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Style and Stylistic in Linguistic A Critical Overview

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Abstract: ***In linguistics terms, we generally describe style as something that is used for the choice of grammatical structures and vocabulary. But, seen from the historical point of view, it has different historical and traditional connotations. The diction employed by the Augustan writers like Alexander Pope is generally regarded as cultivate, elegant and refined which is in a sharp contrast with the notion of diction used by romantics who wrote their poetry in the language of common men. The style used by Romantics is simpler, less ornate and written in colloquial language. Stylistics, on the other hand, is the branch of applied linguistic which determines the study of style used by an author in texts, particularly in literary texts. Stylistics is also known as literary linguistics that studies the figures of speech, images, metaphors, rhetorical devices and syntactical patterns which add variety and a distinctness to someone's writing and produce 'expressive' or 'literary' style. We have a number of styles in use since the origin of literature. Style has also been used as a means of decoration as well as to beautify one's thoughts as we find in case of Aristotle, Cicero and Demetrius.***

Keywords: Linguistic, Style, Stylistic, Language, Expression, Text, Literary.

1. INTRODUCTION

In the second half of the eighteenth century, and in the first half of the nineteenth century, there was perceived an end of the art of rhetoric, but there was a study growth of it in the 20th century

Style chiefly refers to what kind of language a writer is using, and it is used in discussion of literature. In general terms, we express prose and poetry linguistically. What the speaker says is the style itself. In general terms, the word style is not a simple feature of language, rather a complex one. How one uses the language in a particular situation, is also embodied in style. Style is generally used for a specific purpose by a person. The speaker/writer makes selection from the linguistics system for the required occasion.

The style has been analysed in such terms as rhetorical situation and aim, diction or choice of words, type of sentence structure and syntax, and the density and kinds of figurative languages. Style can be applied to both spoken and written, both literary and non-literary

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varieties of language, but by tradition, it is particularly associated with written literary texts. Sometimes, the term has been applied to the linguistic habit of a particular writer (The style of Dickens) or Proust etc. At other times, it has been applied to the way, language is used in a particular genre, period, school of writing or some combination of these: Epistolary style, Early eighteenth century style, Euphuistic style, the style of Victoria novels etc. All these seem natural and serviceable. It would be artificial to limit our understanding of style to one of them. We shall primarily concerned with the style of text because in a text we can study style in more details and with more systematic attention to what words or structure in preference to others.

The most common way of examining a text is who wrote it and in which age it was produced as well as many factors are includes to determine the style. If we take into account that style is the feature of language and linguistics, then we can examine style in a better way.

Style is more significantly functional in Literature, especially in poetry. Wosley says: "As people wear dress to cover their body, style covers the thoughts propounded by a writer or author." Style is the dress of thought; a model dress, neat, but not gaudy will true critics please. Style is that expressive or emotive element of language element which is added to the neutral presentation of the message itself." In other words, style is a property of all texts.
Style as a manner of expression: Another kind of dualism.
Every writer necessarily makes choice of expression and that it is in these choices, in his way of putting things that style resides.

Dualism
Content (**Choice of Content**) Form (**Choice Of Expression)**
Monism
Choice of expression
Choice of content
Style as a Manner of doing something or a way of Writing
Asingle idea can be expressed and illustrated through different manners. Ohmann, as a critic, offers the following among the paraphrases in the sentence .
'After dinner, the senator made a speech.'
We can express the sentence with different styles.
1. When dinner was over, the senator made a speech.
2. Speech was made by the Senator after dinner.
3. The Senator made a post parandial oration

Ohmann finds two types rule-Phrase Structure Rules and Transformational Rules which he observes in the transformational grammar. Both are the main determining factors in the evaluation of style. To a Stylistian, style is an organic part of text and not a mechanical addition to it. There is no text without style. Style is the message delivered by linguistic code which is a part of deviation from the norms. According to John Mukarosky, the Prague School Linguist words in a sentence. All literary language is a purposeful distortion of ordinary language. Style is also a choice-a selection and ordering of language at various levels. Nils Enkrist says that style of a text is of function of aggregate of the ratios between the frequencies of its phonological, grammatical and lexical items in contextually related norms.

