

Chapter Five

Stylistics and style Concepts and Theories

Linguistics is an art, not a science, and the best linguist is the man with the best hunches, the best natural talent for the job, and the best unreasoned and inescapable feel for language. (Fred W. Householder, Jr: 183, quoted in Sol Saporta 1960: 85).

The essential purpose of this chapter is to set forth the relevant theories and methods of linguistic analysis that ultimately contribute to the interpretation of narrative fiction. While carrying out any study of the language of literature, the first task a researcher encounters is a clear definition of the term 'style' on the one hand and on the other hand a discussion of the place of 'stylistics' in the entire theory of verbal art.

Historically speaking, the study of style can be traced back to the literary scholarships of the Greeks and Romans in the fifth century BC in which rhetoric was the dominant art. This discipline was a set of rules and strategies which enable rhetors and orators 'to speak well'; in other words to use language that is fully decorated with all the figures and tropes to bring about changes in the feelings and opinions of the audience. That is, it is the way one could be persuasive to audience, influential in political life or effective in churches. As it was meant for the purpose of impressing or affecting others emotionally, this linguistic activity has acquired a rhetorical signification and so, undoubtedly, is viewed as rhetorical stylistics. The search for effect upon the hearers may be recognised as the practical function of language or what Jakobson (1960) has termed later on as the 'conative function', as the emphasis was to arouse certain attitudes and feelings on the audience. In this regards Murry (1976: 9) writes:

The notion that style is applied ornament had its origin, no doubt, in the tradition of the schools of rhetoric in Europe; and in its place in their teaching the conception was monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading.

Gradually, such a discipline expanded from rhetoric to incorporate other linguistic discourses. That is, a new dimension called Poetics and dealing with the theory of beauty had branched out of rhetorical stylistics. Following the rhetoric approach, yet different in domain, it was concerned again with ‘eloquent discourse’ called in Greek *technē rhētorikē*. The emphasis was now on the aesthetic function of language. In other words, the language of literature was viewed as the aesthetic employment for the transmission of thought. Therefore, they concentrated their literary efforts on elements such as diction, metaphors, images and symbols, utilised for embellishing the subject matter of a given piece of literary work. That is, great importance was given to the choice and artistic arrangement of words. In this sense, such a practice is seen as aesthetic stylistics as it is ornamental in its approach. It is an extension, which asserts the dogma that sees the special use of language as ‘the dress of thought.’ In addition, this is what Dryden has illustrated in his Preface to *Anni Mirabiles*:

So then the first happiness of the poet’s imagination is properly invention, or finding of the thought; the second is fancy, or the variation, deriving or moulding of that thought, as the judgment represents it proper to the subject; the third is elocution, or the art of clothing or adorning that thought so found and varied in apt, significant and sounding words. (quoted in Hough 1969: 3).

It may be clear by now that ancient practices of language use strive to achieve ‘in a perfectly deliberate and analyzable fashion (. . .) the job or persuasion, instruction, ornamentation or dissimulation.’ (Steiner 1972: 129). The organic theory, which holds the view that any alternation in form, will suffer a propositional defect, is dismissed in this tradition. Rather they believe that there can be various styles of conveying the same proposition, and so form and content are two separate entities. Thus, the tradition of eloquence considerably perpetuated itself and the form and content separation dominated the literary movement up to the 18th century where the emphasis was on the effective and attractive use of language. Adopting Quintillion’s conception of style that ‘custome is the most mistress of language’, the studies of the 15th and 16th centuries emphasise, besides

adhering to the classical grammar, spelling, and rhetorical fabrics: the revival of old (archaic) English words; and the free use of language which was marked by the perspective syntax and word-order. (Galperin 1977: 46, 47). In the 17th century, literary critics saw necessity in ‘refining, polishing, and improving the literary language.’ Besides, the insistence on the proper selection of words, there was also a strong movement towards, ‘restricting literary English to a simple colloquial language which would easily be understood by the ordinary people.’ (ibid: 51). Dryden, the most dominating critic of the age, illustrates in his ‘Essay on Dramatic Poesy’ the status of the literary language at the time:

I have always acknowledged the wit of our predecessors (. . .) but I am sure their wit was not that of gentlemen; there was ever somewhat that was ill-bred and clownish in it and which confessed the conversation of the authors (. . .) In the age wherein these poets lived, there was less of gallantry than in ours; neither did they keep the best company of theirs (their age). . . The discourse and raillery of our comedies excel what has been written by them. (quoted in Galperin 1977: 51).

The attitude of the 18th century was predicated upon the establishment of the norms of the English language. Jonathan Swift, one of the pioneers in the movement, insisted on ‘Correcting, Improving, and Ascertaining the English Tongue’ as opposed to the ‘vulgar slanginess’ and ‘intolerable preciosity.’ His often-quoted definition of style as, ‘proper words in proper places’, clarify the concern in this literary epoch.

Towards the beginning of the 19th century, the interest in the study of literary language took another direction. The use of language in literature was no longer seen as a product of an established set of rules and devices but an orientation toward ‘the spontaneous overflow of powerful feelings.’ That every writer had a natural, linguistic, and idiosyncratic way of expressing ideas led to the identification of style with man and his thought. It advocates that the expressive rather than the aesthetic properties which have to be adopted. In the light of such perspective, there is a revival of Cicero’s conception of style as “an

expression of personality.” (Atkins 1952: 31). This way of entertaining the language of literature is known as individual stylistics.

The belief that every writer had a different style led every one to begin to search for their own technique - their individual way of expressing ideas. In turn, this tendency stimulated linguists to entertain the different, individual uses in literary discourse - the way in which a writer expresses himself. The study of language variations was then accentuated by the emergence of modern linguistics in the late 19th century and the beginning of the 20th century. It flourished with the advent of modern linguistics particularly the work done by Ferdinand de Saussure, the Swiss linguist, in his *Cours de linguistique générale*. His theory of language discusses a set of opposed categories- ‘signified’ and ‘signifier’ which makes a sign; ‘diachronic’ and ‘synchronic’ approaches to language; ‘syntagmatic’ and ‘paradigmatic’ relations and; ‘langue’ and ‘parole’ systems of language- and is still influential till date. His discovery of these categories is of great use in stylistic analysis. As far as linguistic contribution to literary analysis is concerned, the weight he put in the significance of synchronic studies swerved the direction to include the study of the language of literature. Furthermore, the distinction he set between langue and parole found its way into stylistics. Where langue refers to the general, abstract system of language shared by a homogenous speech community, parole is defined as the realised, concrete manifestation of language, i.e. utterance. Accordingly, parole is then seen as having stylistic significance because any linguistically oriented stylistic study has to be concerned with the consciously patterned and highly individualised use of the writer’s language. In short, style pertains to parole, the property of “selection from a total linguistic repertoire” (Leech and Short 1981: 11), it is the linguistic characteristics that a text exposes.

It is obvious then from the above survey that the conceptual basis of modern stylistics is rooted in three different but somehow related disciplines: rhetoric, literary criticism, and

linguistics. Later, linguistic investigation to language in turn split into three major areas: formalism (Russian formalistic theory and later New Criticism), structuralism (Bally's expressive theory, Jakobsonian theory, affective theory) and functionalism (the discourse and contextual theories and Halliday's systemic theory). Below I shall survey these theories in their historical contexts.

