CHAPTER II

STYLE AND STYLISTICS

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2.0. STYLE

'Style' is a very familiar concept. Nevertheless, it is an
elusive term. A term with wide currency, style is difficult
to define with precision. There are different concepts of
style and different uses of the term. In its ordinary
sense, the term 'style' seems to imply a distinction between
matter and manner. In this sense, it is applied to a great
variety of things and activities. Referring to its wide
range, Schuster (1965) writes, "You can talk about styles of
dress and styles of automobiles. You can talk about a
painter's style, or a boxer's style, or about the batting
style of a baseball player. And of course, you can talk
about styles of speech and writing styles" (p.7). Because
of its wide range of applicability, 'style' has been
interpreted in various ways. In different contexts, it,
however, bears different implications. To grasp the essence
and to discover the connecting link between various notions
of a highly ambiguous term like 'style', it proves helpful
to look for its etymology and meaning in the dictionary.

2.1. MEANINGS OF STYLE

The Oxford English Dictionary (OED) has recorded as many as
twenty-eight different entries under the term 'style'. Most
of them, of course, refer either to an instrument or to a
way or mode of doing something. As regards the etymology of
the word, OED suggests that the term 'style' comes from Latin
'stilus' (also incorrectly written stylus) which means an
"instrument made of metal, bone, etc.,having one end sharp-
pointed for incising letters on a wax tablet, and the other
flat and broad for smoothing the tablet and erasing what is
written" (p.1205). In course of time, the root word stilus
has undergone a long process of semantic shift. "The stylus",
as Valery (1966) points out, with the passing of time,
"became a pen and the wax became paper". Thus the engraving
tool turned into a writing instrument. In the later years,
"the name style had passed from the instrument to the hand
that guides it" (p.18). In this sense, the expression
stilus exercitatus was used to indicate good handwriting and
stilus rudis was used to denote bad-handwriting (Shipley,
1943; p.554). In the next stage of its change of meaning,
style had passed "from the hand to the man from whom the hand
derives its way of doing, and power to do, whatever it does"
(Valery, 1966; p.18). With successive semantic transitions
from one idea to another, 'style' came to be used, figuratively
of course, to refer to a manner of expression in writing or

speaking, characteristic of a particular writer, or of
literary 'genre' or 'period'. It was only at that time
that 'style' achieved the status of a critical terminology
in rhetorical and literary studies. According to OED, the
term 'style' in this sense was first used in English in
the fourteenth century by R. Brunne in Chronicle Wace (1330)
and by Chaucer in Clerk's Tale (1386).

2.2. STYLE AS A CRITICAL CONCEPT

As a critical concept, 'style' has been the focus of
attention for centuries and has been studied from various
perspectives. Different schools of thought, in their attempt
at explaining the term and understanding the area it covers,
have put forward a large number of definitions. Consequently,
'style' is characterized by a wide diversity of definitions.
Many of these definitions, often, appear to be overlapping,
while others seem to be even contradictory. In the absence
of any coherent and commonly agreed definition, a student of
style, often, (is encountered with) problems in the study of
his subject. Over the years, several attempts have been made
towards solving the problem of style by synthesizing different
notions suggested by the concept. An early classic in this
field is Remy de Gourmont's Le probleme du style, published
in 1902. John Middleton Murry also discusses the problemmatic
nature of style in his The Problem of Style (1922). J.V.
Cunningham's The Problem of Style (1966), too, deals with

X In the absence of a definition which is coherent and commonly
accepted / agreed upon, a student of style is often faced with

different views of style prevailing from the classical times
to the 1960's. It is thus evident that what was considered
to be a problem as early as 1902, continues to be so even
today. In a more recent work, entitled Style: The Problem
and its Solution (1969), Bennison Gray compares 'style' to
'other'. He states that style, like the physicist's 'ether',
has proved difficult to locate. Going to the other extreme
he holds that 'style' is a mere duplication of name having
no attributes of its own and suggests a solution to the
problem of style through an abandonment of the concept
altogether.

2.3. EARLY ATTEMPTS TO STUDY STYLE

The early attempts to study style, as Hough (1969) observes,
go back to the very beginning of literary thought in Europe.
The earliest known treatment of the subject appear in
Aristotle's Rhetoric (Book III, "On Prose Style"), Quintilian's
Institute of Oratory (Book VIII) and Cicero's De Oratore. The
classical school of rhetoric regards style as a part of the
technique of persuasion and discusses it under the head
'oratory'. Oratory, according to classical tradition, is the
art of discovering all possible means of persuasion on any
subject whatsoever and it involves the study of special usage
of language.

Aristotle believes that style is a quality which is inherent
in all expressions. He attaches equal importance to both

'what to say' and 'how to say it' and firmly establishes the study of style saying "it is not enough to know what we ought to say; we must also say it as we ought; much help is thus offered toward producing the right impression of a speech"(in Cunningham ed. 1966; p.67). Viewed in this sense, style appears to be normative rhetoric and one can accordingly speak of an expression as having a superior or inferior, strong or weak, good or bad style.

Cicero also shares a similar view and speaks of such typologies of style as 'high', 'middle' and 'low'. He suggests that the selection of any particular style is dependent on the nature of the subject treated. For instance, the 'high' style suits epic and tragedy, the middle suits verse, epistles and elegies, and the low or base style suits satires and pastorals. Such a classification of style tends to emphasize the correctness of expression. This view can be substantiated by the following lines from Cicero's Orator: "How inappropriate it would be to employ general topics and the grand style when discussing cases of stillicide before a single referee, or to use mean and meagre language when referring to the majesty of the Roman people"(in Cunningham ed. 1966; p.98).

Ancient rhetoric, it is thus evident, is largely prescriptive in nature. It puts emphasis on clarity, property, and

ornament as elements of style and prescribes rules for
effective and appropriate composition. The traditional
concept of style in the later periods, is re-echoed by many
critics and writers. Swift's "Proper words in proper places
makes the true definition of a style" (in Cunningham ed. 1966;
p.182), and Coleridge's "Style is nothing else but the art
of conveying meaning appropriately and with perspicuity,
whatever that meaning may be" (in Potter ed. 1933; p.320)
conform to this view.

The followers of the classical school of rhetoric regard
style as a generic term - which differs both in kind and
degree. On the basis of the different factors determining
style, they divide the 'genus' into several species. Taking
into consideration such factors, Shipley (1943) classifies
style into six categories. According to him, style may be
studied on the basis of

    i) individual characteristics of an author — as Homeric and
                           Miltonic styles,

    ii) period — as Medieval and Augustan styles,

   iii) genre or language — as Ballad or Germanic style,

    iv) subject — didactic and philosophical styles,

     v) geographical place — Attic and Provincial styles,

   vi) purpose — as sarcastic and humorous styles.

Studies of style, carried out along these lines, are mainly
attempts at examining to what extent a particular literary work
conforms to the prescribed rules. In such attempts, critics

look for those elements of style which are considered typical of a work of art belonging to a particular genre, period, place or person and overlook other artistic features. Since modern writers do not strictly abide by the prescribed rules, such classification is hardly followed in modern study of style.

