

Chapter 2

Literature Review

2.0 Introduction

Language has been playing a significant role in the development of mankind in all spheres of life starting from the development of communication to scientific achievements. At the beginning of the twentieth century man began to study language by analysing it more scientifically and systematically. This discipline is called linguistics. It has various other sub - branches. One of the branches of linguistics is called as *Stylistics* which is the systematic study of the language and style by using linguistic principles. It represents a combination of two disciplines: linguistics and aesthetics which are relatively independent. It analyses the style of the language used in various kinds of texts for example poems, articles on various topics, stories, novels, etc.

The element of style exists on the levels of all meaningful linguistic units - from word to text, and in all kinds of writings either literary or non-literary. As a matter of fact *Style* is the additional information apart from the language that a writer can convey through his/her text which shows a unique pattern of his/her idiosyncrasy without following the rules of the grammar of a language. Styles also show the coherence and cohesion, the important devices in the linguistic description of literary texts.

In this chapter the standard usage of Tamil, the concept of style and stylistics will be explored. Some theoretical frameworks and models used in stylistic studies by scholars are also discussed and an appropriate model will be identified for this study.

2.1 Standard Usage of Tamil Language

There are more than 3000 languages in this world. However, among these languages many languages like English, French, Arabic, Chinese, Spanish etc. have flourished owing to socio political and historical reasons. At the same time some of the world languages are still in the spoken form only. Tamil language is also one of the languages which has a literary history of more than two thousand years. Though Tamil is spoken mainly in Tamilnadu which is in the Southern part of India, it is also spoken in other parts of the world.

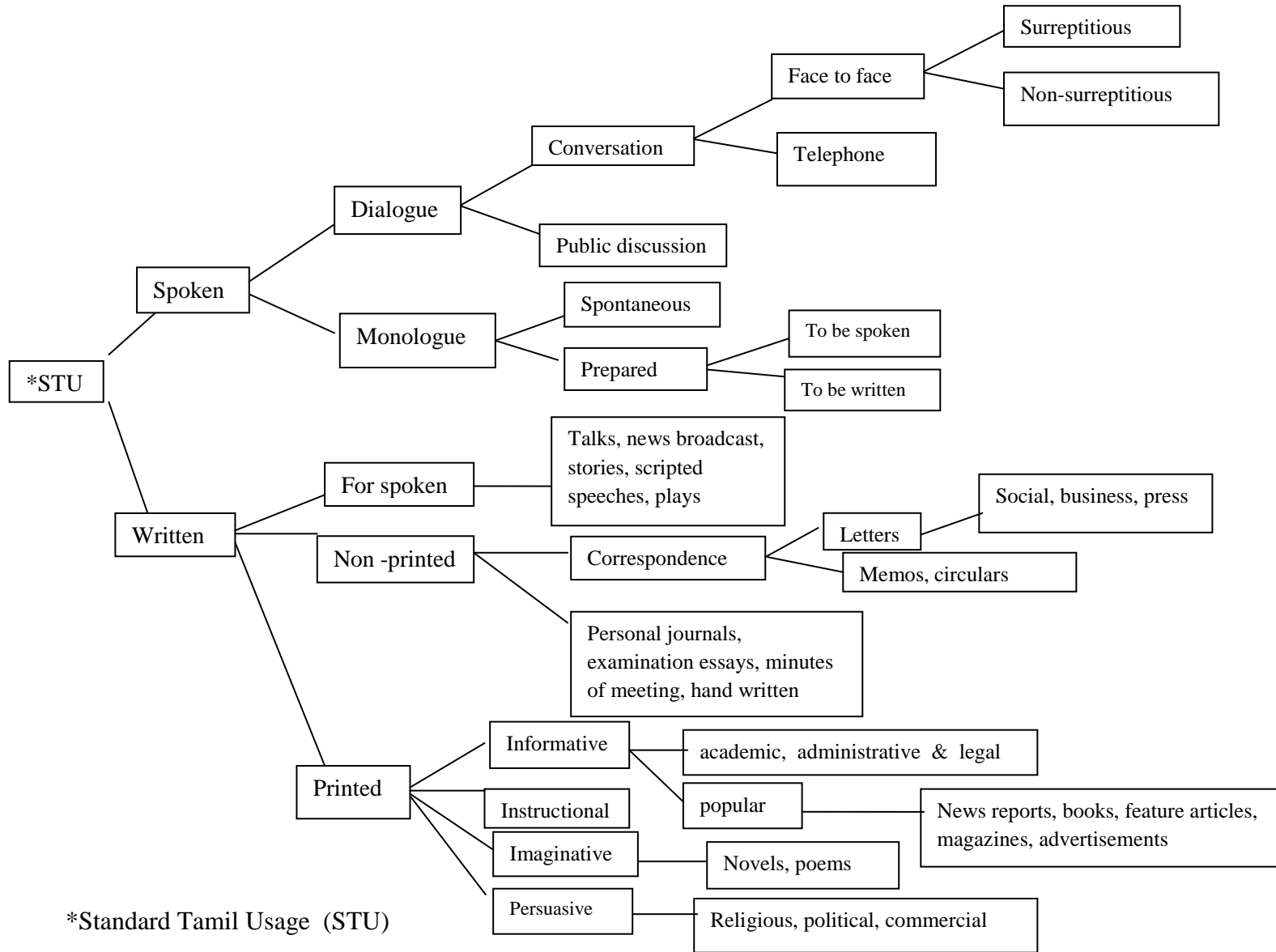
Being a typical example of what is known as ‘diglossia’, - ‘Tamil’ in all its forms- distinguishes between a literary variety, used for writing and formal speech, and a spoken variety, used in everyday conversation and conversational parts of prose literature” (Thomas Lehman:1993). Thus, in the medium of speech as well as in the medium of writing both varieties co-exist.

In modern Tamil one can observe phonological and lexical variations both in the spoken and written forms of Tamil. However, the variations seen in morphological and syntactic levels are minimal. These variations can be shown by a set of rules. It is noted that the spoken variety of Modern Tamil comprises number of dialects varying on two dimensions: social and geographical. Though in Malaysia it is not very conspicuous but in Tamilnadu, South India it is very apparent.

Dialects in Tamil differ mainly on the phonological, morphological and lexical levels. From these varieties of Tamil, emerged a standard spoken Tamil which is used by the majority in most situations. Standard spoken Tamil is usually used in movies, news, radio and television plays, in formal speeches, in conversational parts of literary texts etc. When compared to that the regional or social dialects prevalent in Tamilnadu have a restricted use pertaining to the concerned areas only.

On the other hand the literary variety of modern Tamil does not have many variations as the spoken variety. While discussing the use of a language in various environments David Crystal (1986) extensively discusses the domains as used and the language specific to the concerned domain. While commenting on the written standard of the language he says that the written form is more standardized, for example in printed academic materials, formal speeches, in formal classroom teaching, in text books, and in scientific journals (Figure: 2.1 depicts this very clearly). However, in the Tamil literary varieties there are two distinct styles. One is pure traditional style which uses only literary Tamil and the other style is called Modern style which uses spoken (conversational Tamil) and standard Tamil in literary creations such as novels, poems and short stories. In this modern style, especially in novels, poems and short stories which were introduced to Tamil literature in the last century, it shows the influence of spoken Tamil and foreign words particularly English loan words, and the use of spoken grammatical forms and which do not follow the traditional grammatical rules. Sometimes it is left to the individual writer or speaker whether or not he/she accepts the use of grammatical form and the rules of Tamil grammatical forms, as well as the choice of lexical usage in his/her writings. Subsequently, there is no fixed norms for standardizing the written form of the language.

Figure 2.1: Classification of Texts in Standard Tamil Usage (Adapted from David Crystal's Model (1986))



*Standard Tamil Usage (STU)

2.2 Concept of Style

Style is a function of language. Every sentence in the language can be viewed at linguistically as well as stylistically. In fact a sentence is a linguistic structure when seen without the context. Similarly style when viewed within the context. For example, ‘How are you?’ is linguistically an interrogative sentence and stylistically an expression characteristically used as a part of greetings when two friends meet. It is an example of social style – language used in a particular social context; to be interpreted in terms of who says, what, when, and why. So, we can not separate context from style or style from context. If there is change in context then there will be change in style too.

According to the transformational – generative grammarians, language can be evaluated at two levels, deep and surface structures. Normally the semantic interpretation starts from the deep structure in all languages. On the other hand, at the surface level the syntactic structures represent the phonetic interpretation. These two levels are related by a set of grammatical rules which are meaningful to readers and listeners. Based on this, we may say that a writer or a speaker uses particular patterns of a language as his own unique style of writing or speaking. So, we can see in an author’s writings a number of patterns and styles of expressions.