At the turn of 20th century, language studies triggered the birth of a new discipline, which stands in direct opposition to the approaches that sees literature as the outcome of the extrinsic properties of historical, cultural and biographical factors to the exclusion of the linguistic form. It is Charles Bally, a Geneva linguist whose work in stylistics developed out of a Saussurian thought, who gave the impetus to such systematic studies with the publication of his *Traité de Stylistique*. (Taylor: 1980: 21). He stresses on the role of expressiveness in language and the function of language in interaction as they have the task of communicating thought. Bally believes that language integrates feeling and thought and therefore any linguistic fact should combine language and thought. Subsequently, a speaker, (in this context a writer), can give his subjective idea or thought a linguistic form that corresponds to reality. Bally in this regard believes that:

Stylistics studies the elements of a language organized from the point of view of their affective content; that is, the expression of emotion by language as well as the effect of language on the emotions. (Taylor: 1980: 23).

It may be noted here that the emphasis placed primarily on the 'emotive and expressive' elements of language draws the attention to the notion of 'choice', which is central to Bally's approach. The affective and expressive qualities are achieved by "a judicious choice in the lexicon and, to a lesser degree, in the syntax; the two types of effects possess forms that are identical with respect to the expression of thought but have different affective expressivity." (Ducrot & Todorov 1979: 76). Taylor believes that the Bally' stylistics poses a query as to how communicators link particular features of the expressive-

plane with content other than meaning. Bally's stylistics is structured upon four fundamental principles (Taylor 1980: 20-21):

- 1- The structure of a language is teleologically related to requirements imposed on it by communication.
- 2- Thought has two aspects: the conceptual and the non-conceptual. The former is a result of convention while the latter has its source in personal experience and emotion.
- 3- Linguistics focuses on the source of the conceptual function in language. Stylistics, then, should take as its subject matter the source of the affective function in language. That is, stylistics should seek to explain how a language adapts to, and makes possible the communication of, the subjective, non-conceptual aspects of thought.
- 4- An adequate model of stylistics should discover the structural source of non-conceptual communication by examining the relation between elements of the language from the point of view of their potential for communicating non-conceptual aspects of thought.

To conclude, Bally believes that the nature of thought is of subjective and objective characteristics. And a consideration of the intellectual factors of verbal communication should not neglect the affective dominant. Bally attributes *Style* or expressivity in language to *la langue*. Bally does not include the literary use of language in his theory; yet, it was taken up by his followers as central to the explanatory task of stylistics. He believes that literary or poetic effects are the result of the ordinary and spontaneous use of language. This school, which emphasises the role of subjectivity, individuality and emotion in the formulation of thought, is known as expressive stylistics.

Inspired by the works of Charles Bally, Leo Spitzer, a practitioner of modern stylistics, initiated a new line of stylistic enquiry. He developed a new stylistic approach, which accounts for the habitual uses and choices made by the author. It is an approach which establishes correlation between the style of a literary work and the psyche of the author. Moreover, by studying the stylistic properties, one can grasp the worldview of the author. He postulates that: 'The only way,' to discover the inner traits 'is to read and reread, patiently and confidently, in an endeavor to become, as it were, soaked through and through with the atmosphere of the work.' Then, 'suddenly, one word, one line stands out,' making 'the

characteristic click ... which is the indication that detail and whole have found a common denominator.’ (Spitzer 1967: 27). This is achieved by a set of procedures, which he called the ‘philological circle’:

What he must be asked to do, however, is, I believe, to work from the surface to the “inward life-center” of the work of art: first observing details about the superficial appearance of the particular work . . . then, grouping these details and seeking to integrate them into a creative principle which may have been present in the soul of the artist; and, finally, making the return trip to all other groups of observations in order to find whatever the “inward form” one has tentatively constructed gives an account of the whole. (Spitzer 1967:19).

As this theory of psychological stylistics was believed to be echoing the intuitive 19th century practices, Spitzer promoted another method which he called the structural approach and which stands against the ‘biographical fallacy.’ The structural approach now takes the ‘text’ as the mere object of stylistic analysis and is viewed as “a poetic organism in its own right without any recourse to psychology.” (quoted in Ullmann 1973: 70).

In the second decade of the 20th century, another alternative to the study of literary language which emerged as a reaction to the more prescriptive or mechanistic exercises is known as the Russian Formalism. This movement revolutionised against the traditional, romantic trends in the study of literature. Distrustful of all the previous theories of language, the formalist method emphasised that the study of language should confine itself to the explication of the formal linguistic features of a literary text. In other words, the proponents of this movement take the poetic language as the object of their inquiry; the text and only the text should be considered, and no other considerations of social, historical, ideological or biographical approaches are entertained. ‘The locus of the peculiarly literary,’ Erlich 1981 states, ‘was to be sought not in the author’s or reader’s psyche but in the work itself.’ The Formalist movement, Harkins (1951: 178) further asserts, was:

dissatisfied with the hegemony of the neogrammarian approach in linguistics and with prevailing eclecticism in literary theory. Such eclecticism had led to the study of literature by a number of different disciplines, philosophy,

psychology, sociology, philology, cultural history, etc., each of which imposing its methods on literary scholarships, had found that literature was only a reflection of its own content.

The theoretical, philosophical dimensions were given superiority over the intrinsic, concrete aspects of the literary text. In the words of Zirmunskij, “The material of poetry is neither images nor emotions, but words . . . Poetry are verbal art.” (quoted in Erlich 1981: 175). This is indicative of the Formalists’ dogmatic assertion on the dynamic nature of language. Shklovsky, one of the pioneers in the movement, made significant contribution to the theory of style. He views literature as the totality of the formal devices employed in a work of art. (ibid: 90). He also expressed the independence of the literary language in his article ‘Art as Technique’ where he announced the term of ‘defamiliarization’ or ‘making strange’ as a key concept and a manifesto in literary theory as the principle in the function of art ‘is to make people aware of the world in a fresh way.’ (Peer 1986: 1). Another pioneer is Ejxenbaum who believes that the emphasis should be on ‘the distinguishing features of the literary materials.’ (quoted in Erlich 1981: 172). These formalist pronouncements, which are central to the organic theory of literature, stand firm to ‘the fallacy of separable content.’ (ibid: 187). Believing in the organic interrelation, the formalist modified their work on the poetic language with the view to rallying other aspects of language other than versification. In his article, ‘The Theory of the Formalist Method’, Ejxenbaum writes: “It was necessary to focus on something that would be closely related to the sentence and yet would not lead us away from the verse as such, something that could be found in the borderline between phonetics and semantics. This something was the syntax.” (ibid: 88-89). The formalist theory, it goes without saying, had laid the foundation for the linguistically-oriented studies that appeared afterwards. This school, which assigns a central role to textual features of the poetic text, i.e. the poetic language which relegated biographical, historical or psychological

dimensions in favour of the concrete, linguistic forms of the text is known as formalist stylistics.

In 1930s a direct descendant of the formalist movement evolved in Europe to amplify the adherence of linguistic analysis to literature and to continue the refutation of the normative practices and to the extra-literary factors involving in the structure of a literary text. It is the Prague Linguistic Circle with its structural approach to language and literature that postulates that “no element of a language can be duly evaluated unless its relations to the other elements of the same language are taken into account.” (Vachek 1976: 23). The Structuralist theory views the literary work as a whole in which the parts are organically related in a way that defines and determines the overall nature of any utterance.