2.4. MODERN APPROACHES TO STYLE

Ever since the days of Aristotle, the problems of style, in some form or other, have been attracting the attention of critics and scholars. Over the centuries, many new approaches have been developed to study the concept. Enkvist (1964) groups different approaches to style under six major categories. But he does not take into consideration the concept of style as the meaning itself, that is, the organic view of style. So adding one more dimension to Enkvist's framework, the approaches to style may be discussed more comprehensively under the following heads:

1) style as the dress of thought;
2) style as the meaning itself;
3) style as a reflection of the personality;
4) style as the choice between alternative expressions;
5) style as deviations from the norm;
6) style as inter-sentence cohesion; and
7) style as a set of collective characteristics.

2.4.1. Style as the dress of thought

The concept of style as the dress of thought is a legacy
of the classical school of rhetoric. It is, in one sense,
an extension of the view of style as persuasion and also
is known as the theory of rhetorical dualism. One of the
earliest and most persistent views of style, it rests on an
assumed dualism between matter and manner, between Aristotle's
'what to say' and 'how to say it'. This view was popular in
the Renaissance and the neo-classic criticism. Puttenham
(1589), a Renaissance critic, compares style to 'flowers',
'jewels' or 'embroidery'; even to the 'crimson taint which
would be laid on a lady's lips'. Dryden also conforms to
this view. In his Preface to Annus Mirabilis (1667) he
divides the poets' thought into three stages, viz., invention
or finding of the thought; deriving or moulding of that
thought, and 'elocution' or the art of clothing or adorning
the thought. In the eighteenth century, Samuel Wesley
recognizes style as 'the dress of thought' (quoted in Leech
and Short, 1981; p.18).

This ornamental notion of style, which sometimes is known
as the 'theory of ornate form' (to use Croce's term),
implies the independence of thought from its linguistic
clothing, and regards style as an ornamental, communica-
tionally optional manner of presenting content, something
like the 'icing on the cake'.

Different French critics also approach style from this point of view. The most important among them is Henri Beyle (Stendhal). He holds that "style consists in adding to a given thought all the circumstances calculated to produce the whole effect that the thought ought to produce" (trans in Murry, 1922, p.3). More recent variants of this view are those of Bally, (1951) and Riffaterre (1959). Bally believes that style emerges from the addition of a contenu affectif to expression. He identifies style with expressive or emotive elements in language which is added to the neutral presentation of the message itself. To Riffaterre (1959), style is a kind of 'emphasis' either 'expressive', 'affective', or 'aesthetic'. This emphasis is "added to the information conveyed by the linguistic structure without alteration of meaning". He further states "that language expresses and style stresses" (p.155).

The acceptance of the idea of style as an applied ornament allows one to conceive of an utterance without style. Such a concept is not uncommon in literary criticism. Kenneth Burke (1955), for instance, believes that manner and style are characteristics only of 'eloquent' works and are not to be found in 'uneloquent' ones. Paul Goodman (1954) too, holds a similar view when he says "mostly in sonnets of Milton, there is not style" (p.215).

Are milton's sonnets uneloquent?

held

This notion of style, though widely practised, may be challenged on the following grounds:

First, it assumes the existence of pre-linguistic thought and styleless language. Such an assumption is a matter of controversy. Secondly, the definition of style as an added ornament leads one to hold that writing without ornament is writing without style. But such a supposition does not always hold good in/practical study. There are many writers who write admirably clean English without ornamentation. Nevertheless, they are said to have styles of their own. Finally, according to this view, style is a quality not present in all utterances. It, however, does not say anything about how one determines the criteria for indicating the presence or absence of style in an utterance. In the absence of an objective framework, judgements about styles are likely to involve much of subjective decision.

2.4.2. Style as the meaning itself

The notion of style as meaning, which is also known as the organic theory of style stands in sharp contrast to that of style as the dress of thought. The former is based on the assumption that form and content are inseparable and hence is monistic in approach. The latter, on the contrary, presupposes a dichotomy between 'what to say' and 'how to say it', and therefore follows a dualist approach. Many literary critics

and linguists alike, have subscribed to the organic view of style. But due to differences in their approaches, monism, i.e., organic theory of style has had different manifestations. One of the earliest exponents of this view of style is Flaubert (1857). Emphasizing the inseparability of meaning and style, he suggests that form and content, like body and soul, are one and inseparable. The most important advocate of this theory is, however, Croce (1909). He says "Every true intuition or representation is also expression. That which does not objectify itself in expression is not intuition or representation, but sensation and mere mental fact. The spirit only intuits in making, forming, expressing. He who separates intuition from speech never succeeds in reuniting them" (tr. Ainslie, 1958; p.8). Unlike the followers of the idea of style as the verbal dress of disembodied thought, Croce holds that no intuition has any reality until it has reached expression. According to him, there is no style at all but only meaning and intuition.

Murry (1922), who, according to Milic (1967), is "a thorough-going Crocean", expresses the opinion that style in the absolute sense "is a complete fusion of the personal and the universal". It is, he continues, "the highest achievement of literature" (p.7) a quality not isolable from writing. Wimsatt (1941) also adopting a monistic approach, believes in the doctrine of identify of style and meaning.

"Let the truth be said outright: there is no synonyms, and the same statement can never be [...] in a changed form of words."
— Walter Raleigh, Style (P. 17)

The linguists who subscribe to the organic theory of style argue that every statement has its unique style; no two different utterances, therefore, mean the same thing. Bloomfield (1955) accordingly asserts, "It is a well-tried hypothesis of linguistics that formally different utterances always differ in meaning" (p.253).

The notion of inseparability of the content and the linguistic elements of an artistic creation may be proved by the fact that much of the aesthetic effect is lost when a literary work is paraphrased or translated. The 'New Critics' accordingly reject the dualist's distinction between content and form and look at a literary creation as an autonomous verbal artefact. Believing in the autonomy of a work of art, they find monism a suitable approach for studying literary text. Adopting a monistic stance, Fischer (1959) also emphasizes the unity between matter and manner. He says "content is not only _what_ is presented but also _how_ it is presented" (p.131). That style and meaning are inseparable is also stressed by Beardsley (1966). Conforming to the monist view of style, he categorically states that "a difference of style is always a difference in meaning — though implicit — and an important and notable difference of style is always a sizeable difference in meaning" (p.7).

In the more recent times, the monistic view of the relationship between form and content is revived by Roland Barthes.

Assuming the inseparability of form and content, Barthes
(1971) regards a literary text "as an onion, a construction
of layers (or levels, or systems) whose body contains,
finally, no heart, no kernel, no secret, no irreducible
principle, nothing except the infinity of its own envelopes —
which envelop — nothing other than the unity of its own
surfaces" (p.10).

The organic theory of style, however, is criticised on
the following grounds:

To an organicist, who denies the possibility of any separation
between content and form, a study of style appears
irrelevant. A work of art, according to this view, is
considered a unified whole. It, therefore, implies that
there is only meaning and intuition but no style as analysable
entities. Following this definition, one cannot study the
richness and complexity of the style features of a literary
creation. This concept of style, therefore, does not seem
to be acceptable on operational grounds.