By and large, though the concept of style is very old, it goes back to the very beginnings of literary thought in all languages. Style is an indispensable element in human communication with one another either in written or spoken form. Language is to a certain extent distinct from thought because a person first thinks in the most effective way of what he wants to say or write. So, style is simply the order and movement one gives to one’s thoughts. If the

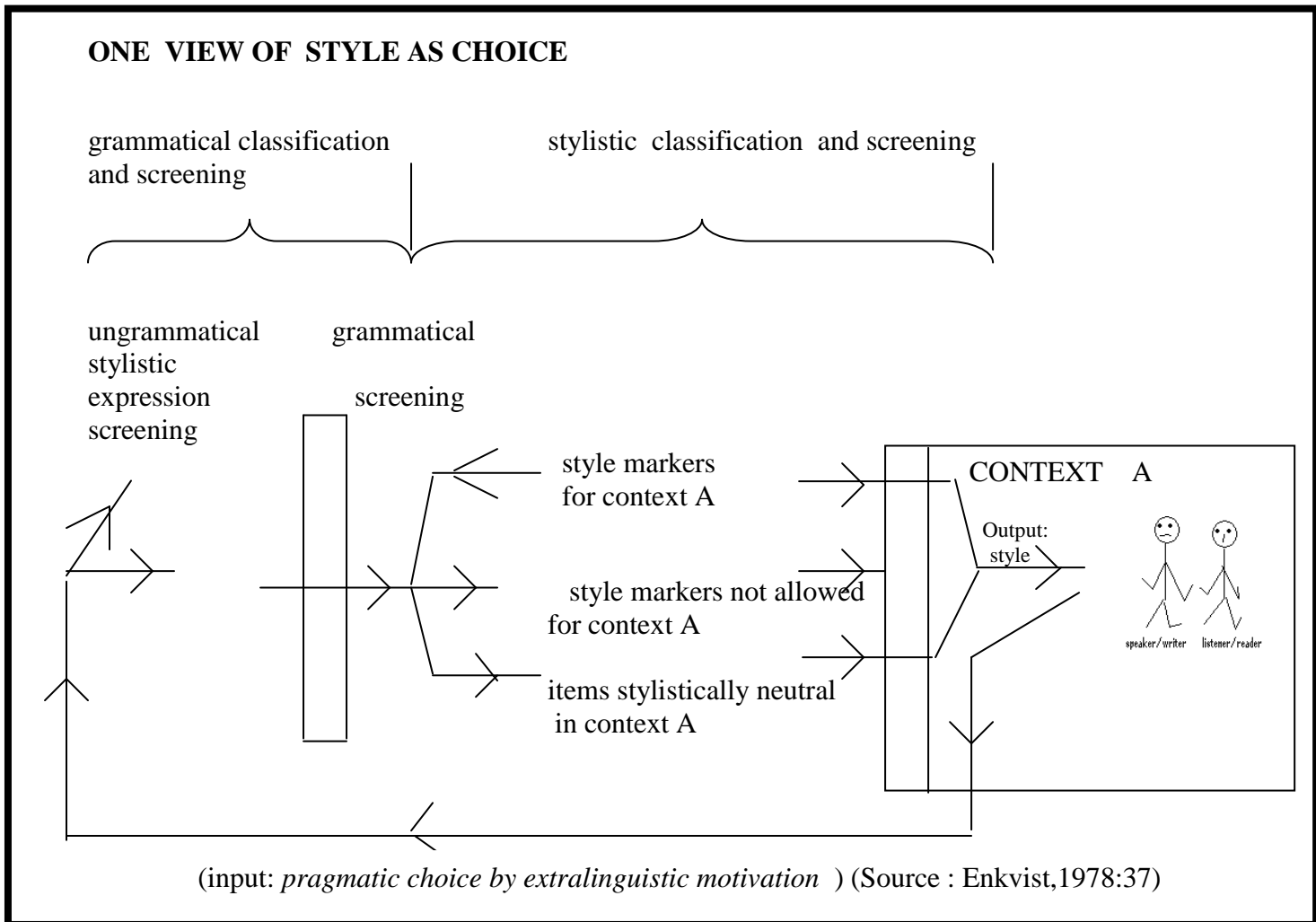
thoughts are connected closely and rigorously compressed, the style will be firm and concise. If the thoughts follow one another loosely than the style will be diffused and languid.

Hockett (1958) and Donald C. Freeman (1970) assert that style is a derivation from the norm that is the utterances in the same language which convey approximately the same message but in different linguistic structures. Actually, style can be considered as a 'choice' linguistic means and a deviation from the norm. When we consider style as a choice of an author, there are many factors that lead the language user to prefer certain linguistic forms to others. These factors can be grouped as user-bound factors and factors referring to the situation and the language being used.

Normally the user-bound factors include among others the speaker's or writer's age, gender, idiosyncratic preferences, and social background. On the other hand, the situation - bound factors depend on the given communication situation such as spoken or written; participation of the speaker or writer in the discourse; level of formality and field of discourse.

Actually, style of a writer may show coherent ways or certain patterns in his writings which deviate from the norm. Bloch (in Freeman, 1970:5) defines style as "the message carried by the frequency distributions and transitional probabilities of [a discourse's] linguistic features, especially as they differ from those of the same features in the language as a whole".

In literary studies the styles of writers are investigated in depth. Enkvist claims that grouping of linguistic items is essential because they act as the style markers in a given context of a writer. The following diagram gives the style model of Enkvist (1978:37):



In this model the speaker/writer and listener /reader are both part of a given context. By extra linguistic motivation, the speaker / writer wants to convey a message to the listener / reader.

This message is to begin with encoded grammatically:

- only grammatical items pass through the first screen, non-grammatical items being caught.

- next the grammatical items are screened stylistically by criteria determined by the context **A**.
- the second screen passes all stylistically neutral items as well as the style markers bound to context **A**, but retains all style markers that cannot occur in context **A**.
- only items screened grammatically and stylistically are thus capable of entering into the speaker's/writer's style.

So, contextually bound linguistic items function as style markers. Style markers occurring in the same text form a stylistic set for that text. In a text certain linguistic features play the prime role in establishing the style of the writer or speaker.

So, we can say that style is the overall result of the regular use of various linguistic structures in a context. These linguistic structures can occur at the level of lexicon, or at the level of syntax. Usually the writer's choice of words determine the lexical style of the writer and a set of syntactic forms will determine the syntactic structures of the discourse. Therefore, style is an integral part and natural outcome of the author's ideologies in discourse that make up his texts in writings and speeches.

Mick Short (1996) identifies three major types of style:

- (i) Style is related to meaning in general; that is the entire linguistic structures that can be related to a contextual meaning and indicates the writer's world view. This type of style can be called as **authorial style**.

- (ii) The second type of style is that the style which is completely unrelated to meaning. He calls this type as **fingerprint style**. Here he means that the linguistic structures are not evaluated in terms of meaning; on the contrary, as statistical work. Thus, the sum of linguistic still indication of authorial style but rather in a mechanical way.
- (iii) The third type mentioned is called **text style** which is intrinsically related to meaning. In this category, it is assumed that certain linguistic choices can be connected to meaning which can bring effect to the reader. Further, Short *ibid* says that this type of style does not take into consideration whole linguistic structures. Certain structures that can be significant for the evolution of social issues are the main concern of the stylisticians.

According to Enkvist (1973: 20), there is a very close relationship between style and genre. Because if genre is defined as traditional type of communication and regarded as a cluster of contextual features then, to a certain extent it correlates with style. He further contends that,

' if we identify genre with linguistic function, genre styles such as the styles of poetry, scientific communication, journalism, and colloquial conversations become functional style. This presupposes the setting up correlation between traditional genres and those constellations of contextual features that we like to define as functions of language.'

Though style is correlated with context and situation, the recognition and analysis of styles are fairly based on comparison. The essence of variation cannot be analyzed and described without comparison. For instance, the language used in a mathematics class and in a sermon varies a lot.

The impression of style normally arises by comparing the number of linguistic features in a text with the number of corresponding linguistic features in contextually related norm (Enkvist 1973). Thus, the style of a text becomes the aggregate of the contextual probabilities of linguistic features. By doing so, the style of an individual will emerge out of comparison of that individual text's with a norm consisting of comparable texts. For instance, the study of expressive or emotive features should begin by comparing texts containing such features against non-expressive or non-emotive texts.

Sometimes in a given situation the types of linguistic structures used or the range of language variations may itself show the characteristics of style. In certain situations, certain styles may allow writer/speaker variations than others. For instance, compare the language used in a formal situation and in an informal situation in our daily life. The language used in a ritual ceremony and around the breakfast table will show entirely different styles. Similarly even a native speaker of a language cannot speak or write all the styles of his language. Therefore people with different backgrounds will often react differently to the same text because their experiences and their sociolinguistic and environmental norms are different.

So, it can be said that style as a departure from a set of patterns which have been called as norm. Then stylistic analysis will be the comparison of linguistic features in a text whose styles we wish to analyse and the features in the text that we have defined as a norm. On the other hand, if style is viewed as connotation whereby each linguistic feature acquires its stylistic value from the textual and situational environment, then the stylistic analysis will be a study of the relationship between specific linguistic units and their situations coupled with the author's idiosyncrasy. These approaches can be complementary to each other in analysing the styles of a writer.

In a language we can see many types of linguistic variations and style is one among them. The other types are temporal, regional, social dialect, idiolect and register. We call a linguistic form temporal if it correlates with a given period. For instance, if we compare the Tamil language used before Christ to present Tamil we can certainly observe a lot of differences. Whereas, regional dialects correlates with the areas in a country and social dialects correlate with social classes and strata in a society.