Intrigued by the functional approach to language, Havránek, one of the influential figures of the circle, argues that ‘concrete act of speech,’ or literariness, is ‘determined by the purpose of utterance.’ (1964: 3). By ‘purpose’ he means the function or role which a linguistic phenomenon has in that particular context. He also believes that it is context which determines the linguistic choice. Havránek also believes that the standard language has different functions to perform: intellectualisation, automatism and foregrounding, each of which is determined by linguistic devices which are generated by the purpose or function of the utterance. The two worthy contrastive qualities in the use of language in this functional differentiation are: automatism and foregrounding. Automatism refers to the use of linguistic devices for a communicative, informative purpose without any attempt to attract the attention as the social greetings, for example. Foregrounding, on the other hand, means the use of foregrounded, linguistic devices that make the expression stand out as uncommon such as the poetic expression, ‘a grief ago’ of Dylan Thomas or as can be found in e.e. cummings’s ‘he danced his did.’ He further offers the notion of ‘functional style’ where he distinguishes the functional style which is determined by the function of utterance (in

Saussurian term ‘parole’) and the functional language which is governed by the function of the general, linguistic pattern. (in Saussurian term ‘langue’).

As the Formalists took so much interest in the poetic language so did the Prague Structuralists. The Structuralist literary theory is built upon the antithetical pairs: poetic language and standard language, deautomatisation and automatisisation. The foremost representative of the Prague group, Mukarovsky (1964) asserts, in his influential work ‘Standard Language and Poetic Language,’ that the poetic use of language, unlike the standard language, manifested by the foregrounding devices has to deautomatise perception and hence achieve surprise:

Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. (ibid: 19).

What makes the poetic language stand out is the systematic violations of the norms of the standard language without which there will be no artistic representation of language. And, in doing so, they produce an aesthetic effect by forcing the attention on the linguistic sign itself. Such deliberate distortion is systematic and interpretable as it

achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake; it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself. (ibid).

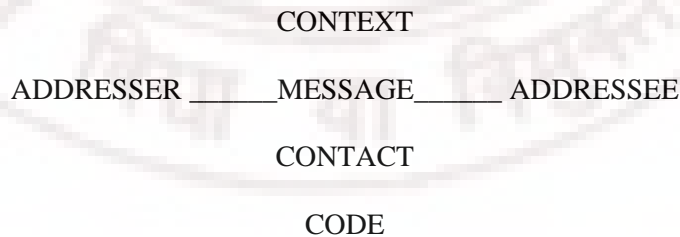
In his search for the characteristic features of a literary work, Roman Jakobson, the most influential linguist in the circle, contends that it is *differentia specifica*, in other words, ‘literariness’ “which makes a work a work of art.” This school, which takes upon its shoulder the study of stylistic devices as interrelated constituents, is referred to as structural stylistics.

It is axiomatic that the development of stylistic theory in its modern form is in itself accredited to the works of Roman Jakobson done on the literariness in the poetic language

and whose influence was and is still immeasurably great. Jakobson, the major representative of the Prague circle, argues in his most influential paper, 'Linguistics and Poetics' that:

Poetics deals primarily with the question, What makes a verbal message a work of art? Because the main subject of poetics is the *differentia specifica* of verbal art in relation to other arts and in relation to other kinds of verbal behavior, poetics is entitled to the leading place in literary studies. (1960: 350) (Poetics, in this context, refers to stylistics).

Jakobson's leading contribution to modern stylistics lies in his efforts to define the linguistic criteria which determine the function that an utterance has in communication. According to Jakobson (1960), there are numerous factors involved in any linguistic act and which are central to the successful achievement of a message and without which a message is incomplete. These numerous factors are set towards: the addresser, the addressee, message, context, code, and contact. That is, these factors correspond to the six functions which language performs in any successful communicative act. Each of which stands dominant if the emphasis is placed upon one of the linguistic functions and similarly determines 'the verbal structure of a message.' The addresser emits a message to the addressee. Practically the message requires a context. Then comes the code, the verbal channel that establishes a contact, the physical connection between the interlocutors to enable both of them to enter and stay in communication. (ibid: 353). This schematisation of the factors of verbal communication is represented in the following diagram (ibid):



Each utterance, Jakobson expands, has an orientation of one or more of these constitutive factors of the linguistic act in which one stands as predominant. That is, if the orientation is set toward the addresser, the emphasis is put on the emotive function of

language. If the utterance is established toward the context, the stress is made upon the referential function. If we arrive at the conative function, the focus is to be on the addressee. Likewise, if the purpose is to establish a contact, the resultant function will be on the phatic nature of language. And if the operation goes toward the code, then the attention is placed on the metalingual function. Finally, if the prominence is reserved for the message, then Jakobson speaks of the poetic function of language. Jakobson also offers a parallel schematisation of the six functions each of which has a predominant function of the discourse involved (ibid: 357):



Jakobson believes that the ‘poetic function’ is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent.’ (ibid: 356). In other words, he emphasises the element of ‘context’ at the expense of other elements. The ‘literariness’, which Jakobson stresses in the poetic use of language, involve two modes of ordering: ‘selection’ and ‘combination’ and these are considered to be fundamentally of stylistic significance. He also believes that the poetic function: “the set toward the MESSAGE as such, focus on the message for its own sake is the poetic function of language.” By ‘message’ he means the structure of the utterance itself and not its content. This set toward the linguistic features is achieved through the unique way poetic language is constructed: “The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.’ (ibid: 358). By ‘selection’ he means, for instance, the choice of words from a range of paradigmatic equivalents and then comes the next stage of ‘combination’ where the words selected are

combined syntagmatically, following the rules of grammar, into larger units. That is, language is a repertoire of linguistic resources: vocabulary, syntax, phonology, etc. which are accessible to the writer.

Jakobson's theory of the paradigmatic and syntagmatic axes of language is attributed to the Saussurian concept of relation in which he maintains that 'in a language-state everything is based on relations' and that 'relations and differences between linguistic terms fall into two distinct groups' (Taylor 1980:55). The first group defines relations *in praesentia* which are equivalent to Jakobson's syntagmatic relations (the axis of selection), and the second group determine relations *in absentia* or Jakobson's paradigmatic relations. (ibid).

In parenthesis, this Structuralist theory views style as the product of *la parole* as it is something concrete and observable in contrast to Bally's structural theory that relates values such as expressiveness or literariness back to *la langue*.

The continuation of the practices of the impressionistic, biographical and even historical criticism in the studies of English literature in the 19th century, gave a strong motivation for the emergence of a school of thought that advocates a new method of analysis to literature. This method is concerned exclusively with the description of the literary texts particularly poetry. It is a kind of close reading, similar to the French *Explication De Texte*, where the critic makes a claim about the theme or effect of the text and then quotes a word, a line or a passage to strengthen his argument. The names most associated with the movement are Cleanth Brooks, John Crowe Ransom, Rene Wellek and Austin Warren. They believe that a work of art should be considered as an independently verbal object, without taking recourse to history or the intentions of the author and any retreat in this verdict the critic will commit what Wimsatt and Beardsley, another two of the apologists of the movement, called 'the intentional fallacy.' (quoted in Tambling 1988). Brooks and Warren (1938) published a textbook entitled *Understanding Poetry* that contains the critical principles and models for

the verbal analysis of poems at all levels of linguistic structures. This school, which is viewed as 'Claim and Quote' approach, came to be known as the New Criticism. To summarise the tenets of the New Criticism, then:

- 1- The poem is regarded as an independent and self-sufficient verbal object. No critical issues, which divert the attention from the text, are to be considered. And any reference to the biography of the author is considered a positive hindrance to the textual analysis.
- 2- Literature is a special variety of language use. And the explicative procedure is to analyse the meanings and interactions of words, figures of speech, and symbols as they organically play one role in the interpretation of the work.
- 3- Close reading, as that of Richards' *Practical Criticism* (1929) and Empson's *Seven Types of Ambiguity* (1930), is the detailed analysis of the complex interrelations and ambiguities of the verbal and figurative components within a work.
- 4- The essential components of any literary genre, whether lyric, narrative or dramatic, are conceived to be words, images and symbols rather than character, thought, and plot.