2.4.3. Style as a reflection of the personality

This theory assumes that there is an intimate connection
between a writer's style and his personality. Milic (1965) has
called it the theory of 'psychological monism' or 'the individualist theory' of style. It refers to the fact that every

writer displays his own unique 'signature' in the way he uses language which distinguishes his works from those of any other. Milic (1967) also holds that this theory might have sprung from Plato's conception of the _Vir bonus_, meaning 'the good man whose goodness would express itself equally in graceful dancing and graceful expression'. Leech and Short (1981), however, suggest the Latin tag _stilus virum arguit_ (meaning the style proclaims the man) as the origin of the concept of style as a reflection of the personality.

Seneca, the Roman playwright, in his _Epistulae Morales_, holding this view, connects the degeneracy of morals with the corruption of style. Conforming to this view of style, Ben Jonson in _Timber_ says, it is language that most shows a man. No glass renders a man's form or likeness so true as his speech.

This concept finds its echo in Buffon's (1753) aphorism _Le style, c'est l' homme meme_, the style is the man himself. This emphasizes that the author's personality is reflected in his linguistic 'thumbprint'. The personal idiosyncrasies of a writer make his style unique and inimitable. Going still further, Schopenhauer (1951) views style as 'the physiognomy of the mind'. In a similar way, Herbert Read (1928) also remarks, "just as the idiom of one language cannot be translated into the idiom of

another without giving an impression of falsity, so a writer's idiom is personal to himself, cannot be copied or assimilated by others" (p.178).

Leo Spitzer (1948) has looked at style as a revelation of a writer's personality. He adopts a 'psychological' method which tends to establish the connections between an author's mental make-up and his language. To identify the peculiarities of style and to trace them to their psychological 'radix', he has elaborated an interesting procedure which is commonly known as the 'philological circle'. The practitioners of this theory of style often try to discover the personality of the writer from his work. Sandman (1954), therefore, rightly remarks that the study of style "searches for man behind language" (p.42). The notion of style as the verbal manifestation of the personality is also shared, among others, by Lucas (1955). Believing that style is a reflection of the personality of the writer, he states that "Literary style is simply a means by which one personality moves others. The problems of style, therefore, are really problems of personality — of practical psychology" (p.38). For him, style "is personality clothed in words, character embodied in speech" (p.39). Likewise, Herdan also (1956) conceives of style as 'the general characteristics of a person's way of expressing himself in language'. It is a subconscious factor which the writer cannot

but obey and which, thus, betrays the writer's inner self.
Following this concept of style, attempts have been made
to settle the problems of authorship. Such a motion,
however, is not free from limitations.

One objection to this definition is that there is no
widely accepted framework which can be used in the study of
style to show the relations between the style and the
personality. Secondly, it raises the problem of isolating
the features reflecting the personality of the writer from
those dictated by other factors, such as context, culture
and genre. Finally, this definition suggests a direct move
from the language of a writer to his personality on the
basis of linguistic facts. But such a move, which may be
viewed as a jump from the domain of literary criticism to
that of psychological or biological speculation, is too
ambitious and not always justified.

2.4.4. Style as the choice between alternative expressions

This is a comparatively new approach to style and is an
outcome of recent developments in the field of linguistics.
Such a notion of style is based on the postulation that all
natural languages have certain sets of alternative expressions
from which a writer or speaker can choose anyone he likes.
It accepts the dualist's dictum - the dichotomy between 'what
to say' and 'how to say it' and goes one step further to

suggest that the same content may be expressed in different linguistic forms.

Hockett (1958) states that there are different ways to express the same thing and style lies in the selection of one of the different available ways. He holds that "two utterances in the same language, which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style" (p.556). Hockett here acknowledges that to convey the approximately same information different speakers may use different linguistic structures.

Ohmann (1959), another exponent of this theory, remarks that "if style does not have to do with ways of saying something, just as style in tennis has to do with ways of hitting a ball, is there anything at all which is worth naming style?"(p.2). Ohman's remark points toward the fact that 'something' which is the content is constant and the way of expressing the content, i.e., form, is variable. It means that the content can be expressed in different 'forms'. Following the model of transformational generative grammar, he discusses style as a matter of the selection of optional transformations. In his later work, Ohmann (1964) reiterates that words on the page might have been different, or differently arranged without a corresponding difference in

meaning. He holds that of the two types of rules - optional
and obligatory - that relate a deep structure to a surface
structure, often, the optional transformational rules are
regarded as tools of stylistic analysis. The obligatory
transformational rules which by definition offer no scope
for choice, do not characterize the style of a writer.

Warburg (1959), however, emphasizes that a writer's choice
lies in the selection of a particular word from the available
synonyms. He argues, *Good style, it seems to me, consists
in choosing the appropriate symbolization of the experience
you wish to convey, from among a number of words whose
meaning-area is roughly, but only roughly, the same (by saying
cat, for example, rather than pussy* (p.50). For Warburg,
style is a matter of selection, not of syntax, from the optional
transformations, but of words from synonyms.

Winter (1964) and Gleason (1965) discuss 'choice' from a
broader perspective when they regard style as the patterning
of linguistic choices presented by the conventions of the
language. Chatman (1967) also subscribes to this view. He
defines style as the "pattern of choosable recurrents...from
the language's resorvoir" (p.75). Viewed in this sense,
style seems to perform the same function as grammar. But it
is to be kept in mind that there exists a characteristic
difference between the two. Grammar, as Shopen (1974) says,
attempts to define the notion 'possible utterance' whereas

style is concerned with the notion 'effective and appropriate utterance'. He uses the following diagram to show the difference between grammar and style:

| Grammar | Possible Utterances $\longrightarrow$ | Style | effective and appropriate utterance $\longrightarrow$ |
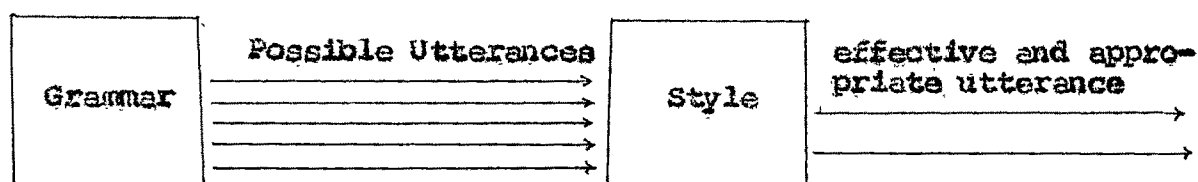
This diagram shows that a writer chooses the effective and appropriate utterances from among a host of grammatically possible utterances. Grammar, thus, "Provides input to style" and "a theory of style aims at describing and explaining the criteria that speakers and writers use for choosing among the various means of expressing ideas provided by grammar" (p.777). Approaching along the same track, Sandell (1977) holds that "Style is a characteristic way of making non-semantic linguistic choices" (p.5). According to him, semantic choices are not stylistic in nature. Choices are said to be stylistic when they occur between two expressions which are almost equal in having a common referent and in appearing in the same frame. For example, in the expressions

I bought a x (x = shirt)

I bought a x (x = a pair of trousers)

the choice is not stylistic but semantic. But in the utterances

I x (x = bought) a shirt

I x (x = purchased) a pair of trousers

the choice is non-semantic and hence stylistic.