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So, simply, style of a text is the aggregate of the contextual probability of its linguistic items. Context here includes textual as well as extra textual content such as period, genre, dialect and interpersonal relationships. Apart from this, style refers the linguistics means, especially deviant features that a writer uses to express meaning in a sentence.
There is a big difference in the style used in prose and poetry. In case of style in prose, we can differentiate style as parataxis and hypotaxis. The word parataxis is the combination of two words 'para' and 'taxes' which means 'beside' and 'argument'. In more accurate and precise manner, we can say that it is an act of keeping words side by side. It is literary technique in which we generally assimilate coordinating instead of subordinating conjunctions in writing or speaking. The style generally includes units or members within a sentence within a sentence ore in a sequence of meaningful complete sentence which are kept after one another without any expression of their connection. This style is characterized by the word and is evident through understanding as we find in the novel, *The Sun Also Rises* as given as "It was dim and dark and the pillars went high up and their people praying and it smelt of incense, and there some wonderful buildings."

On the one hand, hypotaxis style is casual and temporal. In this type of style, the syntactic relations between variant unit and the sentences are characterized by the words like 'when', 'then', 'because', 'therefore'. Sometimes, by means of some phrases, such as in order to, as a result coupled with one of subordinate phrase and clauses as can be seen in *Glossary of Literary Terms* by M.H. Abraham. Hypotaxis style symbolizes beneath or unequal sentences. Keats' *Ode to a Nightingale*, is an excellent example of this type of style where he says:

O for a draught of vintage
That hath been
Could a long age is in the deep- delved earth
Tasting of Flora and country green
In English, we come across a number of styles-pure, gay, ornate, sober and simple. Style has its division according to the ages or conventions of literary history- metaphysical, Restoration, Prose style. Biblical style, Miltonic style, Shakespearean style, practice style and objective style.

Generally, style emerges from our choice of language that we use in real life or in the textbooks. The style as 'ornament of thought' was used by Cicero and Quintilian. On the other hand, Swift has described style as 'proper words in proper places'. According to the psychological theory of Style, It reflects one's **pe**rsonality which justifies statement of style as the 'style is the man himself'. Style also tries to project some of the distinguished traits what is going on in an author's is mind, or how he/she looks at the world and happening surrounding them. One can express style in diverse ways: first, we can say it as personality or individuality which is reasoning in nature. Second, the style can be illustrated as choice divergent, a kind of selection from total linguistics. We generally think that everyone has the opportunity to choose from the available options before him/her.

In style as choice, we generally make particular selection of words as an expression to illustrate the situation or the characters. The intense feelings and emotions are highlighted by the poet by means of certain words or expressions. Style as a deviance relates to the situation in which a poet does not follow the standard form of writing and relates to the situation in

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which a poet deviates from the normal course of language. This deviation appears to be very sound from the stylistics point of view. In other words, we can say that by taking some liberty and freedom, the author breaks the conventions of grammar. He does adhere to the standard rules of the language in style as a deviance. Depending upon the situation-social, cultural, political or pragmatic, the author keeps in his/her mind, the matter brings a text to reality or imparts it reality. Through the style, the writer and the reader become familiar with the situation. In style as a temporal phenomenon, the role of the time is very crucial. The writer takes into a consideration the factor of time while writing a text. We can quote the example of Shakespeare in this regard. He wrote his plays in a language that was relevant to his age, but this is not followed by the modern writers. So, the readers find a big difference between old English and modern English. The fifth type of style type is the style as individual which suggests that a man is known by his style he adopts. The style of every author bears the stamp of his/her own way of expression. In that case, some particular features are associated with the particular authors that the readers come across. In the present scenario, we find ample scope of studying the style. It is through style that and author articulates his/her experiences of life directly. The style adopted by the authors in linguistics is significant enough to grab the understanding and meaning of linguistics behaviour of a writer's characters. Through the individual style, one gets the glimpses and insight of the prevailing environment in which an individual move. We cannot avoid the importance of literary language in any case. There are many tools used by the authors to enrich their style – deviation, figure of speech, foregrounding and discourse. Stylistics, on the other hand, refers to as a sub- discipline that came into forefront during the 19950s as can be witnessed in a number of books produced in this period as well as articles on stylistics. One of such article was written by Roman Jacobson in Sebeok's book, *Closing Statement*: *Linguistic and Poetic*, Jacobson is an important figure in the historical development of stylistics as a promising branch of linguistics. One more important thing pertaining to the growth and evaluation of stylistics is that in some ways, it is an elongation of the literary criticism in the first half of the twentieth century. It is the main reason why stylistics focuses on texts instead of the author. Earlier in the nineteenth century, the main concern of focal point was on author. The main proponents in this direction are I.A. Richards and William Empson who entirely changed the aspects of literary criticism. It has a strong resemblance with the same critical moment in USA in which Cleanth Brook, Rene Welek, were the prominent figures.