The New Critical stylistics has contributed to the stylistic studies for the proponents of this school were primarily interested in the analysis of linguistic features in the interpretation of the literary language and as a result gave way for the emergence of linguistic stylistics. Admittedly, this critical school derives its theoretical background from the text-based approach known as Practical Criticism, advocated by I. A. Richards (1924, 1929), whose doctrine accentuating the significance of the language of the text over its author in the study of literary works. These two movements, though almost identical in theory, are different in approach whereas New Criticism is of a descriptive nature as it concerns itself with describing texts, Practical Criticism is of a psychological background for its search of the psychological effects drawn from the readers interacting with the text. In the modern context of the analysis of language, both the trends suffer a crucial problem which is the exclusion of the social determinant in the whole process of analysis. (Fowler 1981). The common assumption of both schools is that:

The literary text (. . .) is a self-contained verbal artefact, a unique structure of language. Its mode of existence is linguistic, not historical; it is to be studied as a complex of integrated verbal patterns, not as the product of social forces

or the psychology of an author. Nor is the literary text a social force in its own right (. . .) it is irrelevant and misleading to regard the text as in any way influencing the world around it. (ibid: 12).

Riffaterre, a proponent of the structural school, holds the very antithesis of what the previous approaches have claimed. He offered a more coherent and theoretically rigorous approach than those of the New Criticism.

Based on the concepts that Bally views style as the product of expressivity in language and that Jakobson considers style as the study of verbal art or in Jakobson's own terminology, literariness, Riffaterre suggests that both are investigating one and the same thing - linguistic expressivity. He is, therefore, greatly concerned with finding a method that could accommodate the subjective element of Bally's theory within the objectivity in the Jakobsonian approach.

In his "Criteria for Style Analysis" (1959), Riffaterre argues that the poetic message resides in the impression created by the reader whose role is neglected in such studies. Therefore he sees style not as an objective reality conveyed by linguistic structures but as an impression subjectively constructed in the mind of the addressee (reader). (ibid: 155). Here he challenges descriptive approaches for relying heavily on the categories and methodology of linguistics in the analysis of literary works, especially the formalism of linguists such as Roman Jakobson's notion of literariness which makes a verbal message a work of art. (Jakobson 1960: 350). His argument is that: "the literary phenomenon is a dialectic between text and reader." (1978: 1). And any purely linguistic, structural description of style will pass no distinction between the stylistic and the linguistic aspects of a message, rather 'will yield only linguistic elements' and 'will isolate no more than their linguistic functions without discerning which of their features make them stylistic units as well.' (ibid: 154). What is needed then, Riffaterre observes, is a sorting process for the stylistic devices after which they

are subject to a linguistic analysis ‘to the exclusion of all others (which are stylistically irrelevant).’

According to Riffaterre, any analysis of style should pay attention not only to the text but to ‘the whole act of communication’ of which the reader is an essential constituent.

Stylistics, Riffaterre defines, as that which:

studies the act of communication not as merely producing a verbal chain, not as bearing the imprint of the speaker’s personality, and as compelling the addressee’s attention. In short, it studies the ways of linguistic efficiency (expressiveness) in carrying a high load of information. The more complex techniques of expressiveness can be considered – with or without aesthetic intentions on the author’s part – as verbal art, and stylistics thus investigates literary style. (1964: 316).

To delineate the stylistic devices, Riffaterre argues, the feedback of the reader has to be taken to full consideration. In other words, the analysis of a literary text and its stylistic devices can not be dissociated from the reader’s response. Such study is concerned with stylistic devices (SDs) which are construed as the workings in the text that

prevent the reader from inferring or predicting any important feature. For predictability may result in superficial reading; unpredictability will compel attention: the intensity of reception will correspond to the intensity of the message. (ibid: 158).

For the analysis of stylistic devices, Riffaterre suggests empirically the existence of the average reader from whom, after several re-readings of the text, the analyst will ask his informants to report their experiences and the verbal stunts they encounter while reading. To sort only the stylistically relevant features and validating the subjective judgment of the reader, Riffaterre offers a method by which the selected stylistic devices are submitted to a test which he (1960) calls the procedure of ‘stylistic context’ in which the stylistic device is perceived as ‘unpredictable’ with which it contrasts (i.e. degree of its deviation). Riffaterre (ibid: 171) defines the ‘stylistic context’ as:

A linguistic pattern suddenly broken up an element which was unpredictable and the contrast resulting from this interference is the stylistic stimulus. The rupture must not be interpreted as a dissociating principle. The stylistic value of the contrast lies in the relationship it establishes between the two clashing

elements; no effect would occur without their association in a sequence. In other words, the stylistic contrasts, like other oppositions in language, create a structure.

Riffaterre stresses that the stylistic effect is always concomitant to the message itself. Thus, converging stylistic devices produce a convergence of their effects into one more powerful emphasis due to the "heaping up of stylistic features working together." (ibid: 172). Consequently, what is needed then is to search for forms with meaning. The intention is to the organisation of the linguistic data during the heuristic stage and considers their stylistic significance during the interpretative stage.

Riffaterre offers a heuristic perspective towards the theory of style in which 'subjective impressionism' has a constructive role to play in the decoding of the message. This contextual theory which rejects the application of formal linguistic categories to the poetic use of language, and insists on the inclusion of the 'attention-compelling function' of the reader's reaction to style is known as reader-response stylistics.

In the second half of the 20th century, while Riffaterre was still developing his new reader-oriented theory of style, Noam Chomsky appeared with a counter linguistic theory in literary studies. Chomsky (1957, 1965) propounded a linguistic theory called 'transformational generative grammar,' refuting Riffaterre's theory of style. He explicitly rejected the behaviouristic theories of language in both linguistics (and stylistics) as those structural approaches advocated by Edward Sapir and Leonard Bloomfield which meant to describe and classify languages, and as those stylistic theories that study the text and the text alone as that of Richards' close reading theory; and psychology as that of Skinner's verbal theory as the behaviourists believe in observation. Behaviourism practically rules out scientific discussion of what is going in the mind.

(Behaviourism) give an explanation of human action which relies as little as possible on postulating unobservables. Properties of the mind are, by definition, unobservable and so are not available to analysis with the methods of empirical science. Instead, the behaviourist attempts to explain

one set of observable actions in terms of another set of such actions, without resorting to the postulation of a mediating mental process. (Taylor 1980: 86).