Enkvist (1964) criticises this theory on the ground that there is no simple way to measure whether the information expressed by two different linguistic structures is appropriately the same or not. Secondly, it is not often easy to distinguish elements of style reflecting choice from those conditioned by other factors. A discussion of style, not based on the study of choices constituting style, is likely to be futile in its judgements.

2.4.5. Style as deviations from the norm

The exponents of this view characterize style as deviations or departures from the 'norm'. The norm is constituted by the totality of a particular language system. Such a stand presupposes the existence of a norm. A way of using language, in this sense, is stylistic only in so far as it is deviant. This concept seems to be an extension of the view of style as choice in that a writer, in his attempt at deviating from the norm, exercises his choice. According to this definition, style is sometimes conceived of as a 'deviance' a 'difference' or a 'distance' from the norm and an individual work is accordingly studied in terms of its departures from the standard.

Wellander (1948) believes that "style, in the linguistic sense, usually signifies every special usage clearly contrasted

The character of a person is inert. So it cannot
motivate — cause anything to move. Hence
"motivated by the character of the subject" seems
strange to me. Enkvist may be a native speaker
but he seems to have been affected in the general learning of English.

against the general. More closely, style could be defined
as that way of presenting a subject which differs more or less
from the average and which is motivated by the character of
the subject, the purpose of the presentation, the reader's
qualifications and the writer's personality" (trans. Enkvist,
1964; p.23). Style, according to this definition, is the
difference or the motivated deviation.

A somewhat similar view is expressed by Bernard Bloch
(1953). According to him, "the style of a discourse is the
message carried by the frequency distribution and transi-
tional probabilities of its linguistic features, especially,
as they differ from those of the same in the language as a
whole" (p.42). He suggests that norm is a set of statistical
facts about language in general rather than in particular. He,
however, does not say, in concrete terms, how one can ascertain
the transitional probabilities and frequency distributions of
a natural language.

The notion of style as deviations is supported, among
others, by critics like Guiraud (1954), Saporta (1960) and
Spitzer (1961). Saporta expresses the view that poetic language
deviates from ordinary discourse by making such optional
features as rhyme, alliteration, etc., obligatory, that is,
by imposing additional restrictions not required by grammar.
Supporting the view of style as deviations, Stankiewicz (1960)

holds that 'deviations' from the accepted norm are not only tolerated but also equally accepted as they make the verbal expression more patterned and organized. They are, he reiterates, not 'poetic licence' or individual creations but "the result of manipulations of available linguistic material and the skilful utilization of the possibilities inherent in the spoken language" (pp.75-76). Leech (1969) and Cluysennar (1976) also adopt the same view of style as deviations from the norm. Deviations are mainly of two types - style as deviation from grammaticality or grammatical deviation and style as deviation from normality or statistical deviation.

The approach to style as deviations, however, raises the central problem of determining a norm against which deviations are to be contrasted. In their attempts at determining a norm, exponents of this theory have suggested different solutions. Riffaterre (1959) believes that stylistic context is a linguistic pattern suddenly broken by an unpredictable element and tries to establish 'context' as norm for measuring deviations. Levin (1963, 1965) and Short (1973), however, attempt to resolve the problem by adopting a statistical norm. Leech (1969) expresses the view that style should be studied in terms of deviations from the 'everyday language'. But he has not suggested anything about how one can define the 'everyday language' and 'degrees of deviations'. While Cohen (1968) suggests the language of science as norm on the basis of its

being 'unmarked, devoid of formal elaboration", Colson (1975)
reiterates that despite practical difficulties, a statistical,
numerical norm appears to be the only satisfactory norm in the
study of style.

The Prague School linguists also have subscribed to the
view of style as deviations. They hold that the language of
literature, i.e., poetic language, is distinct from the
standard language in its being deviant. The distinctiveness
of poetic language is characterized by deliberate alteration
of the norms of standard language. Such deliberate alteration,
in many cases, amounts to rule-breaking. The deviations in
poetic language, they think, are necessary because the ordinary
language fails to capture the real moods and feelings of a
creative writer. In Prague School Poetics 'deviation' is termed
as 'foregrounding' (the English rendering of the Czech aktualisce.)
The term was first suggested by Paul L. Garvin (1964). Fore-
grounding, which is also known as 'deautomatization' against
the automatized standard language, is used to describe certain
deviation which has the function of bringing some item into
artistic emphasis so that it stands out from its surroundings.
According to Mukarovsky (1964), a prominent exponent of this
school, poetic (literary) language is the 'esthetically inten-
tional distortion' of standard language. It is this purposeful
violation which holds the seed of style and which gives a reader

a fresh awareness of, and sensitivity to the linguistic
medium. Halliday (1973) describes 'foregrounding' as "a
performance that is motivated" (p.112).

Style, according to this view, is deviation from the
norm. It, therefore, follows that writers who do not deviate
from the standard, who strictly adhere to the norm, have no
style. But this is not always true. Deviations cannot be
the whole of a writer's style; it is only one aspect of it.
Secondly, although not unreasonable as a concept, this
definition often faces the problem of a norm. It either
accepts ordinary language as the norm or adopts a statistical
norm.

Todorov (1971) discards the first saying that "ordinary
language is the meeting-place of a thousand norms and thus
'normless' in the truest sense" (p.31). The second, in its
search for objectivity and quantification, occasionally gives
undue importance to methodology which tends to overwhelm the
subject. Further, some supporters of this view hold that a
linguistic element appears to be stylistic only when it is
used in excess. But the question one can reasonably raise
is 'excess to what extent'? Since there is no standard to
measure the extent it is not clear how deviant a case should
be to exhibit a style. Wellek (1960) expresses that the
notion of style as deviation reduces style-study to a
'countergrammar'. It leads to an extra-ordinary overemphasis

on pure innovation, or tricks, or something that has not been
established in the language and hence is not to be accepted
as an official definition of style.

2.4.6. Style as inter-sentence cohesion

Style as inter-sentence cohesion refers to those formal
features which regulate the relations existing beyond the
level of the sentence. This definition emerges from the
conviction that sentences in a given passage or work of art
instead of existing in isolation, establish inter-sentence
links which make it an integrated whole. Conforming to this
view, Hill (1958) defines style "as all those relations among
linguistic entities which are relatable, or may be relatable,
in terms of wider spans than those which fall within the
limits of the sentence" (p.406). Hill holds that there are
many restraints and features outside the sentence which exhibit
the style of a writer. It is, in fact, the inter-sentence
cohesion that distinguishes study of style from linguistics.
Sol Saporta (1960) accordingly writes "whereas the maximum
unit in linguistics is the sentence, a larger unit, the
text, serves as the basis" for the study of style (p.88).

Recent developments in the study of style have made it
possible to study style features across the sentence boundary.
Supporting the study of inter-sentence-cohesion, Weinrich (1971)

says, "there is no reason to stop syntactic research at the
magic border of the sentence. Units higher than the sentence
are as much syntactic as those lower, the former even having
a certain methodological priority because they are obtained
earlier in the segmentation process" (pp.221-222). He
regards inter-sentence cohesion as 'textual' or 'macro-
syntax'.