Idiolects indicates how an individual uses language in different contexts and situations. In other words, this can be the style of an individual. But the term “register” refers to different types of language exclusive to certain disciplines or fields. For instance, register exclusive to science, mathematics, history, etc. For example, a teacher will use a particular register in the classroom while teaching a particular subject.

2.3 Linguistics and Stylistics

Stylistics can be by and large described as the description and analysis of various linguistic forms in actual language use in different contexts. Yet, it seems that due to the complex history and variety of investigated issues of this study, it is difficult to mark clear boundaries between it and other branches of linguistics which deal with text analysis.

Stylistics is the systematic study of varieties of language patterns in context and it is a branch of applied linguistics. For example, stylistic studies may involve the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all belong in a particular situation. In other words, they all have ‘place’. Stylistics also attempts to establish principles capable of explaining the style of individual writers and social groups in their use

of language, such as socialisation, the production and reception of meaning, critical discourse analysis and literary criticism.

Stylistics also includes the use of linguistic features in dialogue, including regional accents and people's dialects, descriptive language, the use of grammar, such as the active voice or passive voice, the distribution of sentence length, the use of particular language registers, etc. However, in *Linguistic Criticism*, Fowler (1986) makes the point that, in non-theoretical usage, the word stylistics makes sense and is useful in referring to an enormous range of literary contexts. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are, and the nature of style that the language reveals.

The concept of 'style' and 'stylistic variations' in a language depend on the general assumption that within the language system, the same content can be said or written in more than one linguistic form. So the primary interest of stylistics for years is the analysis of the type or the reason for choosing a given style in any language depending on connotations, or desired result that the message is to produce. Therefore, we can say that stylistics is concerned with examination of grammar, lexis, semantics, as well as phonological properties and discursive devices used in a text. It might seem that the same issues are investigated by sociolinguistics and indeed that is the case. However sociolinguistics analyses the above mentioned issues seen as dependent on social class, gender, age, etc. while stylistics is more interested in the significance of function that style fulfils.

Moreover, stylistics examines oral and written texts in order to determine linguistic properties, structures and patterns influencing perception of readers. Thus, it can be said that this branch of linguistics is related to discourse analysis, in particular critical discourse analysis and pragmatics. Owing to the fact that at the beginning of the development of this study the major part of the stylistic investigation was concerned with the analysis of literary texts it is called literary linguistics, or literary stylistics. Nowadays, however, linguists study various kinds of texts, such as manuals, recipes, as well as novels and advertisements. It is vital to add here that none of the text types is discriminated and thought to be more important than others.

In addition to that, in recent years so called 'media-discourses' such as films, news reports, song lyrics, and political speeches have all been within the scope of interest of stylistics. Each text scrutinized by stylistics can be viewed from different angles and as fulfilling at a few functions. Thus, it is said that texts have interpersonal function, ideational function and textual function. When describing a function several issues are taken into consideration. Therefore, interpersonal function is all about the relationship that the text is establishing with its recipients, the use of either personal or impersonal pronouns is analysed, as well as the use of speech acts, together with the tone and mode of the statement.

When describing the ideational function linguists are concerned with the means of representing the reality through the text, the way the participants are represented as well as the arrangement of information in clauses and sentences.

The textual function is the reference of sentences forwards and backwards which makes the text cohesive and coherent, but also other discursiveness such as ellipsis, repetition, anaphora are studied. In addition to that the effectiveness of chosen stylistic properties of the texts are analysed in order to determine the suitability to the perceived function, or contribution to overall interpretation.

Linguistic Stylistics is the systematic study of literary works on linguistic principles. It represents a combination of two disciplines: linguistics and aesthetics which are relatively independent. As for linguistic stylistics, it is the study of style on linguistic principles. The element of style exists on the levels of all meaningful linguistic units - from word to text, and in all kinds of writings either literary or non-literary. In other words, stylistics studies the various kinds of styles found in a given text for example poems, articles on various topics, stories, novels, and etc. Linguistic Stylistics is a new way of studying facts, explaining and evaluating literary works. The core work of linguistics is to analyze the close relation between innate properties of linguistic structures (Chomsky, 1965:81).

Freeman, (1970:4) says linguistic stylistics may be divided into three types: style as a derivation from norm, style as recurrence or convergence of textural pattern, and style as a particular exploitation of a grammar possibilities. Linguistic stylistics rejects impressionism and adheres to objectivity and quantification which is considered to be scientific. So, a stylistic study needs, in the first place, to take into account these basic aspects of language; and it needs also to possess the means of enabling us to understand and deal sufficiently with the relationship between written and spoken language.

When studying style we are usually faced with written text. Writing, however has its own means of indicating some of the patterned contrasts discernible in spoken language. Written language may also have systems for indicating contrasts which are unconnected with the phonological contrasts of spoken medium, but yet there is no clear and satisfactory statement on them. Phonology and graphology not only connect substance to form, they are themselves aspects of form, patterns which on occasions directly make substance meaningful in a situation.

The study of linguistic form is the examination of the way languages carry contrast in meaning through their internal structure. In recent years it is grammar (morphology and syntax) which has dominated the description of form in the analysis of style. However, sometimes within the formal description, semantics takes over where grammar ends. But, theoretical categories are required for the formal description of lexis, and two fundamental ones, *collocation* and *set* have been proposed by Halliday (1971).

According to, Catford (1965:10),

Collocation is a set up to account for the tendency of certain items in a language to occur close to each other, a tendency not completely explained by grammar. For example the item "economy" is likely to occur in the same linguistic environment as items such as "affairs," "policy," "plan," "program," "disaster."- most of could compile quite a long list. These items are termed the ' collocates of "economy" which, because it is the item under examination, is itself termed the nodal item.

A list of collocates of the nodal item constitutes its collocational range. In formal lexical study, of course, the establishment of the collocational range of an item would be the result of statistical investigation covering a wide range of texts. If 'finance' were taken as the

nodal item, and a collocational range established for it, it would probably emerge that there was a considerable overlap with the range of 'economy,' that these two items share a significant number of collocates. So, too, perhaps, if one took 'industry' as the nodal item. These three items could then be grouped together into a *set* the second theoretical category of lexis, which accounts for the tendency of items to share part of their collocational range to have a collocational overlap (Spencer, 1982).

Spencer further asserts that collocation is an important concept to have in mind when studying the language of literature. This is because the creative writer often achieves some of his effects through the interaction between usual and unusual collocations, and through the creation of new entities, and therefore stylistically significant.

In the study of style of a text we can have linguistic study of style, literary study of style, sociological study of style or study of social styles in language. Whereas in approaches within stylistics we have to restrict ourselves especially in the context of applied linguistics to which we are committed, to the study of style in language. Suresh Kumar (1988:13) classifies two types of approaches in linguistic stylistics as follows:

(A) *Approaches according to Linguistic Levels*

According to the category of size-levels of linguistic units we have two approaches: micro stylistics and macro stylistics. Micro stylistics deals with style features identified in micro context and generally found to exist, below the level of clause or sentence, and hence to sub - divided into categories labeled by linguistic levels:

- (i) Phonostylistics: study of style features at the phonological level – phonemes and phonological processes as style features.
- (ii) Morphostylistics: study of style features at the morphological level- morphemes and morphological process as style features;
- (iii) Lexicostylistics: study of style of features at the lexical levels – lexical items and patterns of vocabulary; and
- (iv) Syntacticostylistics: study of style of features at the level of sentence-patterns of sentence and structures below the level of sentence put in hierarchical order; i.e. clause, phrase, and word(in the sense of word class-nominal style, adverbial style etc.)

Macro stylistics deals with data identified in the macro context and generally found to exist beyond sentence level: the text. The text may have any extent and any form. As for extent, the text may be cut up into smaller units, such as paragraph, stanza, section, chapter etc. On the other hand, and may run into larger units, such as a complete book of a single author, a number of works of a semiotic trend (e.g. poetry of nature) on the other. Style features are identified at these levels and relevance interpreted with reference to the same.

(B) *Approaches According to Language Functions*

According to Suresh Kumar (1988), functions of language has a direct bearing on linguistic stylistics founded on text theory. Language functions are classified variously depending upon the purpose of investigation. Here he uses Bühler's (cited in Suresh Kumar, 1988) tri-dimensional model of language functions. According to him language is information and is

text centered, symptom is self expression and is speaker-centered and signal is persuasion and is hearer-centered. Accordingly, we can have approaches to stylistics:

- (i) **Expressive Stylistics:** appropriate to texts where author's or speaker's personality is reflected prominently or is required to be investigated to satisfy the requirements of the purpose of investigation. Lyric poetry, personal letters, diary writing, and other types of personal account yield well to expressive stylistic studies.
- (ii) **Cognitive Stylistic:** appropriate to texts where symbol is prominent and thus realize wealth of information on a given subject – technical, technological, scientific, social, historical, commercial, etc. Writing relating to the above mentioned fields yield well to cognitive stylistic studies.
- (iii) **Affective Stylistic:** appropriate to texts where signal is dominant which results in assigning the potential hearer or reader a special position. It tries to persuade or affect or appeal, or exhort the reader or hearer into believing in a certain thing or taking a certain course of action. Didactic writings, writings addressed to a certain class of people in order that they understand well what the speaker or writer wants to say, yield well to affective stylistic studies

He further contends that these three categories mentioned above can not be construed as water tight compartments because language is not static and it is dynamic. On the other hand Charles Bally, one of the founding fathers of modern stylistics, says that stylisticians analyse critically the 'affective' elements in a language - these affective elements being conceived as optimal additional to an already determinate meaning (cited in Grahm Hough, 1968:6).