This new linguistics or grammar is a rule system that produces or ‘generates’ all and only the grammatical sentences of a language and subsequently ‘assigns structural descriptions to sentences.’ In this approach, Chomsky advocates the replacement of the behaviourist accounts of verbal communication that view language as a set of habits with the mentalistic interpretation of language that entertains how the mind works. This cognitive approach to language ‘is concerned with discovering a mental reality underlying actual behaviour.’ Out of this linguistic discipline, a new stylistic theory grew with an inspirational set of concepts and terminologies like ‘competence’ (the speaker-hearer’s knowledge of the language) and ‘performance’ (the direct use of language); the syntactic construction has a ‘deep structure that determines its semantic interpretation’, in other words, the source of meaning upon which stylistic judgement is made ‘and a surface structure that determines its phonetic interpretation.’ He (1966: 588) further elaborates the two levels of structures as follows:

The deep structure of a sentence is the abstract underlying form which determines the meaning of the sentence; it is present in the mind but not necessarily represented directly in the physical signal. The surface of a sentence is the actual organization of the physical signal into phrases of varying size, into words of various categories, with certain particles, inflections, arrangements, and so on.

Chomsky’s argument is that many sentences may have one deep structure yet different surface structures as the case with active and passive voices. The most quoted example of Chomsky in this case is, *John is easy to please* and *it is easy to please John*. The central idea of transformational grammar triggers off the form and content conflict which postulates that alternative syntactic structures can express the same meaning. The transformationalists believe that form and content theory are ‘distinct and that the surface structure is determined by repeated application of certain formal operations called

“grammatical transformations” as opposed to the dictum of organicist theory. Several transformational tools are ‘obligatory’ in the sense they apply to the deep structure of a ‘kernel’ string like declarative, interrogative or imperative whereas other tools are ‘optional’ like passive or negative constructions. Other distinctions are made between sentences in terms of ‘grammaticalness’ and ‘acceptability.’ ‘Grammaticalness’ is taken as a stylistic criterion which detects whether a sentence is well-formed or deviant. The ‘grammaticality’ is a feature of competence; and the ‘acceptability’ is of performance. (Chomsky 1965: 11).

As already mentioned this grammar with its linguistic particularities found its way into the fields of stylistics and literary analysis as a workable model for analysing literary texts; and was adopted and acclaimed by scholars like Richard Ohmann (1964, 1966, 1967) J. P. Thorne (1965, 1970), Samuel R. Levin (1965, 1967).

It can be argued that only a mentalistic grammar can provide an adequate basis for stylistics. It follows from the same argument that the failure of pre-Chomskyan linguistics to provide such a basis can be traced to its extreme anti-mentalist tendencies. (Thorne 1970:188).

In his pioneering paper “Generative Grammars and the Concept of Literary Style”, Ohmann (1964: 426) describes the centrality of transformational approach in literary styles as that which first ‘clear away a good deal of the mist from stylistic theory, and second, to make possible a corresponding refinement in the practice of stylistic analysis.’ Fundamental to stylistic studies, Ohmann maintains that such an apparatus can show that several surface forms can be the result of applying transformational rules to the deep, underlying structure and hence reveals the stylistic preference of an author and consequently constitutes his style. “A style is a way of writing – that is what the word means”. He further points out, as did Hockett (1958: 556) that two surface structures can be transformationally derivative from the same underlying structure and hence be equivalents in meaning but differ in style. This drives us to the split between form and content and his belief that there are different ways of

saying the same thing, the thing that makes 'style as a particular exploitation of a grammar of possibility' (Freeman 1970: 4) of interest to stylisticians. In this connection, Ohmann states:

A generative grammar with a transformational component provides apparatus for breaking down a sentence in a stretch of discourse into underlying kernel sentences (or strings, strictly speaking) and for specifying the grammatical operations that have been performed upon them. It also permits the analyst to construct, from the same set of kernel sentences. These may reasonably be thought of as alternatives to the original sentence, in that they are simply different constructs out of the identical elementary grammatical units. Thus the idea of alternative phrasings, which is crucial to the notion of style, has a clear analogue within the framework of a transformational grammar. (ibid: 430-431).

In his analyses of four passages from Faulkner, Hemingway, James and Lawrence, he demonstrates the utility of the transformational method in presenting the formal description of style and goes a step forward to assert that the 'critical and semantic interpretation should be the ultimate goal of stylistics.' (ibid: 434). He argues that though these authors have favoured certain grammatical patterns in presenting their worldview like Faulkner's frequent use of additive transformations, like relative-clause transformation, the conjunction transformation, the comparative transformation, or Hemingway's employment of reported thought, indirect discourse or deletion, their style somehow reflects 'a certain conceptual orientation, a preferred way of organising experience.' (ibid: 434). Although the patterning of these syntactic choices 'seems to be the central determinant of style, it is admittedly not the whole of style,' (ibid: 438) syntax still plays a significant role upon which style is superimposed.

Ohmann (1964), in his defense of the powerfulness of the model, stated that transformational grammar is a useful tool in describing texts, and he enumerates three characteristics of the transformational rules:

- 1- A large number of transformations are optional which means that they need not be applied at all. Sentences can be generated from the original one through the application of Transformational rules (passivization, nominalization etc.) that is, their use is a matter of choice.

- 2- Transformational rules apply to one or more strings, or elements with structure, not to single symbols like VP, and it applies to those strings by virtue of their structure.
- 3- Transformational rules have the power of explaining how complex sentences are generated and how they are related to simple sentences.

In the same line toward the establishment of the validity of the generative model, Hayes (1970: 288) accounts for the impressions gained from reading a literary piece of art. He maintains that one needs to make use of the ‘recent developments in linguistic science’, and ‘particularly the development of the transformational-generative concept of syntax’ which ‘is an individual aid in formalising the notion of what one means when he attaches descriptive labels to prose style.’

After a period of time of the currency of the generative model, stylisticians found that generative stylistics offered inadequate kit for stylistic analysis and had failed to provide interpretive tools as to how stylistic effects are achieved. Besides, the belief that the generative apparatus contributes no more than a formal grammatical description of the stylistic features compelled sort of dissension among the supporters of the transformational theory and led to the formation of another group of scholars known as the ‘generative semanticists.’ The schism is almost apparently based on the inadequacy of explanation to the nature of deep structure and the semantic role it offers. Fowler (1972) in his article, ‘Style and the Concept of Deep Structure’, argues that the model is ‘defective’ and unable to account for stylistic differences in sentences having the same deep structures but ending in different, though synonymous, nouns, e.g. ‘I bought a car and I bought an automobile.’ The argument of the generative semantics incorporates a couple of amendments to the model of generative grammar:

- 1- No transformations are optional. Those transformations employed to produce a surface sentence are seen as ‘cued’ in deep structure. Actives and passives are not, therefore, transformationally derived from identical structures. Instead each has its own unique deep structure with different transformational cues.

- 2- Deep structure is semantic structure. The meaning of a surface sentence is determined by its deep structure. Two sentences with different deep structures, e.g. *John is easy to please* and *it is easy to please John*, may still be seen to have the same meaning – and hence differ only in style – if their deep structures ‘express the same propositional content.’ Hence differences in style are ‘cued’ in deep structure by non-meaning-bearing transformational variables (Taylor 1980: 90).

The transformationalists take style as that which ‘involves the characteristic, habitual, and recurrent use of transformational rules of a language (Hayes 1968: 42).’ To put this linguistic programme in the right matrix then it can be labelled as syntax-oriented theory, the aspect which was marginalised in the previous, Structuralist approaches as a phenomenon outside the realm of langue. (Stroik 1997: 119). Style, in this context, was seen not as a phenomenon of performance, but as part of the language user’s knowledge of the structure of his language, that is part of his linguistic competence. (Taylor 1980: 90). This approach which takes the syntactic processes as a mechanism for characterising the literary style and of stylistic effects is known as generative stylistics.

