

Short identifies himself both as a linguist and a literary critic. H tried to bridge the gap between stylisticians and literary critics. He has written about diverse topics such as stylistics and its relationship to critical theory, the theory of foregrounding, etc. The use of stylistics in general, for (English) language teaching and for helping students to be more precise, systematic and more analytic in their analyses has been stressed by him. His contribution in the field of stylistic analysis of narrative fiction, play texts and corpus stylistics is immense. He was one of the first stylisticians to apply pragmatics findings to the analysis of drama and it resulted in a special tool kit for dramatic texts. He has discussed the usefulness of employing tagged and annotated corpora for a complex discoursal phenomenon like discourse presentation. The functions of thought presentation, speech summary and embedded discourse presentation have been elaborated by him.

### 1.3.14 Paul Simpson

The amiability and clarity with which his academic work is delivered has been strengths of Paul's research output. His research covers a diversity of aspects on language and linguistics such as the pragmatics of advertising discourse, accent variation in pope song's, satire, humour and irony, stylistics, critical linguistics and linguistic analysis of narrative, etc. ' Language, Ideology and Point of View'(1993), is a main publication by Simpson which deserves special attention. This work has been quoted and referenced by hundreds of scholarly pieces and it still continuous to provide interesting linguistic and stylistic insights into the nature of narratives. Simpson's ' On the Discourse of Satire: Towards a Stylistics Model of Satirical humour' (2003), illustrates the versatility of this academic in as much as this monograph expertly deal with issues significantly disparate from the work he had previously published.

### 1.3.15 John Sinclair

Sinclair is one among the leading scholars in modern (English) linguistics. His studies were those leading with various fields like grammar, vocabulary, discourse analysis, language teaching, stylistics, lexicography and corpus linguistics. Discourse analysis in the 1970s and corpus linguistics in the 1980s are the two new fields made him famous. He was opposed to the Chomskyan approach to intuition – based and

non-quantitative language research. His earlier papers were in the field of stylistics and theoretical reflections on the interplay between language and literature and analyses of Larkin, Wordsworth, Shakespeare, Sonnets and a range of fictional text. Stylistics is a legitimate area of linguistic investigation which can be empirically approached in his opinion. His work in corpus linguistics is an important contribution towards the approaches in corpus stylistics and beyond. He discusses the notion of 'posture' and 'speaker change', and the ways through which he elaborates the differences between spoken and written language makes it fruitful for stylistics .

### 1.3.16 Michael Toolan

Being a British stylistician and an international linguist, Toolan's particular interest lies in the areas narrative analysis and corpus stylistics. His attention has been towards the potential of corpus stylistic methods to bring into light how narrative progression and narrativity are created. He aims at understanding how the lexico-grammatical pattering contributes to narrativity and how useful a corpus approach is when the sequentiality of a text is the main issue. (Toolan, 2009). It is important to him to include the reader's contribution that is, what the reader brings to the text: inferences, schemas, genre, expectations, and background or cultural knowledge. He moves away from language to various other branches like psychology, social history, culture etc in the investigation of narrative text. A critical discussion on the potential of a corpus stylistic bottom-up approach and its advantages and disadvantages has been done by him. He is in fond of the theory of lexico-grammatical priming (Hoy, 2005) and stresses the usefulness of it.

### 1.3.17 Teo Van Leeuwen

One of the founding fathers or social semiotic approach to visual communication and multimodality, Leeuwen later got interested in multimodal stylistic for the analysis and description of texts which in addition to wording make use of modes such as typography, lay-out, color and visual images, for making their meaning. He was inspired by Halliday's view of language. Soon he tried explore different semiotic modes of meaning such as sound, typography and colour. His focus extended to the ways which different modes interact in meaning-making, which seen as always and invariably multimodal. Kress and Leeuwen took a different approach to the concept of multimodality focusing on four different strata which

are involved in the construction of meaning and may be meaning making in their own right–discourse, design, production and distribution.