Following this definition, a trend has recently developed
to study the stretches of language longer than the sentence.
Critics, such as Hendricks (1973), Halliday & Hasan (1976),
Coulthard (1977) and others deal with the distributions of
linguistic elements which link sentences within a text. This
trend which is popularly known as 'discourse analysis' after
an article by Harris (1952), holds that the total meaning of
a literary work can be discovered only when it is taken as a
unified whole.

Although it sounds reasonable as a theoretical concept,
this definition mistakes the part for the whole and as such
gives only a partial view of style. Any study of style, to
be comprehensive, has to take into consideration style
features appearing both within and above the level of the
sentence.

2.4.7. Style as a set of collective characterstics

This definition maintains that style is the result of

different linguistic elements employed by a writer in a work of art. According to this view, the significance of a given word in a text is measured through a juxta-position with other words. It holds that, style-study, to be inclusive, must be based on observations made at various levels. Enkvist (1964) believes that "the style of a text is the aggregate of the contextual probabilities of its linguistic items" (p.28). For Enkvist, style is concerned with contextual probabilities. He suggests that a consideration of both 'textual' and extra-textual contexts is essential for passing judgements about the style of a text. A study of style, therefore, should take into account the stylistic features occurring both at the 'microlevel', that is, within the sentence or units smaller than the sentence and at the 'macro-level', that is, beyond the sentence. Viewed in this sense, style becomes something akin to coherence — a combined 'effect'. It is, then, a totality of form and structure — a unique and harmonious assemblage of several more general categories within the particular work.

A study, carried out along this line, may give a more comprehensive idea about the style of a work or an author. But it remains to be said that such a definition seems to be too wide to be followed in practical analysis of the style of a text exceeding a certain length. It is, therefore, not always acceptable as a functional definition of style.

Style, it is evident from the foregoing discussion, has been looked upon differently by different people and different schools of thought. What style means to different critics, as exemplified above, may seem, on the face of it, not only different, but in some cases even opposed to each other. None of these definitions is free from limitations and seems to be adequate in a practical sense. Style is not merely the dress of thought, a kind of verbal behaviour occasioned by specific circumstances having nothing to do with the personality of the writer. Again, it is not wholly the writer himself; it is, rather, "an intention of writer – a function that conceals the man as surely as it reveals him" (Klaus, 1968; pp.5-6). While style as deviations and inter-sentence links give only partial views, style as the meaning, on the other hand, implies the rejection of the concept itself. Style as collective characteristics is too wide a definition to accept and style as choice postulates that two different linguistic structures refer not to the same thing but only approximately the same thing. For the present study, which seeks to compare the styles of two writers who have chosen a non-native language as their medium of expression, none of the above definitions is acceptable without modification. It is, therefore, essential to formulate in the light of the above discussion, a working definition of style which will provide analytical framework and guideline.

2.5. A WORKING DEFINITION OF STYLE

Synthesizing the fundamentals common to the views discussed above, style may be given a broad-based definition which will avoid confusions and contradictions. Style may be said to refer to some or all language habits of a writer. The language habit of a writer, i.e., the writer's choice of linguistic features, is, in fact, conditioned by a number of interacting factors. These factors may be called 'situational variables' (Crystal and Davy, 1969), 'contextual parameters' (Enkvist, 1973) or simply 'determinants' (Ngara, 1982). Ngara (1982) has isolated eight such determinants which are medium, mode, language/dialect, context, field of discourse, participants, audience and personality or personal factors. Medium refers to the method of communication, viz., spoken or written, dialogue or monologue. Mode indicates kinds of literature, such as, prose, fiction, poetry or drama. Language/dialect points to the 'macrocosmic' level of a writer's linguistic choice, such as dialect or standard language, native or non-native language. While context refers to the situation, such as cultural, historical, geographical or ideological, field of discourse distinguishes particular area of language activity, viz., law, advertising or religion. Participants or participating agents include both narrator, and interlocutors or characters and audience includes the readers, such as children, old, educated, common

men. Finally, personality refers to the writer's competence in using the chosen language and his personal idiosyncrasies.

Accordingly, style, here, will be viewed as the individual writer's creative exploitation of the linguistic resources made available to him by the situational variables. In this sense, it is the realization of language in text, or the use of competence in actual verbal performance. It is a way of making linguistic choices which consistently distinguish one writer from the other. Style, thus, is a kind of linguistic variation. It is the difference or rather some of the differences between two or more texts or writers. Such a definition of style, obviously, does not stand directly as a rival approach to any discussed above. It refers to the variation in the use of language by individual writers and also allows scope for comparative study of styles of two or more texts or writers.

2.6. STYLISTICS

Traditional study of style has been subjective and evaluative. Literary scholars in this tradition have viewed style as subservient to wider aesthetic purposes. They have generated impressions of style from intuitive reading. Such impressions, consequently, lack an objective base, a quantitative confirmation. In their description of styles, literary scholars have used different aesthetic terms, such as 'urbane', 'curt',

'lucid', 'plain', 'exuberant', 'grand', 'vigorous',
'admirable', 'elegant', 'decorative', 'musical', 'mosaic' —
which are not directly relatable to linguistic facts.
There are no clear ways to ensure theoretical validity of
such statements. In the absence of any objective basis,
it is often difficult to say on what basis such styles are
determined. As a result, two literary critics, because of
their differences in intuitive perception and subjective
judgements, are sometimes found to arrive at two different
statements about the style of a particular writer. As a
reaction to this subjective study of style, gradually, there
emerges a tendency towards studying style more objectively.
It tends to follow an approach which would be more objective
than subjective, more descriptive than aesthetic. The
development of linguistics as a distinct discipline has
facilitated such an objective study of style — which has
come to be known as stylistics. Stylistics, thus, is a
linguistic study of style. It studies the formal features
of the work of a writer.

According to OED, the noun stylistic appeared in English
as early as 1846 and stylistics was first attested in 1882-83.
In German, however, the term stilistik, as Ullmann (1957)
suggests, has been in use since the early nineteenth century
and stylistique in French first appeared in Littre's
dictionary in 1872.

2.7. INFLUENCES OF THE CONTINENTAL MOVEMENTS ON STYLISTICS

Stylistics, as a branch of literary criticism, emerged in
Continental Europe in the early twentieth century. It was
found to be in conformity with the critical thought of the
time. The nineteenth century, being characterized by
revolutionary discoveries in the natural sciences and the
rise of social sciences, such as Sociology and Anthropology
provided a suitable atmosphere for the emergence of an
objective and analytical method of inquiry. Stylistics is
the outcome of the application of an objective and analytical
method of inquiry in the field of literary criticism. Viewed
in its historical perspective, stylistics may be said to
have been influenced by the Continental movements, mainly by
the French Stylistique and the German Stilforschung (Eustis,
1975). The influences of Russian Formalism and Anglo-American
New criticism also are palpable in English stylistics.

2.7.1. French Stylistique

French Stylistique, in its turn, was anticipated by the
Explication de texte. Explication de texte was a late
nineteenth century movement. It emerged as a reaction to
the excessive literary historicism and emphasized the study
of 'lexicological and syntactive features' of a text. As an
approach it gained wide currency and became the chief method
of literary instruction in French secondary and higher
education (Watt, 1960).