2.4 Theories and Models in Stylistic Studies

In the study of style of a text, we can have the linguistic study of style, the literary study of style, the sociological study of style or the study of social styles in language. There are various theories and models used in these studies. But within stylistics we have to restrict ourselves especially in the context of applied linguistics to which we are committed, to the study of style in language. So, in this section some of the theories and models used in the study of linguistic stylistics are discussed briefly to show the importance of stylistics as a whole. In contemporary times linguistics is used as a way of studying individual texts as a whole rather than of tabulating for example, the styles of a work, writer, or period. In linguistic stylistics each and every text is treated as an act of communication to which all features of language, including meaning, contribute.

2.4.1 Semiotic Framework of Linguistic Analysis of Text

It is the semiotic framework of textlinguistic analysis of literary works which is sufficiently comprehensive and sophisticated so as to take proper care of formational and transformational characteristics of the literary text. A short description of the framework used by Suresh Kumar (1988:84) for narratological study of a Hindi short story is given below. The ontological – communicative status of a narrative is represented in the following diagram:

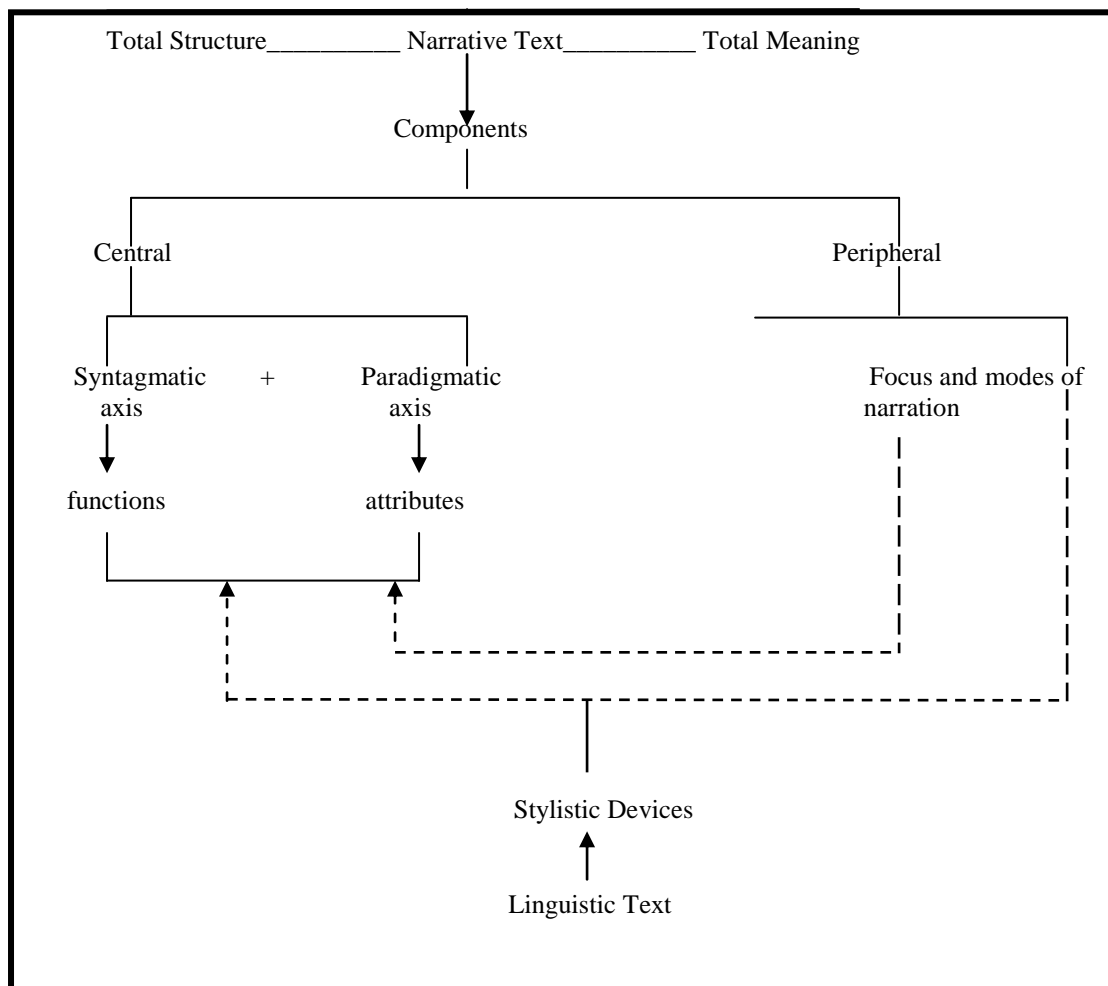


Fig. 2.2:
Semiotic Framework of Textlinguistic Analysis

A narrative text is, from the structuralist point of view, a unity of total structure and total meaning, related respectively to the constitutive and communicative aspects of text object. The text may be broken down into components falling into two categories – the central and peripheral. Participants or characters and elements of plot are the components which can be seen as arranged in two axes – the syntagmatic and paradigmatic. The interaction of components at syntagmatic axis is functions. The concept of ‘function’ is in conformity with **reduction technique** of deriving abstractions which could be related to the specific phenomenon occurring in a given text.

By way of further elaboration on main points, results of syntagmatic analysis of ‘functions’, as recorded in the text of description, are achieved by reading process. The function is derived from the particular unit of data, delimited by logical – graphonomic boundaries and consequently broken up into specific paragraphs. Within the bounds of a paragraph, certain events are perceived to happen which imply development of characters in some respect; we call it ‘function’. At the same time, there are references (related to telling method) and interferences (relating to the rendering method) leading to concluding the particular kind of relationship between characters. This kind of patterning takes place at paradigmatic axis; we call it ‘attribute’.

Function and attribute together account for narrativity of the text unit in question. By logical progression the same is perceived in the whole story and abstracted in an appropriate formulation. Modes of narration are the various conventions of presenting the narrative and are related to discourse types in general. These modes feed the central components. The whole complex is anchored in the linguistic text which is related to the narrative text - the central and the peripheral components – through stylistic devices, which are also

responsible for giving a touch of individuality to the components and, as such, the narrative text under study.

2.4.2 Fowler's Linguistic Theory and Study of Literature

According to Roger Fowler (1971:15), " Style – a property of all texts - not just literary - may be said to reside in the manipulation of variable in the structure of a language, or in the selection of optional or 'latent' features." So, we can assume that in a stylistic study there are both constant and variable features in a language. The constants are the grammatical rules of a language which make styles and dialects within a language possible. For instance in Tamil, there is a set of rules which determine which phonemes occur at the beginning of a morpheme. In Tamil words / l /, /r/, /t/ do not occur in word initial position unless if it is a borrowed or foreign word. However, there are no rules governing literary writers in using these phonemes.

Lexis seems to be a linguistic form which is very significant in stylistic studies. The level of linguistic form at which variables can be treated with greatest freedom. This level is different from grammar and phonology in comprising an inventory of items which is indefinitely extensible. But, among linguists sentence is the most significant unit in linguistic analysis but for Sebeok (cited in Fowler 1966) the maximum unit in linguistics is the sentence, a larger unit, the text, only serves as the basis of stylistic analysis.

So, in a stylistic study we are only concerned with treatment of variables in entire text. Linguistic relations between sentences in a continuous text may be studied regardless of the presumed non-existence of linguistic units larger than the sentence. Fowler (1971:17) contends that if linguistic relations above the sentence level are assumed to be 'free', this is to say that they are in fact linguistic variables and therefore the concern of stylistics. He further says that if grammar above the sentence level is a free – choice area it will thus, like lexis, be of great interest in stylistics.

Fowler (ibid) gives an example of greater-than- sentence stylistics from Bacon's essay. He says several devices work for the unification of his text. According to him an obvious one is the lexical use of repeating one word many times. The noun *study/studies* occurs six times; the verb *study* three. Further, he says, Bacon (cited in Fowler,1966) clearly builds his paragraph around three –part structures. The structures are not required by the grammar; in fact, it is difficult to describe in linguistic terms what he has done, for there are no linguistic terms available for units and patterns larger than the sentence. 'Repetition' is involved, but it is not repetition of any one unit, but a pattern present in a number of different units – in fact, five different grammatical forms carry the pattern. It is the *pattern* that is repeated, and it must be called a 'stylistic' or 'rhetorical' pattern: a pattern most usually only latent, or accidentally present, in utterances.

Fowler (ibid) emphasizes that the primary unit for stylistic description is a whole text seen as a unit, not as string of sentences. He argues that analysis of sentence – structure and of the lower rank units is both procedural necessity and necessary foundation for stylistics: but grammatical structures should then be seen in relation to the whole text and to the other

constituents of the text, not only in relation to comparable structures in other texts but also in the language as a whole.

Fowler (ibid) says that linguists who are engaged in stylistics must be prepared to explain the points of contact between the levels of form: to connect lexical with grammatical, grammatical with phonological details. Beside that, the frequency of occurrence of any linguistic form in a text is also significant by comparison with its frequency in other texts: its degree of deviation which gives it value. He also suggests that the frequencies of occurrence be presented through statistical, or at least through numerical methods.