### 1.3.18 Willie Van Peer

A professor of Literary Study and Intercultural Hermeneutics Peer's research interests include the study of narrative ,the literary canon in education, stylistics and psychology, stylistics and pragmatic, empirical studies of literature and the quality of literary texts. 'Stylistics and Psychology: Investigations of Foregrounding' (1986), his first monograph establishes the theory of foregrounding. He as determined to bring literary studies in line with other social sciences by enduring them with the kind of rigor existing in discipline such as psychology, cognitive studies, anthropology or sociology shows his another major line of research. He has inspired many others to take on the same empirical stance towards literature. According to him empirical means 'a kind of reasoning and a kind of research that is based on real evidence, that is, on evidence from the real world which can be inspected by anyone '(Can Peer, 2007). Most of the researches currently done in empirical research have got the background support and influence of Van Peer's earlier research.

### 1.3.19 Peter Verdonk

Rhetoric, literary criticism, discourse analysis, narratology and cognitive stylistics are the main areas of his research interests and his main publications are also from these fields. Primarily he is associated with literary stylistics and his main focus is on the interface of language and literature. He exhibited great capability to mix up older trends in literary analysis with new developments and it deserves special attention. His works are endowed with a historical perspective because of his background in rhetoric and literary criticism. 'Stylistics' (2002) is a short volume, his latest monograph, which helps a beginner with good amount theoretical and also practical tools in a totally accessible style.

### 1.3.20 Katie Wales

Wales is a versatile and prolific linguist who has worked on areas like 'Personal Pronouns in Present-Day English' (Wales, 1996) and 'Northern English: A Social and Cultural History' (Wales, 2006). A variety of fields such as stylistics of poetry, the

language James Joyce, diachronic stylistics with articles on Shakespeare's language, the intersections between rhetoric and stylistics and critical discourse analysis etc are being covered in her works of stylistics. She explains how stylistics can focus on textuality in relation to readerly affect, interpretation and context of production. Female scholars examine the advantages and necessity of looking at feminism from the perspective of linguistics in a collection of essays on female writing edited by Wales (1994). 'Dictionary of Stylistics'(2001) by Wales is an important reference tool for any stylisticians because it is one of the first attempts to give a comprehensive overview of the main features of stylistics, its versatility and inter-disciplinarity .

### 1.3.21 Paul Werth

Paul Werth was dissatisfied with the types of analyses carried out by generativists in the field of linguistics. He defends that the reader (in the case of written communication) is essential part as any other component in the discourse event. According to him meaning is only created by the combination of textual prompts and the inferences made by this reader from such textual clues; the result is the creation of certain mental worlds which Werth names 'text worlds'. The three layered structure of Text world theory is complemented by sub-worlds or mental spaces indicating wishes, desires, attitudes, temporal and location shifts etc. Many practitioners of cognitive stylistics were influenced by the framework put forward by Werth. Those practitioners accepted it as a solid framework of the cognitive approaches to language.

### 1.3.22 Henry G. Widdowson

Widdowson follows a peculiar type of stylistics called 'practical stylistics', an approach to stylistics put forth by him. He has published on the stylistics of the poetry which includes pedagogical stylistics too (Widdowson, 1992). His earlier works in the area of stylistics has laid a significant role in establishing stylistics as a discipline which mediates dynamically between linguistics and literary criticism. He explains the points of intersection between stylistics and literary criticism and examines the importance of particular uses of language. According to him stylistician can say about literary value and significance, and he demonstrates it in his works. Linguistic deviance it's differentiated from literary deflection by Widdowson and he discusses various issues that are related to

verbal art and says that in literary communication personal meanings are more central than social meaning. Critical discourse analysis which always applies a pre-fabricated interpretation to the text before the actual analysis is being criticized by Widdowson. His main debates over these issues were mainly with Norman Fairclough.

## 1.4. Conclusion

Stylistics, the discipline which acted as a bridge between linguistics and literary criticism, has grown as an independent field of study through ages. The growth of it starting from the Greeks to the modern age is traced out in this chapter. This includes an overview of Indian poetics too. In its long run, stylistics got branched into many, in connection with other branches, through the expert hands of many thinkers. This chapter familiarizes most of them in a condensed way.

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