The textual criticism that began with the _Explication_
de texte, with the application of advanced linguistic
theories turned into stylistics in the later years. The
concept of stylistics had its root in de Saussure's
distinction between _la langue_ (the code or the set of
conventions that constitute a given language) and _la parole_
(the individual utterance or the way the code is used in
actual situation).

Following Saussure's distinction between _la langue_ and
la parole, his pupil Charles Bally (1909) conceived of
la stylistique as the study of the affective content
(_contenu affectif_) of the actual expression in organized
language. It was, in fact, Bally who originated the term
stylistique. He was also the first linguist to systematically
investigate style (Meshon, 1972). Bally, however, excluded
literary language from the domain of stylistics on the ground
that a literary text is a conscious use of language with an
aesthetic purpose. But his disciple Marcel Cressot (1947)
extended stylistics to include literary language. He
justified the inclusion by saying that the work of literature
is _par excellence_ the domain of stylistics, precisely
because there the choice is more 'voluntary' and more
'conscious'.

French _Stylistique_ attempted to describe the expressive
resources of a language in terms of its phonological,
grammatical and lexical systems. It thus considered itself a
discipline contained within the realm of linguistics. With
strong linguistic orientation it arrived at findings which
were based on objective facts. After Cressot, stylisticians,
such as Sayce (1953), Guiraud (1954) and Ullmann (1957), (to
mention only three), along with others, established the trend
of stylistic studies in France.

2.7.2. German Stilforschung

German _Stilforschung_ originally emerged as a reaction to
Geisteschichte — a nineteenth century intellectual movement.
Geisteschichte held that the meaning of a poem was to be
determined by its socio-historical milieu. Accordingly, it
treated any poetic text as a historical document (Eustis,
1975). The main purpose behind German _Stilforschung_ was to
bridge the gap between linguistics and literary history. It
developed a new approach to the study of literary text. The
principal exponent of this school was Leo Spitzer (1948).
Unlike Bally, Spitzer accepted the totality of a work of art.
He followed a 'to and fro' movement between the 'inner and
the outer forms of a work of art and attempted to merge the
author's spirit with that of his period and nation. His
method came to be known as the 'philological circle'. It was

concerned mainly with the psychological and aesthetic problems raised by the personal style of a writer.

Spitzer was followed by Auerbach (1953). Like Spitzer, Auerbach also assumed that literary text reflected the artist's society. His _Mimesis_ (1953), a wide-ranging work of study of styles, covers a period of over three thousand years beginning from Homer. The German School, however, with its emphasis on the inner form, often, ignored the original linguistic observations and tended to defy precision of scientific methodology. In trying to link the literary work to the author's perception of his world and to the cultural tradition within which he lived, it seemed to become a kind of psychological biography or history of ideas against which it reacted.

2.7.3. Russian Formalism

Russian 'Formalism' also made positive contribution towards textual study of literary works. A great deal of work of the Russian Formalist School and the Prague Linguistic Circle was directed towards the close study of the verbal texture of literary texts. But approaching from a somewhat different standpoint, the exponents of these schools regarded 'plot and motif' as structural units and concentrated more on the analysis of these compositional units than on the application of linguistic principles to the structure of literary texts.

2.7.4. Anglo-American New Criticism

The Continental movements – French Stylistique, German Stilforschung and Russian Formalism, greatly influenced the Anglo-American 'New Criticism'. 'New Criticism' also emerged as a critical revolution and it tried "to solve a similar crisis in the humanities, i.e., the inadequacy of traditional philology and traditional literary criticism" (Lodge, 1966; p.55).

In England early attempts at close study of the verbal detail of works of literature were made by Eliot (1920), Richards (1924 and 1929) and Empson (1930). They tried to replace subjective criticism by a practical, analytical method. Such a method, they thought, would establish a close link between the reader's response and the words on the page. The fundamental effort of this attempt was to free criticism from impressionism and emotionalism.

Emphasizing the importance of an analytical approach, Richards (1924) stated that "what criticism most needs is less poeticising and more detailed analysis and investigation" (p.364). Richards was followed by a group of American academics, such as Brooks and Warren (1938), Ransom (1941), and Blackmur (1957). They tried to reconstruct the meaning of a poem through the study of formal features. The critics belonging to this group were known as the 'new critics' after Ransom's The New Criticism (1941).

But 'New Criticism' was mainly concerned with poetry.
It was basically value-oriented and it tended to be impressionistic in its method. It assumed the inseparability between from and content, and looked for the meaning of a work of art in its formal structure. Hence, it almost ignored the problem of style. However, 'New Criticism', with its positivist approach, interest in verbal texture and importance of anatomy of text gave a fresh dimension to literary appreciation. It studied a text on the basis of image-clusters, pluri-signation, ambiguity, paradox and irony. And thus, it offered, as Fowler (1966b) says, "an admirable environment for the contribution of linguistics to the literary criticism" (p.154).

2.8. EMERGENCE OF STYLISTICS AS A LINGUISTIC STUDY OF STYLE

Linguistic study of style, i.e., stylistics, in the real sense of the term, began in the nineteen fifties. It was heralded by Harold Whitehall's (1951) revolutionary assertion that "as no science can go beyond mathematics, no criticism can go beyond its linguistics" (p.713). It worked under the basic assumption that creative writing is a verbal exercise. Supporting this view, Hall and Hill (1953) suggested that "a work of literature, whether a full-length novel or merely a triolet, is an utterance fully contained in the utterances which make up human language. A piece of literature is therefore a language act, like other language acts, but

differentiated from them by characteristics of its own"
(p.489). The implication here was that the language of
literature, like ordinary language, could be profitably
analysed with the help of linguistic theories. Such an
analysis, it was expected, would reveal a close relation-
ship between a writer's style and his vision. Stylistics
is an attempt at describing a writer's style on the basis
of the analysis of his language. The development of
linguistics as a distinct discipline, therefore, inevitably
arouses a great deal of interest in stylistic problems.
Recent linguistic theories facilitate an adequate descrip-
tion of style with a more accurate and detailed vocabulary
or vocabularies. They also provide a theoretical basis
for the individual view of style. Doherty (1966) has rightly
suggested that it is "the application of linguistic methods
to the study of style" that "has come to be called stylistics"
(p.303). It thus follows that a stylistic analysis is a
linguistics oriented study. One of the central concerns of
stylistics has been the contrast of the language system of
a work of art with the general usage of the time. Stylistics,
therefore, as pointed out by Wellek (1973), "cannot be pursued
successfully without a thorough grounding in general lingui-
stics" (p.177).

Linguistic study of a literary text can provide a deeper
insight toward the appreciation of a work of art. Freeman
(1970) points to the importance of this assumption saying
that "a good critic is perforce a good linguist" (p.3).
He goes still further to suggest that "linguistics gives
literary criticism a theoretical underpinning as necessary
to that undertaking as mathematics is to physics" (p.3).
All this points to the fact that stylistics appears on the
critical scene as a reaction to the subjectivity and
arbitrariness of the literary critics' impression of style.
Stylistics, as opposed to traditional study of style, is
"armed with the objective methods of linguistic analysis and
perhaps reasonably proud of its hard-won scientific orienta-
tion to language study" (Hasan, 1975; p.49).