According to his theory, stylistic description in linguistic terms is the description of patterns at the level of form, specifically the identification of patterns formed by the arrangement of linguistic variables. In stylistic comparison we are likely to examine one type of pattern only, and not its occurrence in several texts; because single text description normally requires relationship of patterns in one text to other patterns in other texts.

2.4.3 Analytical Approach

There are various linguistic approaches that could be used to analyse the varieties of linguistic features of a language and general stylistic analysis is one of them. Stylistics itself is considered as a 'linguistics study of different styles' (Ayeomani,2002). The foregoing description has shown that styles are the product of social situation which shows that there is a common relationship between language users. Stylistics in this context is a part of sociolinguistics in the sense that it studies humans in relation to the society. In addition to

that, stylistics could also be explained as an academic field which studies certain aspects of language variations.

In general, in stylistics method we first analyse the structural patterns of the language in a text in order to identify the **prominent stylistic features** of the text. It also allows the analysts to be consciously aware of the type of social variations that the inherent linguistic features are identified with. Next, of course we put down these features systematically in order to reveal the **internal patterning** of various texts. It is this phenomenon that has equally induced Crystal (1969 :13-14) to contend that the main requirement of stylistics is to give a single, clear technique of description with which it is possible to cope with any piece of language. This stylistic approach is, therefore, synchronically applied to the codes available in a language . This is what Chapman(1973) and Crystal (1969) refer to as code and linguistic levels of analysis respectively. According to Crystal the levels of analysis are : phonetics/graphetics, phonology/graphology, Grammar/lexis and semantics.

2.4.4 Multi-perspective Approach

This method was used by Celiktas (2004), to do a '*Stylistic Study of the Selected Short Stories of Sabahattin Ali*'. In the multi – perspective approach there are two main parts. The first part explores the macro-discursive structures while the second part explores and displays the microstructures through which certain concepts and images are constructed in the texts. For the discourse analysis of the microstructures, certain aspects of the cognitive-orientated analysis methods and techniques suggested by Van Dijk (cited in Celiktas 2004), the text-oriented approach of Fairclough (cited in Celiktas, 2004), and the systematic- functional

linguistic approach of Halliday (1985) are integrated by Celiktas *ibid* in her study. In fact, this approach functions as the forms and the means of realisation of the macro-discursive structures constructed in the first part of the method. Overall, this method adopts the sociolinguistic oriented approach of *The Vienna School of Discourse Analysis* employed by Wodak (cited in Celiktas, 2004), which embodies also the philosophical and sociological viewpoints of *Critical Theory*.

This method also aims to describe the lexical categories and processes and certain sentence structures that comprise the text. Then interpret the relationship between these structures and the texts with the help of the questions *how, why, and to what effect* in the social context of the texts. Besides that quantitative analysis is used to support content analysis under the following headings:

A. Discursive Macrostructures

- (i) Contents Thematic Areas
- (ii) Strategies
- (iii) Argumentation Schemes

B. Micro- Structures: Means and Forms of Realisation

- (i) Lexicon
 - (a) Lexical Categories
 - (b) Lexical Processes

- (ii) Grammar
 - (a) Causative Structures
 - (b) Speech acts
 - (c) Active-Passive Structures
 - (d) Clause as Representation
 - (e) Socio-semantic Representation of ‘Actors’
- (iii) Conversational Tactics: Turn – taking
 - (a) Interruption
 - (b) Enforcing Explicitness
 - (c) Controlling Topic
 - (d) Formulation
- (iv) Propositional Relations

2.4.5 Grammatical Models

Enkvist (1973) suggests four basic requirements for stylistic linguistic description. First, the model has to allow for linguistic **variations** and allow systematic description and classification of contextual categories. The second requirement demands **consistency**: both text and norm have to be described in terms sufficiently similar and consistent to permit comparison. The third requirement is **adequacy**: the linguistic model chosen must be capable of describing all relevant style markers. The fourth requirement is that the model should admit both categorical and probabilistic rules.

Based on the stylistic linguistic analysis theories and models described above, an appropriate model to analyse Tamil literary texts such as novels of this study was created and the theoretical frame work of the method will be discussed in chapter three.

2.5 Context Based Parameters

Text is a term commonly used by linguists to refer to a complete stretch of language either spoken or written (Carter,1995:155). A one-line of a news or an advertisement can be a text since it is a complete semantic unit, but the practice of text analysis is not principally concerned with individual words or sentences. It is concerned with the way in which they combine across sentence boundaries and speaking turns to form coherently organised language use in a specific context. It is a definable communicative unit with a clearly discernible social or cultural function. Thus, a social conversation, a sermon in the temple, or even an advertisement can be text.

While discussing texts form in context, Verdonk (2002:117), distinguishes context as linguistic contexts and non-linguistic context. According to him **Linguistic context** refers to the surrounding features of language inside a text, while **Non-linguistic context** includes any number of text-external features influencing the language and style. Enkvist (1973), says that styles are actually the variants of language that correlate with context.

He asserts that connections between variants of language and contexts can be established in two ways. First we may start from a contextually definable body of text and see what types of language occurs within this corpus. Under this category we may study the language of an individual, of a genre such as scientific communication, of a period such as the twentieth

century and compare this language with that of a relevant norm to pinpoint its own distinctive characteristics. Secondly, we may also approach the problem in reverse and study the contextual spread of certain linguistic features. For instance we may compare the linguistic features found in old literatures with contemporary literatures.

According to Enkvist *ibid*, when we are exposed to texts in contexts, we normally start from the contexts and learn what linguistic features tend to occur in them. When we see a text without – say, the first paragraph of an unknown typescript without a headline – we apply our knowledge in reverse and conjure forth a probable context to fit the language. Once we can establish firm connections between a certain range of contexts and a linguistic form, we may use this linguistic form as a criterion for context classification, and label every context in which it occurs with the proper label. Sometimes where the style markers are more complex and styles are varied and open-ended, concrete connections are difficult to establish. In such situations still in principle it is possible to proceed in both directions. We either define the sets of linguistic forms with the aid of the contexts in which they occur or define contexts with aid of the linguistic forms that occur in them. Normally in cultures with stable relationships between context and language, such correlations are firm and comparatively easy to establish.

At this juncture, it is clearly distinguished that, an internal linguistic context built up by the language patterns inside the text, and an external non-linguistic context leading us to ideas and experiences in the world outside the text. Normally the external linguistic features become very complex and greatly influences the interpretation of a discourse. Verdonk (2002:19), suggests that perhaps we can make the notion more manageable by specifying the following components :

- (i) the text type, or genre(for example, an election poster, a recipe, a sermon)
- (ii) its topic, purpose, and function
- (iii) the immediate temporary and physical setting of the text
- (iv) the text’s wider social, cultural, and historical setting
- (v) the identities, knowledge, emotions, abilities, beliefs, and assumptions of the writer (speaker) and reader (hearer)
- (vi) the relationships holding between the writer (speaker) and reader (hearer)
- (vii) the association with other similar or related text types (intertextuality)

Basically the process of discourse ‘inferencing’ is the same for non-literary and literary texts. In both cases we have to bring about an interaction between the semantic interpretation of the linguistic items and the pragmatic meanings of these items examined in a given context of use. However non-literary discourse is different from the literary context because non literary discourse is associated with everyday social practice and the literary text does not reflect it independently as it is self enclosed.

2.6 Some Features in Discourse Analysis

A writer may use various linguistic features in his/her writings. These features will depict the style of the writer. There are various stylistic linguistic discourses found in literary writings. In a novel we may encounter conversations between character and character ‘A’, narrator and character ‘B’ or sometimes author and his subconscious mind. Among these discourses linguistic devices such as conversations or dialogues , parallelism, anaphora, repetition and

lexical chain, ellipsis, conjunctions, coherence and cohesiveness are widely used by authors in their literary works. In this section some of the common linguistic features found in novels are explained .

2.6.1 Conversation as a discourse

‘Language in use for communication is called discourse and conversation is an informal talk which is something primarily necessitated by a practical task’ (Cook,1995:51). In a conversation an unequal power of participants is partially suspended and the number is normally small. Actually there is no fixed number of participants for a conversation. A conversation may take place between five people but it definitely cannot take place between a hundred.

Secondly in a conversation turn takings are short because the talk is basically for the participants and not for an outside audience. There is no fixed length for turns in a conversation and sometimes one person may talk for some time. Cook (1995) says that the boundary between conversation and other discourse type is a fuzzy one and there are many intermediate cases. For example, a seminar may come between the formal spoken discourse and a conversation. A conversation may be unpredictable and may have lack of structure.

2.6.2 Speech Act Theory

Speech Act (SA) theory is associated with two linguistic philosophers namely J.L.Austin and J.R.Searle(Geoffrey Finch,1998:37). They developed this theory from the functional point of view of a language. According to them the social use of language is basically concerned with

the performances of certain communicative acts. For example, if we are sitting in an air-conditioned classroom and suddenly if a student says, 'he is shivering,' he presumably performing or informing or announcing an act, but he may also be doing other things as well; for instance trying to hold himself tightly and so on. Here, he would indirectly asking one of us to increase the temperature level in the air-condition or switch it off. So, actually his intention lies behind a range of specific utterances which is called a speech act.