In the evolution of the historical development of stylistics, these two movements proved a boon as their main focus was the text in literature rather than the role of language played in these texts. These critics paid very minute and keen consideration to language and not the text. In 1930s, an entirely different, although conceptually similar, tradition of linguistics stylistics was set-fort by the British linguists. The most prominent figures among these were John Rupert Firth, M.A.K. Halliday and John Sinclair. Another development in the field of stylistics has been seen through the contribution of some worthy scholars from Eastern Europe and Russia, generally called as Russian Formalism. In this group, the notable figures had their focus on linguistics, literary critics and psychologists. The Foregrounding Theory propounded by these critics was the direct result of introduction of textual study in the texts.
Following this view, the readers came to know that some parts of text affect readers more than other in terms of interpretation. Some textual parts were linguistically deviant or specially patterned in such a way to make them psychologically salient or (forgrounded) for readers. So, among the first stylistians, the Russian formalists can be included. Because of the

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Russian Revolution in 1917, their works were not understood in the Western formalism fell out of favour after Russian Revolution the academic communication between the Soviet Union and Western Europe and North America virtually failed.

There is no doubt and denying the fact that Roman Jacobson was one of the most significant linguists in of the twentieth century. He contributed a great deal in that field of stylistics. Besides, he was academically very strong and linked various schools of linguists together. After leaving Moscow during the Russian Revolution, and visiting Prague, he joined the Prague structuralists circle which was a group of critics get highly interested in the linguistics structure of text, and they affected the readers considerably. term 'Stylistics' has been described interpreted and expressed as per the taste, temperament and angle of perception of a number of critics and scholars. In the field of linguistics, we come across many definitions of stylistics which provide the readers with sufficient knowledge to clear the perception of the term stylistics. The general definition of stylistic refers to the study of style of the writers or the literary artists. There are many critics like Lucas who find that in stylistics, language is the powerful means to make that ideas clear and arose sentiments. It can be explored through the study of diverse styles that one comes across in the text for the utterance of the character. David Crystal defines stylistics as the study of certain aspects of language variation as the part of linguistics. As a renowned linguist, G.N. Leech expresses his idea about stylistic as a linguistics approach to literature that explains the relation between language and its artistic function. H.G Widdowson says in this connection that stylistic embodies both literary criticism and linguistics stylistics. According to K.T. Khadar, stylistics is video text on the advance level. Thomas Kane opines that stylistic as the study of linguistic choices, the writer makes to express his or her thought and feelings in an effective and influential way. It can also be defined as the study of language deviation over the choice of language outside of the range of normal language. Further, it can be explored as the analysis of language used according to the situations for the circumstances. Stylistics is an important feature of language which tries to illustrate the way meaning is created by language, style and particular effect. So, stylistics is an organized approach of expressing a literary text, especially the language of a text. From the language point of view, the study of stylistics is generally considered as one of the important tools to analyse the language of a work.