The main purpose of stylistics is to replace impressionistic
termiologies used to describe the style of a writer. It is an
attempt at making some statement on the basis of an investi-
gation of the way language is used in a text. Referring to
its objective base and scientific approach Fish (1973) writes,
"Stylistics was born of a reaction to the subjectivity and
impressionism of literary studies. For the appreciative
raptures of the impressionistic critic stylisticians purport
to substitute precise and rigorous scientific descriptions
and to proceed from these descriptions to interpretations for
which they can claim a measure of objectivity. Stylistics, in

short, is an attempt to put criticism on a scientific basis" (pp.69-70).

Stylistic study is based on the formal tools of 'analysis' and relies on numerical data. In its description of facts, it conforms to the modern scientific method of investigation. Referring to the relevance of stylistics to the present age, Tallentire (1971) remarks, "Today's reader of literary criticism has been conditioned by a computerized world to accept objective analysis and is less apt to be satisfied by conjecture. For literary criticism to be accepted as a respectable discipline in modern times, its quality judgements must be corroborated by facts" (p.973). Stylistics, being an objective approach, provides observable facts to verify statement made about style and thereby restrains a literary critic from hurrying to subjective, arbitrary decisions.

2.9. STYLISTICS AND ALLIED DISCIPLINES

Stylistics, to quote Enkvist (1971), is an 'eclectic' approach to literature. It incorporates elements from different disciplines and hence is linked to other subjects, especially to linguistics and literary criticism. Nevertheless, there are both theoretical and procedural differences between stylistics and linguistics on the one hand, and between stylistics and literary criticism on the other.

2.9.1. Stylistics and Linguistics

Stylistics and linguistics are so closely related to each other that the former, sometimes, is regarded as a branch of the latter. But stylistics, as Ullmann (1957) points out, "is not a branch of linguistics"; it is, in fact, "a parallel science which examines the same problems from a different point view". Stylistics, in this sense, may be said to have "the same sub-divisions as linguistics", such as phonological, lexical and syntactical (p.10).

Another distinction between linguistics and stylistics is that the former deals with the relation within a sentence and the latter transcends the boundary of the sentence and constructs what may be called 'text grammar'. Hill (1959) categorically points out that while linguistics "describes items within sentecnes", stylistics belongs to a "larger area of language study which is not bound by the limits of the sentence" (p.69). It is thus evident that stylistics, in some way or other, is concerned with language. In studying the formal features it investigates the way language is used in a text.

It is the development of linguistic theory during the last three decades that has made 'stylistics a central topic in linguistics'. Linguistics describes language and shows

how it works. Stylistics, on the other hand, is that part of
linguistics, which, to quote Turner (1973), "concentrates on
variation in the use of language, often, but not exclusively,
with special attention to the most conscious and complex use
of language in literature" (p.7).

2.9.2. Stylistics and Literary Criticism

Stylistics may be viewed as a border-line science between
linguistics and literary criticism. It "might perhaps be
considered as a link between the scientific study of language
and the literary study of style" (Sayce, 1953; p.3). Widdowson
(1975), too, shares a similar view. That stylistics involves
both literary criticism and linguistics is evident from its
morphological make-up. Widdowson suggests that while 'style'
component relates 'stylistics' to literary criticism, the
'istics' component refers to linguistics.

Stylistics takes the language as primary, and artistic
values are regarded as incidental to linguistic description.
Literary criticism, on the other hand, attaches a greater
importance to artistic values and refers to language in so
far as it serves as evidence for aesthetic assessment
(Widdowson, 1974).

It is true that both stylistics and literary criticism
acknowledge the importance of context. They, however,

differ in their idea of context. In literary criticism context is the individual text whereas in stylistics it is the language considered as a whole. Stylistics, in comparison to literary criticism, appears to be less diffuse, more single-minded and more mechanical.

Stylistics is descriptive but literary criticism is essentially interpretative and evaluative. Literary critics, therefore, argue that "what goes under the name of stylistics is, at best, only peripheral to the study of literature as an aesthetic object" (Hasan, 1975; p.49).

Literature is primarily concerned with values. Since values are not amenable to scientific method of investigation, stylistics hardly claims to be a comprehensive method of literary criticism. It is just one way of appreciating a work of literature.

2.10. STYLISTIC ANALYSIS OF POETRY

It is important to note that early attempts in stylistic analysis mainly concerned poetry. The reasons for this are not hard to find. Poetic discourse was considered to be 'the most idiosyncratic' and 'the least redundant' of all uses of language. The language of poetry was taken to be 'the most highly fraught with ambiguity' and also the most

terminology = 'a set of terms' & feel
and system

complex in its phonological, lexical and grammatical
patternings (Levin, 1962). With these assumptions, critics
confined their attention largely to the linguistic analysis
of poetry. The works of Hill (1955), Chatman (1956), Hymes
(1960), Halliday (1964), Miles (1964) established the trend
of applying linguistic techniques to the study of poetry.
More recent developments in the field of linguistics have
introduced useful terminologies such as 'surface structure',
'deep structure', 'foregrounding', 'rank-shift', 'text-
grammar', 'cohesion' — which have been effectively applied
in the linguistic analysis of poetry. These terminologies
provide tools for a more methodical and intensive study of
the language of literary texts. Some notable examples are
the works of Leech (1965), Sinclair (1966), Chatman (1968),
Rodger (1969), Freeman (1981), Keyser (1981), Burnett (1981).

2.11. STYLISTIC ANALYSIS OF FICTION

The language of fiction does not seem to have received as
much attention as that of poetry. The main reasons behind
this are perhaps two. First, until recently, it has been a
common belief that since the language of fiction usually
is not as ambiguous and complex as that of poetry, a stylistic
study of fiction often fails to provide any deeper insight.
Secondly, a novel text because of its large, unwieldy size,
seems to be unmanageable for any detailed stylistic analysis.

Supporting the first view, critics, such as Bradbury (1967)
and Bateson (1972) oppose linguistic study of fiction.
According to them, fiction is more a matter of plot, structure,
character, etc. than of words and sentences. Bateson (1972)
states that the stylistic devices of prose are less prominent
than those of poetry. He also emphasizes that "more than
other varieties of prose composition, it is the novel that is,
as a genre, most remote from style" (p.100).

The other group, represented by Schorer (1948), Booth
(1961), Lodge (1966), Fowler (1977), and Leech and Short
(1981), maintains that fiction is essentially a language act.
Therefore, a close and rigorous study of its language, often,
leads to a better understanding of the work itself as well as
the writer's art. They hold that the structure of sentences,
clauses and phrases, the selection of words, the patterning
of the rhythm and sound — all contribute to the design of
fiction. As in life, so also in fiction, patternings of
language distinguish one personality from another. The
subltest differences of language can provide clues to the
understanding of the subtlest shifts in human emotions and
perceptions. The verbal design of fiction, then, provides
sources of pleasure and insight to a reader sensitive to its
language. Assuming fiction as a "literary art", Schorer
(1948) contends that its criticism "must begin with the base
of language" (p.339). Booth (1961) suggests that an analysis

of the verbal texture of fiction leads to a fuller under-
standing of a writer's art. Lodge (1966) highlights the
importance of the study of fictional prose by categorically
stating that "the novelist's medium is language; whatever
he does *qua* novelist, he does in and through language" (p.19).
He, therefore, concludes that fiction deserves the same kind
of rigorous analysis that is normally reserved for poetry.
Stressing the need of stylistic study of fictional prose,
Page (1972) states that "it is now more widely accepted that
the language of a novelist is an aspect of his work that may
reward serious and close attention" (p.1). Fowler (1977)
suggests that a careful study of the novelist's manipulation
of language reveals important facts regarding a writer's
vision. Leech and Short (1981) hold that to make progress in
understanding the style of a fictional writer, one has to make
use of an explicit understanding of his use of language.