2.6.2.1 Grammatical Structures and Speech Acts

Language structures are normally related to grammar and illocutionary force. For some speech acts there appears at first sight to be quite a good fit between grammatical structure and illocutionary force (Mick Short, 1996:198). This is shown in the table below:

Grammatical Structure	Speech Act	Example
Interrogative structure	Questions	'Is he playing football?'
Imperative structure	Commands	'Play the ball'
Declarative structure	Statements	"He is playing football.'

He further says that there are not many basic different types of sentence structures, but there are very many kinds of different speech acts such as threatening, pleading, stating, suggesting and so on. As a matter of fact no one is completely sure how many speech acts are there. Sometimes a whole of sentences may consist of a series of speech acts which will add up to one overarching macro speech act (p:204).

According to Carter (1997:250) several attempts have been made to classify the thousands of possible speech acts in everyday occurrence and he says perhaps the most useful one has been made by Searle (1969) who has classified the SAs into five groups as given below:

Representatives	:	The speaker is committed, in varying degrees, to the truth of a proposition, e.g. ‘affirm’, ‘believe’, ‘conclude’, ‘report’
Directives	:	The speaker tries to get the hearer to do something, e.g. ‘ask’, ‘challenge’, ‘command’, ‘request’
Commissives	:	The speaker is committed, in varying degrees, to a certain course of action, e.g. ‘bet’, ‘guarantee’, ‘pledge’, ‘welcome’
Expressives	:	The speaker expresses an <i>attitude</i> about a state of affairs e.g. ‘apologise’, ‘deplore’, ‘thank’, ‘welcome’
Declarations	:	The speaker alters the <i>status quo</i> by making the utterance, e.g. ‘I resign’, ‘you’re offside’, ‘I name this child’, ‘you’re nicked’, ‘you’re busted punk’.

In reality, in everyday discourse, many SAs do not directly address to the listener. People normally convey their message indirectly and it is considered as an important part of the communicative competence to be able to decode it for many reasons – may be obeying the politeness principle. For example, in a situation where we are having dinner in a restaurant we don’t like to order someone but we may ask for something to be done indirectly, ‘*Could you please pass the cup?*’ for instance, is not really a question but a directive. As a matter of fact in many languages indirectness is considered a form of politeness in all social communications but indirectness is not simply a feature of politeness, it may also an element of irony (Geoffrey Finch).

Geoffery, Finch (1998:38), further asserts that in any utterance there are two acts: a message act and a communicative act. The message act comprises the total message made up of both direct and indirect acts. On the other hand, communicative act conveys the intention to communicate. That is to say that in any interchange the listener assumes that the speaker is attempting to communicate with him/her so that even if the message passed fails and the listener completely misunderstands what is being said, he/she is still aware of the intention to communicate. So, in other words, the process of an effective communication also involves cooperation from the receiver of a message.

Generally for a conversation to work, we co-operate with each other. The importance of cooperation in SAs has been discussed elaborately by Paul Grice (1975). He explains the **cooperative principle** together with its associated maxims of **quantity** (being brief), **relation** (being relevant /relation), **manner** (being clear) and **quality** (being true). Basic to this principle is that everyday conversation or communication involves an ethical imperative to cooperate. Geoffery Finch (1998:165) further explains each maxim. The **maxim of quantity** is concerned with the amount of information which we expect from any conversational exchange. When we speak to someone we feel obliged to give them enough detail to enable them to understand us. If we don't we are not really being cooperative. At the same time, however, we have to avoid providing too much information and obscuring the point we are making. Being able to judge the boundary between too little and too much is part of our communicative competence.

The **maxim of relation** directs us to organize our utterances in such a way as to ensure their relevance to the conversational exchange. People who change the subject abruptly, or who go off at a tangent, are usually considered rude or uncooperative. For example, consider the following exchange between two participants:

A: *Where are my sweets?*

B: *The children were in your room this morning.*

OR

B: *I've gone to market*

In neither case B's replies are explicitly relevant. But they can easily be made so by relating them inferentially to the context.

The **maxim of manner** obliges us to organize our utterances in an orderly manner, that is, to provide information in a way which can be assimilated by the listener. But, orderliness is one of the first to go out of the window when people are upset or angry. But again, we could say that the violation of the manner maxim is precisely one of the ways in which strength of feeling is communicated.

The **maxim of quality** in a sense underlies all the other maxims in that it assumes that we are speaking what we believe to be true. However, difficulties arise when it seems necessary to lie in order to preserve the cooperativeness - so called 'white lies'. Because of this some linguists have proposed a tact maxim in addition to Grice's.

2.6.3 Parallelism

Parallelism is a linguistic device used in literary writings. Link within discourse is effected by parallelism which suggests a connection, simply because the form of one sentence or clause repeats the form of another. Parallelism is often used in speeches, prayers, poetry and advertisements (Cook, G. 1995).

Parallelism suggests a connection of meaning through an echo of form, does not have to be grammatical parallelism. It may be sound parallelism; as in rhyme and other sound effects of verse. One might even extend the idea and talk of semantic parallelism where two sentences are linked because they mean the same thing.

2.6.4 Anaphora (Referring Expressions)

In articles or speeches there are words whose meaning can only be discovered by referring to other words or to elements of the context which are clear to both writer and reader or sender and receiver. The most obvious example of them is third person pronouns, (*she, her, herself; he, him, his, himself; it, its, itself; they, them, their, theirs, themselves*). We may choose the most likely meaning for 'it' from the text.

In an extended piece of discourse the identity of someone or something given once at the beginning and thereafter referred to as *she* or *he* or *it*. This is known as anaphora. This makes a kind of chain running through the discourses in which each expression is linked to another.

2.6.5 Repetition and Lexical Chain

Repetition of words or phrases are often found in literary writings. In ‘elegant repetition’ synonymous or more general words or phrases are used. For example instead of writing: ‘pineapple pineapple’, the writer may say, ‘The pineapple the luscious fruit our meal the tropical luxury , and so on. So repetition of words can create the same sort of chain as pronouns, and there are sometimes good reasons for referring to it.

According to Cook (1995), the kind of link that a writer chooses will depend upon the kind of discourse he wants to create, but elegant repetition is not always desirable. It may sound pretentious in casual conversation, or create dangerous ambiguity in certain discourses like in a legal discourse.

2.6.6 Ellipsis

In writings, omitting part of sentences on the assumption that an earlier sentence or the context will make the meaning clear is known as ellipsis. For example ,

“Would you like a glass of beer?”

“Yes, I would.”

In this conversation the answer is not written in a complete sentence, yet the message is clear to a reader.

2.6.7 Use of Particles / Conjunctives as Connectors – Linking Devices

Those words and phrases explicitly draw attention to the type of relationship which exists between one sentence or clause and another are called conjunctions. These words may simply add more information to what has already been said or elaborate or exemplify it. For example phrases like: ‘Further more’, ‘In addition to know,’

Some conjunctions may contrast new information with old information or put another side to the argument, for example : ‘*or*’, ‘*however*’ or ‘*on the other hand*’, ‘*in other words*’

Conjunctions also may create new information to what has already been given in terms of causes, for example : so, because, consequently, for the reason.

Conjunctions like, ‘*by the way*’, ‘*well*’, may indicate a new departure or a summary in a discourse. Sometimes they also indicate the relationship of utterances in the mind or in the world and are thus in a way contextual. So, writers need to know both how and when to use them effectively. Their presence or absence in a discourse often contribute to style, and some conjunctions may sound very pompous when used inappropriately.

2.6.8 Turn –taking

According to Sacks, Scheglof, and Jefferson (1974) in all conversations turn-taking will take place smoothly. Normally, at the end of one speaker’s turn and the beginning of the next’s frequently latch on to each other with almost perfect precision and split second timing. Ervin-Tripp (cited in Cook,G. ,1995) say that sometime overlap of turns occur but very minimal and the speakers know exactly when and where to enter in a conversation.

Conversation analysis will try to explain how people take turns, and under what circumstances they overlap or pause between them.

Cook,G. (1995) elaborates that turn-taking mechanism, that is the way in which speakers hold or pass the floor, varies between cultures and between languages. Overlap in a given situation is more or less tolerated in some societies than in others. There are particular signals used by speakers in a conversation which enable them to get in and to get out of the conversation. This varies according to whom one is talking to and in what circumstances. Efficient turn-taking also involves factors which are not linguistic such as: eye contact, body position and movement, gazing, intonation and volume of speaker, etc.

2.7 Studies in Stylistics Abroad and in Malaysia: An Overview

In this section studies carried out in Linguistics Stylistics in Malaysia and abroad are discussed briefly. As far as the researcher found there two studies on Stylistic approach found in the Faculty of Languages and Linguistics of University of Malaya. According to Associate Professor Dr. Su Soon Peng from Faculty of Arts and Social Sciences of University of Malaya, there aren't any stylistics studies carried out in the English department. So, most of the studies discussed in this section are extracted from 'Proquest', a data base website from the internet.

Jaffar (2006) analyzed the use of hypotactic and paratactic styles in the Malay language. He analyzed only part of the whole novel written by Abdul Samad (a famous Malay novelist). His study focused on the use of complex sentences and utterances specifically in the relationship between structure, meaning and style. He used functional systematic grammar theory to analyse hypotactic and paratactic structures. According to him paratactic structure is more complex than that of the hypotactic and the expansion clause is more dominant in usage in both types of complex sentences.