With the help of stylistics features in language, a number of scholars are connected with the description of various forms of literature- prose, poetry, drama, one act plays and short story. The study of poetry, in particular, is very significant with the help of a stylistics that describes some terms vividly we and clearly. In other words, we can say that it is very difficult to encompass everything, including meaning of a poem of any sort, without taking into consideration the individual and collective usage of the lexical items. In nutshell, stylistics can be explained as the study of linguistics that clearly and accurately explains each and everything. In other sense, to include everything is very formidable way as one has to take into account the individual and collective use of the lexical items. In this way, the diagram reflects that while in style the main focus is on the issue of selection. So, the most common definition of style is how one can express his or her thoughts and ideas. This approach is generally known as dualist because it refers to an assumed dualism, dualism in language, between form and meaning. In the words of Flaubert: "it is likely body and soul: form and content to me are one." So, in that way, style 'as a dress of thought' or some kind of adornment of 'covering' of thought and meaning is no longer widely current. It frequently

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appears in Renaissance and rationalist pronouncement on Style, and is therefore, implicit. For example, in Alexander Pope's well -known definition of wit

True wit is nature to advantage dress
What oft was thought but never so well expressed
(An Essay on Criticism)

Stylistics, on the other hand, is a branch of modern linguistics devoted to detailed analysis of literary style to understand/interpret and evaluate actual poem, novel, plays, etc.

Stylistics analysis is, in fact, a fundamental part of the core of literary criticism. Thus, at one hand, sometimes stylistics is applied as a linguistics (for it is applied as the tool and methodology of linguistic description and lays claim to be a place within criticism. The core of criticism has three parts:

Description---------- Interpretation----------Evaluation

Descriptive is logically prior to interpretation, and interpretation, in turn, is logically period to evaluation. To understand a simple sentence

The peon rang the bell.

We, first of all, analyse this sentence, its (grammatical form and function of sentence) i.e, we divided into its part of speech and describe their grammatical form and function. In case of the present sentence, we perform such like analysis

The peon is the subject, rang is the verb, and the bell is the object. In other words, we describe the grammatical form and function of each word, sometime in order to understand the meaning of the sentence. Similarly, reading a poem, for example, we describe the linguistics features before interpreting them. If we take a metaphor

Come we burn day light ho! (Romeo and Juliet, Act I, Scene III)

In order to understand this metaphor, we have to know that day light is the object of burn, and also that daylight cannot literally be burnt. It is only after deducting such information that we can begin to construct a non-literary meaning. For example, we are wasting time for the line, thus, stylistics by starting with linguistics facts relates description to interpretation. It is an essential part of critical activity.

The term, stylistics in practical sense, makes an investigation by taking into consideration any of the approaches discussed. Besides discussing the subdivision of stylistics, we also examine levels of stylistic analysis and the elements assimilated in them.

In stylistics, we generally encompass some technical terms that we find in the science of linguistics, for example, transitivity, under lexicalization, collocation, cohesion and coherence. So, in stylistics, we include the deviation from the traditional norms in a text that does not subscribe to the models of linguistics descriptions.

The views on stylistics propounded by Widdowson were strongly as he asserts in the generative grammarians who say that grammar is the model of the speaker's knowledge of his language as he points out: "It is common to find sentence in literature which is not generated by grammatical rules. It is possible to specify the nature of deviation of these sentences by referring to the base rules, sub categorization rules and selection restriction rules."

So, as illustrated by Widdowson, stylistics would be study of literary discourse from a linguistics orientation. He is trying to make clear that 'a means of linking the two' is the main parameter that distinguishes literary criticism on the one hand, and linguistics on the other hand. Between linguistics and literary criticism, stylistics has the middle position. There is no

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other function that is to mediate between the two. In that case, stylistics can be interpreted as a field that connects both literary criticism, on the one hand, and linguistics on the other hand. It is because the morphological makeup displays style component related to the literary criticism and the 'istics' components to linguistics. (Widdowson) *In Beginning,* theory by Peter Barry, has opined the same: Stylistics moves beyond 'sentence grammar' to 'text grammar' considering how the text works as a whole to achieve (or not) its purpose (for instance, to amuse, to create suspense or to persuade) and examining the linguistics features which contribute to these ends."

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