The theoretical discussions in support of stylistic
analysis of fiction have aroused a great deal of practical
interest among critics and linguists to analyze the language
of prose. Consequently, during the last two decades or so,
several attempts have been made to investigate prose styles.
Studies, such as Levin (1958), Craig (1959), Crow (1959),
Zoellner (1959), Higginson (1960), Watt (1960), Ohmann (1962),
Corbett (1965), Milic (1967), Leaska (1970), Halliday (1971),
Page (1972), Chatman (1972), Ringbom (1975), reveal the

importance and appropriateness of the stylistic study of
fiction. These studies, of course, are mainly concerned
with the examination of styles of individual authors. It
is seen that comparative analysis of style so far has
received very little attention. However, works of Hayes
(1966), Kroeber (1971), Winters (1981) and Ngara (1982)
have already paved the way to this particular area of
stylistic study of fiction.

2.12. COMPARATIVE STYLISTIC ANALYSIS

It is important to note here that in comparing the styles
of two or more writers, an analyst has to give special
consideration to situational variables, that, as has been
said earlier in this chapter, regulate the linguistic choices
of an individual. If these variables are totally ignored,
comparison between two writers tends to be a pedantic
exercise. It is often more appropriate to compare the
styles of two or more contemporary novelists, or poets or
playwrights writing in the same language than to compare,
for instance, the style of an old English poet with that of
a modern French novelist. So in order to arrive at
trustworthy results in comparative analysis of style, one
has to choose such writers who share, at least, some
variables in common.

2.13. COMPARATIVE STYLISTIC ANALYSIS OF

RAJA RAO'S AND CHINUA ACHEBE'S ENGLISH

The present study is concerned with a comparative stylistic analysis of Raja Rao's and Chinua Achebe's English. These two writers share the same medium, mode and language. In other words, both of them are non-native writers of fiction in English. Moreover, both of them write for readers at home and abroad and hence claim an international readershop. With regard to variables, such as participants and personality, Raja Rao and Chinua Achebe, like any two writers, differ from each other. Field of discourse, it is to be said, is not easy to define in a work of fiction. The remaining variable is context which refers to cultural, historical a͏nd ideological situations. Both the writers — Raja Rao and Achebe — deal with social, cultural and political aspects of life of their own people in India and Nigeria respectively. In this connection, it might be helpful to describe, in brief outlines, what their fictional works under investigation are about and what kinds of participants these works involve. Apart from indicating the writers' pre-occupations, this would also reveal social background and intellectual make-up of their principal characters.

Raja Rao's first novel Kanthapura (1938), interwoven with in which episodes are interwoven episodes in the Puranic tradition, depicts political, social,

and religious aspects of community life in a South Indian village. A typical village grandmother here, narrates the story of her village 'Kanthapura' — the microscopic India — which was passing through Gandhi's non-violent and non-co-operation movements in the nineteen thirties.

Published twenty years after Kanthapura, Raja Rao's The Serpent and the Rope (1960), often called a 'metaphysical novel' deals with the theme of illusion and reality — a quest for the knowledge of the self and 'the Eternal Self'. The novel is concerned with the intellectual, social and religious aspects of life of a western-educated, contemplative hero, Ramaswamy who marries Madeleine, a French lady. The way Ramaswamy — a South Indian Brahmin, well-versed in Indian and Western civilizations, lays bare the innermost recesses of his mind, gives the novel the complexity of a kind of spiritual autobiography.

The Cat and Shakespeare (1965), subtitled as 'A Tale of Modern India' is 'a metaphysical comedy' that concentrates upon the social and metaphysical experiences of Ramakrishna Pai, a Revenue Clerk in Trivandrum and his friend Govindan Nair — a clerk in the Ration Office. The protagonist-narrator Ramakrshna Pai while narrating the events of his and his friends' lives, leaves an impression of his philosophical bent of mind.

Raja Rao's Comrade Kirillov (1976) 'a philosophical tragi-comedy', traces the metamorphosis in the life of an intellectual South-Indian Brahmin, who, during his stay in England, converts himself from Padmanabha Iyer - a theosophist to Comrade Kirillov - a communist, and once again succumbs to the powerful influence of Indian ideals and philosophy.

Some of the short stories, especially, the earlier ones, in the volume The Policeman and the Rose (1978), depict Raja Rao's pre-occupations which he shared with the other Indian writers of the thirties. The later ones reveal mainly his religious impulse and metaphysical imagination.

While Raja Rao depicts the life of South Indian people, Chinua Achebe deals primarily with one group of people in Nigeria. His Things Fall Apart (1958), like Raja Rao's Kanthapura, is a village novel. Set in traditional Ibo village community the novel deals with the impact of colonialism on the Ibo people and shows the break up of a stable community with the advent of the white men, their religion, culture and administration. Through the story of the life of Okonkwo, the hero and respected leader of his clan, Achebe here tries to demonstrate the wide differences that exist between present day Nigeria and the late nineteenth century Ibo society.

Set in an urban scene, his second novel, No Longer At Ease (1960) also resembles Rao's The Serpent the Rope in dealing

with the life of an individualistic hero, Obi Okonkwo. Obi, like Ramaswamy, is western educated and is torn between his inherited values and the western values that he has acquired through education. The novel describes the social, political and economic constraints of modern Nigeria in the days immediately before Independence in the late fifties.

Set in the period between Things Fall Apart and No Longer at Ease, that is the period when colonial rule was already firmly rooted in Nigeria, Arrow of God (1964) explores, more intensely, the consequences of colonial rule in Ibo Society through the life of the Protagonist Ezeulu – the Chief priest on the Snake Cult. Thus, Arrow of God, together with Things Fall Apart and No Longer at Ease, forms a trilogy where Achebe analyzes the problems confronting the young men in modern Nigeria and records/society in transition in which older values no longer hold good.

A devastating political satire, Achebe's novel 'A Man of the People (1966) deals with Post-independence Nigerian Society. It reflects contemporary political crisis, social and religious situations as they are revealed through the career of the central figure Odili – a university graduate serving as secondary school teacher in the first decade of Nigeria's freedom from colonialism.

Like his longer fiction, Achebe's short stories in the volume Girls at War (1972) describe his social, political

and religious preoccupations. While some of the stories
show an aspect of the conflict between traditional and modern
values, some others deal with aspects of the Nigeria-Biafra
war.

2.14 CONCLUSION

Thus, it appears that the two writers' works express more or
less similar social, political and intellectual preoccupations,
depict both urban and rural life and deal with roughly similar
types of fictional personalities. Raja Rao and Chinua Achebe,
therefore, may be said to reveal close similarities in several
important respects. It is on the consideration of such contex-
tual relationships that the present comparative study of their
English was undertaken.