The study also examined the strategy of the author in his choice of the hypotactic and paratactic structures. The researcher found that the author has used the hypotactic structure to create loose sentences in order to convey simplicity and directness. Besides that, he found the hypotactic structures also create periodic sentences for the author to convey emphasis and suspense. But on the other hand, the author uses paratactic structures to project various processes in particular the material relational and mental processes.

In one chapter the researcher has analyzed the utterances created by the author. To analyze the utterances he has applied the theoretical framework of speech act as well as the cooperative principles of pragmatics. According to Jaffar (ibid) the author has conveyed the utterances in the paratactic structure. This indicates that the conversational style used by the author belongs to the verbal style category, that is to say the author uses utterances as though they come directly from the characters depicted in the novel. This study shows that the sentence structures also helps a reader to identify the style of an author.

Almenor (1999) had used a stylistic analysis approach to analyse the linguistic features present in an English language translation of the meaning of the Quran. In this study, the researcher had attempted to create an awareness of linguistic features in English language translation of the meaning of Quran as literary texts.

She used the Medina Surah, the sixty –first Surah, Al-Saff and the Meccan Surah, the seventy – seventh Surah, Al- Mursaleh from the Message of Quran. She used the English translation by Muhamad Arsad and Abdullah Yusuf Ali. This is a descriptive study.

She had compared the two translated versions using the stylistic approach. From this study she found that these Surah’ prove to contain a rich variety of linguistic features that they can be an alternative source to be used as literary texts in the literature classes. She also suggests that extracts from these Surah’ can be used as exercises for literary understanding.

Celiktas (2004), used ‘Critical Discourse Stylistics’ approach to analyse the functions of linguistic structures embedded in sixteen short stories written between 1925-1947, by Sabahattin Ali, a well known Turkish writer. Through critical discourse stylistic analyses of

the corpus of data she says that the ideological messages of Sahabatin Ali were reflected in the linguistic structures which he chose to use in his short stories. The linguistic structures were investigated, interpreted and explained in socio-cultural and political context of early republican period in Turkey by the investigator.

According to her a close reading of these short stories reveal that certain realities, shared views, socio-cultural, historical, and political references were constructed by linguistic and extra-linguistic structures. She says, each story has its own 'text world' that points to some social and cultural practices, which are indicative of an ideology.

Ayeomoni (2005) studied the language of the Nigerian political elites using the analytical approach. The researcher, had also used 'Text-linguistic' approach as well as the Discourse and General stylistics approach. In this linguistic – stylistic investigation the researcher had reviewed and analysed the political language of thirteen political elites to notable ones across different regimes and various geo-political zones or regions of Nigeria.

In this study the public speeches of these politicians were collected in the course of their addressing political issues and data extracted for this study. Then the data was studied and analysed along the following linguistic parameters:

- (a) Nature of lexical choices and functions
- (b) Forms or types of sentences prominent in the speeches and functions.
- (c) Rhetorical devices prominent in the speeches and functions.
- (d) Contextual semantic implications of the features.

Ayeomoni (2005) says that from the political speeches of the political elites in Nigeria exhibit some unique language features. He found that language and politics are intertwined and inseparable. He further asserts that the language of politics in Nigeria is often found to possess a preponderant use of declarative sentence typology, which is balanced and complete in components. He believes that, this simple structural sentence form usually facilitates easy flow and conveyance of the speaker's intentions and messages.

He also found that, apart from declarative sentences the Nigerian political speakers were fond of using figurative or metaphoric language to convey their intentions or messages convincingly so that the intention projected leaves a lasting impression on their listeners. In addition, according to Ayeomoni *ibid*, the political elite often resort to using liberal and exaggerative rhetoric, whose tone is soft, mild, appealing and inviting. Beside that they also use coercion strategy which is part of language variety to compel people to submission and to secure their obedience. Furthermore, this language strategy is mainly used during periods of crisis, disruption, anarchy, or when there is a total break down of law and order. He stresses that this strategy or styles more popular among the military political elites than their civilian counterparts.

Fox (1982), examined the writings of 60 successful and 60 on the borderline of passing from grade 10 and grade 12 English students to find out the differences between the cognitive and stylistic features of reporting and classificatory functions. In his study, the reporting tasks required students to write compositions describing their first day in high school or some similar event and to report the on the most interesting television show they had recently watched. The classificatory tasks required students to write compositions on the problems of old age and crime.

In this study 480 compositions were analysed in terms of five cognitive and four stylistic linguistic features. Fox (1986) found that the classificatory writing shows more abstractions, tentativeness, clauses of condition and concession and syntactical complexity compared to reporting.

It is noted from this study that classificatory writing discouraged students from prefacing, interrupting, and adding loosely to their core statements since it called for less free modification before the subject or between the subject and main verb, and less modification set off points after the main verb. In addition he says, there seemed to be a correlation between the use of the features characteristic of older and superior students and writing used to develop thoughts rather than merely to state opinions.

Liu (1994) did a comprehensive survey of the theories of style and the theoretical models of stylistic analysis. She contended that systematic functional stylistics is the most influential of modern linguistics. However, she says that systemic functional stylistics also has its own theoretical inadequacy. She divided her dissertation into three main parts. Each part examines one component of the theoretical mode of systemic functional stylistics, i.e. the ideational, the interpersonal, and the textual. In her dissertation she has given suggestions to improve the systemic functional stylistics.

Lavid Julia & Taboada (2004), studied the stylistic variation in the design of administrative forms in three European countries – the United Kingdom, Italy, and Spain – through the linguistic analysis of a small corpus of multilingual administrative forms dealing with pension benefits and other kinds of allowances written in four different languages. – English, Spanish, Italian and German. The analysis included both monolingual administrative forms –

written in English, Spanish, and Italian – and bilingual Italian/German, and Italian/English forms.

The purpose of the study was to look for cross-linguistic regularities in the design of administrative forms which would enable their characterisation as a genre, both in terms of its structure and of the linguistic features of the elements which configure it as such. Although only a small corpus was used in this study, the analysis of the corpus yielded interesting stylistic differences and tendencies in the design of comparable administrative forms in the different countries, characterised by different socio-cultural backgrounds. This study noted that the stylistic differences found in multilingual administrative forms reflect the social attitude in the language of administration and the different strategies adopted towards their citizens.

Bednarek's (2007) paper describes an interdisciplinary project undertaken at the University of Augsburg (Germany) in the winter term 2005-2006: teaching English literature and linguistics to non-native (i.e. German) students of English. Forty undergraduate university students in the first, second or third year of study took part in this project. Most of the subjects majored in English language, linguistics and literature. In this project three 19th century women's novels were discussed.

Bednarek *ibid* focuses on the linguistic part of the course, in particular the corpus stylistic methods that were applied by the students in their analyses of the chosen texts. She begins this paper with some comments on the motivations for teaching this class, and with some background information on the contents of the module before discussing in great detail about the corpus stylistic analyses. She also motivates teachers in tertiary education to use both interdisciplinary and corpus linguistic methods in teaching non-native students.

Zacher (2003), explored the style and rhetoric of the Vercelli Homilies through a series of analyses of features such as verbal repetition, adaptation of Latin sources, recurring themes, connected metaphors and mixed genres. She presented her study in seven chapters. In the third chapter Zacher *ibid* elaborates the aspects of Old English prose stylistics in relation to the kinds of rhetorical techniques exemplified by both Latin source – texts and vernacular poetry. She analysed the various types of verbal repetition, such as “envelop patterning” and anaphora, which have generally been considered “poetic” rhetorical devices. She also examined the thematic and verbal parallels with all eleven surviving Old English versions of the address spoken by the soul to the body after death.

In chapter five Zacher *ibid* discusses the use of metaphor and simile in the Vercelli Book. She explores critically the occurrence of a single rhetorical feature in the collection and in chapter 6, she examines the various genres within the Vercelli Book.

Myers (2007), studied the “WH- interrogatives in spoken French: A corpus-based analysis of their form and function.” According to Myers, this dissertation builds upon the work of Barnes-Blyth Corpus (1984) in the use of WH-questions of spoken French. This study begins with a WH-question inventory, categorisation and description of structures found in the corpus and elsewhere where appropriate. Lambrecht’s (1994) information structure framework was used to explore the interrogatives in the corpus. She further examined the system involved in interrogative choice, which incorporates many areas of grammar including pragmatics, socio-stylistics, syntax and semantics. Mayer propose the concept of answerability as an umbrella term to explain several seemingly diverse factors affecting WH-questions use. At this juncture she used Optimality Theory to contextualize interrogative

choices since it permits a complete analysis by allowing a combination of constraints from various pertinent components of grammar.

Renero-Antolin's (1999), dissertation concerns the style of Sanskrit epic, the Mahabharata. In this dissertation the comparisons or similes and metaphors in Mahabharata were analysed. Simile is the most prominent stylistic device of the Indian epics as well as one of the oldest rhetorical figures of Sanskrit literature. Whereas according to the Indian treatises in poetics the metaphor is a variant of the simile. In this study by defining and analysing the similes and metaphors the researcher attempts to bring to light the poetic dimension and the development of Sanskrit style in Mahabharata. The results of this study also highlights the relevance of the Mahabharata as a literary work as well as its place in the history of Sanskrit diction and stylistics.