In the late sixties, M.A.K. Halliday developed a functionally based linguistic theory that stands in contrast with Chomsky’s generative theory. The new theory advocates not only the structure of the language but also the social functions of discourse. Halliday, who emphasises the social dimensions upon language and looks at language as a social phenomenon, views language system as being inseparable of the uses determined on the basis of the social context. Halliday (1978: 89) argues that: “Language plays a central role, both as determiner and as determined: language is controlled by the social structure, and the social structure is maintained and transmitted through language.”

Of this theory, which is essentially an extension of his previous scale and category theory, Halliday proposes three principal language functions - ideational, interpersonal, and textual- and argues that these are of value in any stylistic study and make up the meaning of any text. By ‘ideational’, he means the expression of content as potential in the speaker’s

worldview in the abstract and physical sense. Such a function also embodies two other sub-functions: the 'experiential' and the 'logical.' The 'interpersonal' function, he postulates, is the manifestation of the attitudes between the speakers or writers and hearers or readers in the discourse situation. This function subsumes the 'expressive' and the 'conative' functions. The organisation of the verbal texture is what is referred to as the 'textual' function in Halliday's theory. This model which stresses the interplay of the different aspects of language: ideational, interpersonal and textual, is designated as functional stylistics.

Linguistic stylistics has directed considerably the literary studies up to the seventies. After that, a revolting strand spoke out against linguistically oriented practices refusing to take the text as the 'self-sufficient repository of meaning.' It accuses the stylisticians' dependence on an apparatus that yielded only dry, linguistic data. Starting from a reader-based approach to literature, Stanley Fish (1980), in his seminal essay 'What is stylistics and why are they saying such terrible things about it?' straightforwardly questions the efficacy of the formal, linguistic description of the literary language. He was so much critical of the Formalist assumptions and Roman Jakobson's literariness. He also directs his assault even to the practitioners of transformational approach to style like Richard Ohmann (1964) for the mechanical procedures, and of the validity of the computer-aided statistical study of Louis Milic (1967), for the erratically selective procedures of data. Halliday's approach (1971) to stylistics was also criticised for its dotting interest in the interpretive leaps from the preferred syntactic structures to the 'habits of meanings.' Michael Riffaterre, upon whom Fish's theory is rooted, was not even spared from Fish's severe critique. Mair (1985), in this context, states:

Fish accuses linguistically oriented stylisticians of laboriously gathering a mass of (more often than not relevant) linguistic data first and then interpreting these in ways that are either totally arbitrary or simply tautological. Nevertheless, the stylisticians' claim of superior objectivity is not restricted to the process of collecting data but habitually extended to support questionable inferences drawn from these data. (ibid: 119-120).

The belief that the relation between the description of linguistic features and interpretation is nothing but 'arbitrary' set Fish to argue that it is not the autonomy of the text which is taken accountable for the interpretation of a text; but that meaning or stylistic effect 'could only be determined by determining their function in the developing experience of the reader.' (Fish 1980: 8). That is, meaning is the product not of static properties (as those of the formalists' and functionalists') but of dynamic effects produced during the action of reading the text which is responsible for actualising meaning. (Fish 1980: 2). Later in his search for a stylistics that can account for the gradual interaction between the text and the developing response of the reader on the one hand and can rule out the risk of relativist interpretations on the other - the reason for the different beliefs and assumptions, and different interpretive strategies every reader has acquired - he developed a new theory which he called the 'interpretive community.' Such a mechanism validates itself by claiming that:

Interpretive communities are made up of those who share interpretive strategies not for reading but for writing texts, for constituting their properties. In other words these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around. (Fish 1980: 14).

This approach to literary analysis, which advocates the dynamic processes involved in the activity of reading the text and the literary competence of the interpretive community who share the same normative strategies, has come to be known as affective stylistics.

As the linguistic theory keeps on developing and enriching, so does stylistics. The position of stylistics up to the seventies has lived with a limitation in the treatments of texts as the concern was with the syntactic features only. Stylistics investigates language use in literature. The analyses beyond the confines of a sentence were almost absent. Almost all the theories discussed so far have been text-oriented approaches to literary texts. Stylisticians, therefore, become more concerned with the question of how literary discourse differs from other modes of discourses; how people read and interpret literary texts, and how language,

literature and society are interrelated. (Weber 1996: 1). Sell (1991: xiv) supports the shift away from the analysis of literary works as purely formal structures of texts to the more practical investigations; he states:

Literary pragmatics takes for granted that no account of communication in general will be complete without an account of literature and its contextualization, and that no account of literature will be complete without an account of its use of the communicative resources generally available.

In the same way, Halliday (1970a: 57) asserts that in any consideration of the application of linguistic theory to the analysis of literary texts, a gap always exists, 'there is so much background to be filled in before one actually reaches the text.'

Therefore, another somehow different, yet seminal strand of influence in the development of stylistic studies has developed against the earliest theories of formalism that believe that style is an innate characteristic of the literary text which, in so doing, reduces literature to a mass of linguistic data and consequently loses the aesthetic nature of the literary language. (Carson 1974: 290). Schwartz (1970: 190) was also of the opinion that the literary language does not reside or take the shape of any linguistic form but to the function it reserves in the aggregate to the other parts:

What distinguishes the language of literature is not some inherent feature, but its function in relation to the whole of which it is a part. This function is not marked in the language so used; it inheres rather in the relation of that language to the total structure of the poem, a structure which is aesthetic, not linguistic. There is no such thing as a distinctive literary language. And if this is true, it means that, though linguists may tell us a great deal about language, they can tell us nothing about literature.

This new framework of stylistics oriented itself towards the workings of 'contextualisation', which is mainly concerned with larger structures as dynamic elements in the interpretation of literary texts and analysing narratives. Carter and Simpson (1989: 16) state:

Discourse analysis should . . . be concerned not simply with the micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns.

The importance of the concept of 'context' springs out of two important disciplines: pragmatics and discourse analysis covering concentric approaches to the study of language in general and to literature in particular. Some of the important approaches, which attribute meaning to the dynamics of its context, are pragmatic stylistics of Mary Louis Pratt and Michael Short; feminist stylistics of Sara Mills and Deirdre Burton; and cognitive stylistics of Donald C. Freeman.

Among the most important contributors as regards the 'contextualisation' theory is Mary Louise Pratt. In the speech act theory and conversation analysis, she developed and illustrated the theory of context in the work of Austin (1962), Searle (1969) and Grice (1975). She views literature as a dynamic process of communication. Literature, being 'dynamic', should not be 'systematically distinguishable from other utterances on the basis of intrinsic grammatical or textual properties. (Pratt 1977: xi). She supports the theory that views literature as a linguistic activity that cannot be understood apart from the context in which it occurs and the people who participate in it. (ibid: viii). Similarly, she asserts that literary discourse is a dynamic action constructed in context, and so cannot be described out of its 'literary speech situation.' (1977: 115). This kind of approach, which emphasises that the literary style can be best interpreted if it is related to its context and not just to isolated sentences, is termed as contextualist and discourse-based stylistics.