Matsui (2006), discusses stylistic variants for Verb Phrase (VP), V' and V anaphors in English and Japanese and finds some common features between those English and Japanese anaphors by dealing with the hierarchy of stylistic preferability among (i) expressions with full anaphors, (ii) those with zero anaphors where the ellipsis occurs with the auxiliaries like *do* and *desu* and (iii) those with lexical anaphors like *do so*, *do it/do that* in English and their corresponding ones in Japanese, and by observing in which style the anaphors occur or in which situations they often appear pragmatically.

Matsui *ibid* proposes four types of stylistic hierarchy for the anaphors according to contrastive elements from different types of sentence construction both in English and Japanese. The researcher contends that the hierarchies in four types are quite similar in both languages except that repeated verb anaphors which are related to cognitive identification are

considered one of the best expressions in Japanese. They are proved by the examination of the frequency of the anaphors in use in spoken style, informal written style and in formal written style. Each of the characteristics of zero, lexical and full anaphors of both languages reflects on their frequency of VP, V' and V anaphors in the three styles.

Becam (1995), examined the function of rhyme words as they operate within the corpus of Gace Brule's lyric, a twelfth - century *trouvere* poet. Modern technology combine with traditional rhetorical analysis was used in this investigation. According to Becam, the various database software packages facilitated the compilation of statistics as well as an in-depth study of the texts. This dissertation focuses on the thematic value of rhyme – word associations and thus involves an approach to poetics crossing the fields of **linguistics, stylistics, and semantics**. It progresses from a statistical examination of rhyme and individual rhyme words in the poems to a definition of a rhyme based association. A detailed study of the stanzas that include repeated rhyme- word associations identifies four sets of motifs (Singing and saying, Loyalty and Disloyalty, Joy and Grief, and Life and Death) that particularly characterize Gace Brule's lyric.

Lindstrom (1999), studied the reduplication constructions in Swedish which more properly form a part of a clause than a lexical unit . The data for the investigation consists of a computer corpus of three million words, including texts from newspapers, fiction (literary prose), and conversations. The quantitative analysis indicates that syntactic reduplication is not a highly frequent phenomenon in Swedish. But, fiction and conversations show some kind of regular, though generally infrequent, occurrence of reduplication.

Allison, T (2003), investigated linguistic variations in Aeschylus' plays using methods from sociolinguistics and corpus linguistics in order to determine what aspects of Aeschylean style were part of the random 'Kunstsprache' and which were used for stylistic effect. The researcher investigated particularly the distribution of *-ois/--oisi*, and find that the nurse (sic) has a statistically significant low rate of the long form, while Apollo has a significantly high rate of long form.

From this study, the investigator found that postponed prepositions occur at a much higher rate in the 'Persians' than in Aeschylus' other plays, which suggests that this phenomenon carried some stylistic weight and was manipulated for style. By applying a technique from corpus linguistics, the researcher showed which words best distinguish male from female speech and messenger speech from other *trimeter* languages. The researcher also discusses the results from a distributional study of conjunctions and negatives.

Spencer's (1982) dissertation attempts to show how the apostle Paul (The Gospel according to St. Paul) varies his style of writing to assist communication to different communities and to ascertain some constant characteristics of his writing. To answer these questions the historical and stylistic differences and similarities between II Corinthians 11:16-12:13, Romans 8:9-39, and Philippians 3:2-4:13 are tabulated in this study.

The basic historical variables discussed in this dissertation are theme and audience, and time, place, and manner of writing. The stylistic differences and similarities are uncovered by the performance of ten stylistics operations:

- i) the identification and analysis of the sentence changes
- ii) the identification and analysis of the complexity of the writing

- iii) the identification and analysis of the adverbs and adverbial clauses
- iv) the propositional reduction
- v) the logical diagrams
- vi) the identification and analysis of the abstract versus concrete nouns
- vii) the identification and analysis of the imagery
- viii) the employment of Leo Spitzer's philological circle
- ix) the calculation of the verb density, and
- x) the calculation of the variety of sentence length.

In this study, stylistics denotes the use of linguistics as a tool of literary criticism by which to investigate the aesthetic effects of a language. According to the investigator, among the basic historical variables, 'audience' is the most important variable, and time and place of writing the least significant variable within these three pericopes. Theme has a minor influence. Paul's writing reflects the problems, receptiveness, obedience, and intimacy of the persons to whom he writes. Paul appeals differently to each group. To the Corinthians, he comes as a warrior to conquer. As a warrior, he seeks to pierce his opponents' armor. To the Romans, Paul comes as a diplomat to persuade. As an ambassador, he seeks to gain the confidence of his hearers. To the Philippians, Paul comes as a father to exhort, the loved and respected father who is free to exhort his adult children.

Chuk (2008), did a quantitative study of authorial style called Stylometry. The study was on 'Stylometric and pragmatic analysis of editorials in political newsmagazines'. In this study editorials of two political newsmagazines, 100 each from 'National Review' and 'The Nation' were used to collect data for this study. Quotation and deixis among a total of 37 features or potential discriminators of authorship were gathered and analysed. The

importance of the features was ranked using two statistical techniques: decision trees and binary logistic regression.

According to Chuk, *ibid* the editorials of conservative, National Review seem to be more protracted and self – referential, whereas, those by the liberal, The Nation seem more compact and perhaps figurative or abstract. The grammaticalized context and manifest voice, quotation and content – specific deixis are ranked quite favourably by the statistical techniques employed, showing the values of pragmatics in characterizing authorship.

Simfors (2007), studied the extracts of silence about language and style of Peter Altenberg, whose texts are characterized by the fragmentariness, openness and very special tone. In this study the linguistic and structural features were analysed. The researcher has defined the concept of style and its relation between form, content and reader. In the stylistic analyses the researcher has included elements of rhetoric, linguistics, text linguistics and narratology.

This study brought to light that Altenberg has used various methods of stylistic condensation, such as ellipses and omissions, rhythmised text passages, summaries, and sudden changes of time or place. To achieve density of text, Altenberg also utilizes semantic, syntactic and lexical recurrences and leitmotifs. Another technique frequently used by Altenberg was to directly quote third person speech, often as incomplete utterances. Both the characters and the narrator often pause mid’ sentence, remain silent or merely hint at their intended meaning. According to Simfors, this silence is mainly positive, serving as nonverbal communication based on empathy. Furthermore this stylistic device can also be seen as language skepticism since it makes the verbal language appear inferior to the wordless.

Predominantly Altenberg's condensed style is contrasted by an impressionistic richness of detail which gives an impression of authenticity. Hyperboles and strong epithets also contrast to his use of subtle implication. It was also noted that Altenberg used various levels of irony and self irony in his writings. Although most texts are very short, simple, paratactic sentences, Altenberg frequently emphasises key passages by means of more complex linguistic structures.

Simfors *ibid* concludes that a typical characteristic of the narrative structures in Altenberg's texts is the indeterminability of aspects such as voice, perspective and the role and position of the narrator, i.e. whether text reflects the narrator's voice or that of a character and the extent to which the narrator is a part of the story narrated. Omissions and recurrences of text elements often serve to link the narration to a character perspective and contribute to the ambiguity of voice and focalization.

Halliday, M.A.K. (1970), presented a paper on 'Descriptive Linguistics In Literary Studies' in Freeman (1970). In this article Halliday shows the uses of linguistic theory to explain different characteristics in the language of two kinds of texts: a Yeats poem and three passages of modern prose fiction. In Yeats's "Leda and the Swan", Halliday demonstrates three different functions of deictic *the*, showing how the patterns in which *the* occurs in the poem differ from those in which it occurs in ordinary language. In considering the verb pattern in "Leda and the Swan," Halliday argues that "verbal items are considerably deverbalized": that is, the lexically most powerful verbs do not function grammatically as verbs, but are functionally shifted to become part of speech. Halliday analyses the prose passages under nominal group patterns, lexical sets and cohesion.

2.8 Conclusion

From the researches carried out by scholars noted that in stylistic studies concerning verbal style or conversations among characters depict the author's style of using a language. Similarly in narration the use of various types of sentences show the style of the author. Based on the researcher's investigations, stylistics have been used in the past and continued in present. The present researcher has tried his best to derive a model that will suit to describe the style of language in Tamil especially in creative literature by the authors by incorporating some of the theoretical framework and making certain needed changes which are relevant for the description of socio-cultural contextual situations. This kind of changes and modifications enhances the socio-cultural significance of language use in modern literature from the point of its descriptive excellent and beauty in narration.

Linguistic features too can be used as teaching material in literary understanding. Stylistic analysis also reveals certain social realities, socio-cultural features, historical and political references through linguistic and extra linguistic features (in a society). Similarly, the political elites' exhibit unique language features such as declarative sentences and figurative language in their speeches. In certain languages the use syntactic reduplication is not a frequent phenomenon, for example in Swedish language (cf. p: 73).

So, from the above elaborations we can assume that the language style of a writer or a speaker depends on a number of variables such as subject matter or theme, nature and form of setting, characters or participants or audience and definitely the prowess of the author or speaker, communicative skills and experience.