Looking at the historical development of stylistics as a discipline, one cannot ignore the troubled circumstances it had gone through in the past century. The wrangling between linguists and critics as to whether style is a linguistic phenomenon or a literary peculiarity formed the cause of instability throughout its development. Literary scholars feel dismissive of the utility of linguistic methods to literary interpretation, and linguists, on the other hand, are sceptical and hence reluctant to attach any value to literary criticism. That is, the problem resides in the way these two groups of scholars look at and analyse 'style.' Linguists view

style as a linguistic phenomenon and hence they centre their analyses of literary texts on the language in terms of sounds, lexis and syntax. In addition, the linguistic premise, correspondingly, disregards any non-linguistic definitions that define style as a ‘shell surrounding a pre-existing core of thought or expression,’ or style as reflection of one’s ideas and feelings as in Buffon’s aphorism ‘style is the man himself’ (*‘le style est l’homme même’*). In contrast, critics hold an antithetical opinion disapproving of linguistic description *per se*. Rather, they emphasise on other aspects, like value, purpose and aesthetics and other general theories of literary criticism. Critics also pay attention to the intuitively impressionistic response of the critic or the reader, which he extracts from the aesthetic function and other external factors such as the historical, biographical or socio-cultural implications, which are outside the text. The split between these two schools is the result of two different positions in the study of literary style: the French *stylistique* pioneered by Charles Bally and the German *stilforschung* represented by Leo Spitzer. The former delineates the characteristic features of the text by its powerful descriptive techniques; the latter is writer-centred set toward sensing the soul of the text through the subjective, intuitive reflections gained from the text and so offers personal, interpretive accounts. In effect, the French *stylistique* is closer to linguistic criticism (linguistic stylistics) as its focus is on the properties of the text whereas the German *stilforschung* is closer to literary criticism (literary stylistics) as style is viewed as revealing the soul of the writer.

As we have seen, the notion of stylistics as a discipline has been a question of dispute over a period of time. Several conferences on stylistics were held to bring such a dispute to terms. Of these academic circles ‘the Indiana conference’ (1958) stands the most valuable in making groundings for the development of modern stylistics as an interdisciplinary field. It is ‘interdisciplinary’ in a way that it draws tools and concepts from linguistic and literary theories. In his significant contribution to assuage and contain the conflict between

linguistics scholars and literary critics, Jakobson (1960: 377) states that:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms.

Jakobson here insists on the interface of the two disciplines: a literary critic untrained in linguistics, and a linguist with no knowledge in the literary function, neither can offer a meaningful interpretation of a literary text. Each ought to liberate themselves from the insular ideas and the academic chauvinism and, indulge in the fusion of the two disciplines for a more vigorous, sensible judgment. Admittedly, a theory of stylistics, either linguistic or literary, or in combination, should be able to provide some powerful tools for vindicating the validity of arguments. It should commit itself to the semantic, syntactic and pragmatic investigations of the language of the literary text.

The significant contribution of linguistic studies to literary texts was also reaffirmed by Baker (1969: 2) who states:

The linguist observes (the) use of the language and describes it in detailed form in order to compare it analytically with other uses of the language (. . .) A literary critic or historian of literature, on the other hand, first responds to a work of art, likes or dislikes it, and only then seeks to isolate those specific characteristics of diction, rhythm, structure, or euphony which provoked his responses; almost invariably he discovers (1) that those significant characteristics are deviations from the language as it commonly functions and (2) that, however accurately it may distinguish one author from another, a mere list of these peculiarities of style cannot adequately “explain” his response, which depends on a complex interplay of those distinctive features and his own consciousness. Consequently, the critic interprets the work only partly in terms of its objective features.

Out of this conference, a sort of agreement started to take shape emphasising the intrinsic qualities, i.e. lexical, grammatical, and phonological features of a text. In other words, it assures the possibility of the use of linguistic tools for literary analysis. Since then ‘linguistic stylistics’ has witnessed a proliferation in the number of articles and books

devoted to the study of the language of literature from a linguistic standpoint. More and more linguists have shown great interest in adopting linguistic models in the analysis of literary texts over a period of time. Halliday (1964), one of the most well known stylisticians defines stylistics or 'linguistic stylistics' as follows:

the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others by the same and by different authors in the same and in different genres.

Furthermore, stylistics is simply defined as the linguistic study of style. By 'linguistic', it is meant the application of linguistic theories, and 'style' denotes the linguistic strategies used by the author to convey the semantic import in a literary text. Stylistics, in principle, does not replace literary approaches by linguistic theories; rather it supports an organic relationship between linguistic and literary studies. Widdowson (1975), in this regard, says: "Stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two." Mick Short, in his book *Exploring the Language of Poetry, Plays and Prose*, has also clearly mentioned that: "stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it." (1996: 1). Enkvist earlier (1973: 27) meant to set the relationship of the two disciplines as fundamentally acting as one mechanism:

We may (. . .) regard stylistics as a subdepartment of linguistics, and give it a special subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary study, which may on occasion draw on linguistic methods. Or we may regard stylistics as an autonomous discipline which draws freely, and eclectically, on methods both from linguistics and literary study.

Further, Halliday (1970: 70) in the following statement clinches in reconciling linguistics with literary studies:

Linguistics is not and will never be the whole of literary analysis, and only the literary analyst - not the linguist - can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works.

It is clear from the statements above that there is no demarcation between the two disciplines; instead, the nature of their interaction is essentially complementary.

In purely abstract terms, the concept of 'style' is easy to define. The reason goes to the fact that such a term has become a catchy and inclusive word and, a widespread fashion in all aspects of our life. It is so broad that it defines many activities: we speak of style in architecture, literature, behaviour, linguistics, and lifestyle: the way we eat, drink, dress, drive, and work, and other fields of human activity. Ohmann's definition (1964) that style is 'a way of doing' works best in this kind of context where style practically applies to all domains of human existence.

Etymologically, 'style' is derived from the Latin word 'stylus', originally meaning a sharp, pointed kind of stake made of metal, wood or bone and used for engraving or writing on wax tablets. By metonymy, the word has extended its meaning to include connotations like way, manner, style, etc. Therefore, it may be conceded that such a sense of 'style' in such a social context can be easily defined and hence be perceived.

Apart from this popular and largely intuitive understanding, the notion of style has a different function in literature. It is in fact an 'elusive' and a highly complex concept with many indefinite uses in the academic discipline of stylistics. The labyrinth of the term 'style' is rooted in being polysemous. The reason for the multiplicity of meanings goes back to two important phases. The first phase is the rift caused by the schism between the advocates of linguistics and the supporters of literary criticism. The second reason goes to the various models of analyses which study style from their points of view, and so the definition of the term depends largely on the type of philosophy behind the theory.

Since its very inception, the term 'style' as a linguistic concept has had a range of different senses attributed to it depending upon what theory is adopting it. Therefore, this

slipperiness of meaning and of the various methods of stylistics induced a problem in defining the term 'style.' Each school of thought has somehow come out with a definition of the term 'style.' From the oldest practices of stylistics (i.e. rhetoric and poetics) to the formalists down to the modern approaches of transformational and systemic theories and well into the most recent theories of pragmatics and discourse analysis, 'style and stylistics' have been defined in different ways. The ancient rhetoricians comprehended style as ornamentation added on to a message. (Enkvist 1964). The formalists look at style as the sum of linguistic features that are considered as characteristic of a particular text. Bally relates style to 'a layer of affective elements.' While the functionalists define style as a significant choice, the transformationalists view style as the optional application of deploying different grammatical transformations or 'syntactic rules.' (Ohmann 1964; Hayes 1968). Style, in transformational grammar, is then argued on the accuracy that style can communicate the same meaning in different but synonymous expressions. Hockett (1958: 556) maintains that: 'two utterances in the same language which convey approximately the same information but which are different in their linguistic structure can be said to differ in style. Riffaterre (1959: 155) understands style as the expressive, emotive or aesthetic emphasis added, by the linguistic structure, to the information keeping the meaning intact. Fish articulated his thought about style not as the creation of static properties spread in the text but 'dynamic' effects produced during the action of reading the text. The pragmatists perceive style in relation only to its context lest it overlaps with other interpretations.

Another way of looking at style is as a four-fold typology of style theories where the author, reader, reference, and code are the basic elements of investigation. (Plett 1979; Enkvist 1964). The author-based stylistics aims at interpreting the speaker's ideas and feelings as that of Leibnitz's observation that 'languages are the best mirrors of human mind.' The reader-based stylistics describes the linguistic effect brought about upon the

reader as that of Fish's affective theory. The reference-centred stylistics concentrates on the relationship between style selected and the topic produced. The last typology is code or text-based stylistics hinging on the linguistic features of the text as that of the formalists. Such diversity of approaches has driven some scholars, like Gray (1969) and Ellis (1970) to deny the existence of the term 'style' altogether as being unnecessary and so 'to ignore the terminology' (1969: 84) for there are different concepts applied to define the one and same phenomena. Galperin (1971) suggests that practitioners of stylistic analysis should come to terms with the practical application of the term style. He also suggests that style is to be taken as a 'generic term' encompassing the various concepts 'which must be specified by attributes.' In this retrospective, Galperin distinguishes three different qualities of style: the individual style, the functional style and the practical style. By the individual style, he means the idiosyncratic elements which characterise an author, and hence accounts for 'his peculiar selection of language means and makes his writing recognizable.' It also includes style as being deviant from the norm, and the worldview of the writer, his psychology and other problems that go beyond the confines of linguistics. The functional style has a definite function of the literary language characterised by the arrangement of language means and the special use of compositional devices. The practical style defines the technique of expression and composition.

Apart from those who have put emphasis on certain aspects of style as the relationship between the writer and the text or the reader and the text, Enkvist (1973: 15) suggested a three-way classification of style from the linguistic point of view: first, style is viewed as a 'DEPARTURE from a set of patterns which have been labelled as a NORM. Secondly, style is defined as an 'ADDITION of certain stylistic traits to a neutral, styleless, or prestylistic expression.' Thirdly, style has been seen as 'CONNOTATIONS, whereby each linguistic feature acquires its stylistic value from the textual and situational environment.'

The term 'style' is a broad term that accommodates a huge number of theories and points of view. Not mentioning the fields of psychology, philosophy and aesthetics, linguistics and literary criticism alone have offered definition of varied perspectives. The result was that scholars of various disciplines have attempted to define it the way it meshes with what they preach. Some of the ideas and definitions about style are listed below aiming to show the vast diversity of speculation in handling the term:

Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author. (Murry 1976: 65).

The style of a discourse is the message carried by the frequency-distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole. (Bernard Bloch, quoted in Saporta 1960: 87).

The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. (Jakobson 1960:358).

Style is seen as . . . selection of a set of linguistic features from all the possibilities in language. (Crystal 1987: 66).

The text will show selection and arrangement of items that contribute to the total effect. (Chapman 1973: 13, 14).

A style may be said to be characterised by a pattern of recurrent selections from the inventory of optional features of language. (Winter 1964: 324).

'Deviations' from the accepted norm or norms (. . .) are (. . .) not only tolerated but even expected within various poetic traditions, periods and genres. Such 'deviations' must not be viewed as poetic license and individual creations; they are, rather, the result of manipulations of available linguistic material and the skilful utilization of possibilities inherent in the spoken language. (Stankiewicz 1960: 70).

It is the breach or neglect of the rules that govern the structure of clauses, sentences and paragraphs that the real secret of style consists. (Saintsbury 1895, quoted in Galperin 1977: 15).

Style is "The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilisation of language; without this possibility there would be no poetry. (Mukarovsky 1964:18).

Style may be investigated, both as deviations from a norm and as 'a system of coherent ways or patterns of doing things. (Hymes 1960: 109).

Style is a product of individual choices and patterns of choices among linguistic possibilities. (Chatman 1967, quoted in Galperin 1977).

Style is defined as an individual's deviations from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code. (Osgood 1960: 293).

Style - a property of all texts, not just literary - may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or 'latent' features. (Fowler 1966: 15).

The style of a text (. . .) is itself identified as the sum of a number of points on several linguistic scales; defined by its place on several continua. Any utterance, however short, is susceptible of description with reference to a whole range of features. (Fowler 1966: 23).

Style (is) a systematic variation of language. (Enkvist 1973: 47).

As we have noticed above, these ideas, thoughts and theories differ as to the understanding of what constitutes the essence of style. Therefore, no single definition is to be privileged over others, as style is descriptive of these various views. Each theory approaches the question of style with a different vision. There will be as many definitions as there are different theories. Besides, it is believed that style is an ambiguous, 'elusive' term. It is a portmanteau word. Therefore, it is misleading if not at all impossible to reach a final definition of the term 'style' where all the features are to be squeezed into one definition. Definitions tend to be either too broad or too narrow. Wimsatt (1967: 364) states that "Any discourse about a definition of 'style' is fruitless if it concerns itself too simply with protesting: style is *this* or style is *that*." However, to avoid the heterogeneity of the term 'style', it is analytic enough to come up with a list of the major points defining the nature of style in the overall theory of linguistic stylistics. By implication, almost all the reflections on style, directly or indirectly stated above, suggest a set of concepts: deviation, choice, variation, characteristics and recurrence. Two definitions of which are relevant as far as this study is concerned, style as deviation and style as choice. Deviation is a concept that refers to the breach of the normal language usage. The main effect of this type of style is achieved by

the linguistic violations, be it semantic, syntactic, lexical, etc. Choice depends particularly on the frequencies of certain features. It pertains to the sum of those features inherent in the text and viewed as the stylistic rules which determine the stylistic preference.

Enkvist (1964) in his monograph, *Linguistics and Literary Style*, discusses six approaches to the definition of style:

- 1- Style as a shell surrounding a pre-existing core of thought as those of the ancient devotees of rhetoric.
- 2- Style as the choice between alternative expressions.
- 3- Style as deviations from a norm as manifest in the works of Thorne (1965, 1970), Levin (1967).
- 4- Style as 'a set of individual characteristics.
- 5- Set of collective characteristics.
- 6- Style as those relations among linguistic entities that are stable in terms of wider spans of text than the sentence and this exposition has been supported by the works of the contextualists: Austin (1962), Searle (1979), Grice (1991), and Pratt (1977).

Before concluding this chapter, let us discuss two eminent stylisticians who have contributed a lot to the notions of style and stylistics: Geoffrey Leech and Mick Short. Leech and Short (1981: 10) warn that definitions of style can either 'broaden or narrow, illuminate or inhibit the understanding of verbal artistry.' Thus they suggest that we should be heedful when dealing with such discussions on style or else we get submerged by the welter of confusion of verbal definitions. Taking the notion of *parole* as the basic point for departure in defining style, Leech and Short observe that 'it is selection from a total linguistic repertoire that constitute a style.' Stylistics, on the other hand, 'has, implicitly or explicitly, the goal of explaining the relation between language and artistic function.' This task of stylistics has taken us steps forward to consider in a more scholarly understanding of the term 'style' where the question of 'what' is to be superseded by the more practical and analytical questions of 'why and how.'