



# STYLISTICS

## the subject matter

- an aspect of literary study that emphasizes the analysis of various elements and tools constituting a particular style (as metaphor and diction);
- the study of the devices in a language that produce expressive value;
- the study of linguistic style, whereas (theoretical) Linguistics is the study of linguistic form;
- the study of the effects of the message, of the output of the act of communication, of its attention-compelling function;



# STYLISTICS

## the subject matter

- a branch of linguistics, which studies the principles and results of the choice and usage of lexical, grammatical, phonetic and other language means with the aim of transmitting of ideas and emotions in different communication settings;
- a study of the different styles that are present in either a given utterance or a written text or document;
- a study of the language of literature or the study of the language habits of particular authors and their writing patterns;
- The study of style!

# Goals and Objectives

- to explore language, and, more specifically, to explore creativity in language use;
- to analyze language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context.




# Goals and Objectives


- to enable a reader or an interlocutor understand the intent of the author in the manner the information has been passed across by the author or writer;
- to describe the formal features of texts in order to show their functional significance for the interpretation of the text.
- to enable readers to make meaningful interpretation of the text itself, and finally to expand knowledge and awareness of the language in general.


# LEVELS OF LANGUAGE

Level of language	Branch of language study
The sound of spoken language; the way words are pronounced	phonology; phonetics
The patterns of written language; the shape of language on the page	graphology
The way words are constructed; words and their constituent structures	morphology
The way words combine with other words to form phrases and sentences	syntax; grammar
The words we use; the vocabulary of a language	lexical analysis; lexicology
The meaning of words and sentences	semantics
The way words and sentences are used in everyday situations; the meaning of language in context	pragmatics; discourse analysis



**All above mentioned levels are interconnected: they interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance which is all together studied by stylistics!**





Stylistics deals with a wide range of language varieties and styles that are possible while creating different texts, whether spoken or written; monologue or dialogue, formal or informal, scientific or religious, etc.



Riffaterre's quote: "Stylistics refers to linguistic effects of the message of the output of the act of communication, namely of its attention-compelling function".

Since the aim of communication is transmitting certain information, stylistics may be said to border on the theory *of information*. The latter can be of 2 kinds:

- *Denotative* – concerned with the essence of the utterance
- *Connotative* – dealing with or reflecting the attitude of the interlocutors to what is being said and to the conditions of communication. This information refers to emotive, expressive, evaluative and functional components of human speech.

Stylistics description and analysis aim at investigation of interdependence and interrelation between these 2 types of information contained in the text.

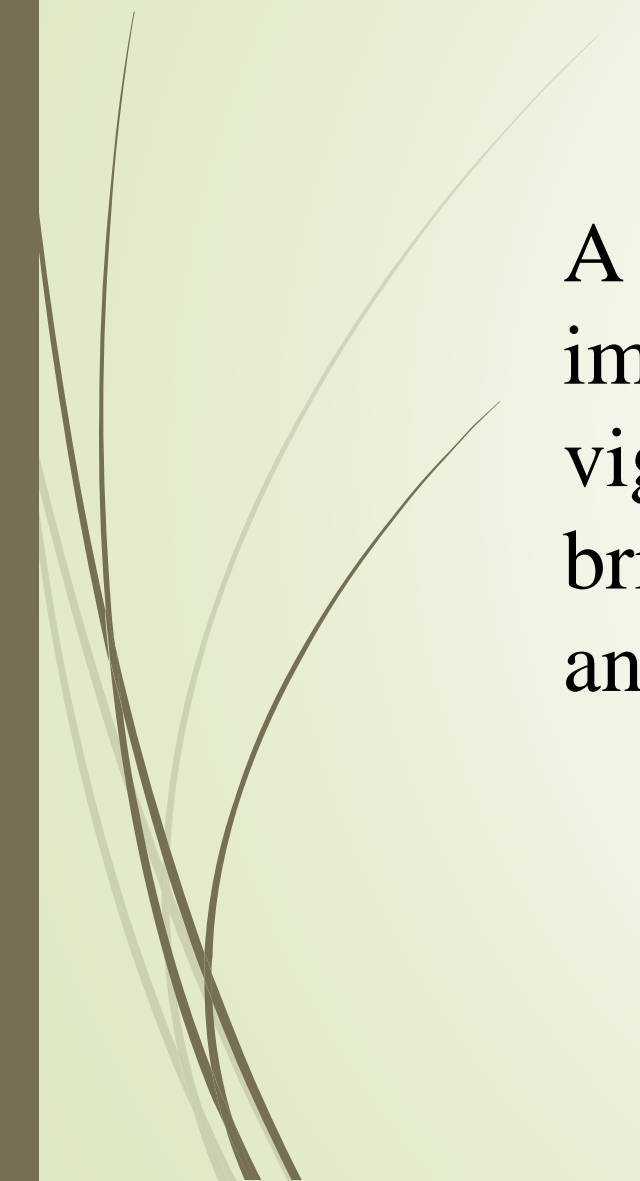


# Stylistics is concerned with such issues as :

- 1) aesthetic function of language (inherent in poetry and prose);
- 2) expressive means in language (with the purpose of effecting the reader: poetry, fiction, oratory, rarely in technical texts);
- 3) synonymous ways of rendering one and the same idea;
- 4) emotional colouring in language (with the aim to make a text a highly lyrical or satirical piece of description);
- 5) a system of special devices called stylistic devices;
- 6) splitting of the literary language into separate systems called style (also with sub-standard speech as slang, barbarisms, vulgarisms, taboo, etc.);
- 7) interrelation between language and thought (this is the subject of decoding stylistics);
- 8) individual manner of an author in making use of the language (a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes the writer's works or even utterances easily recognizable).



## Hemingway's approach to style



A writer's style should be direct and personal, his imagery rich and earthy, and his words simple and vigorous. The greatest writers have the gift of brilliant brevity, are hard workers, diligent scholars and competent stylists.



## Sample Style Study: Hemingway

[. . .] A doctor came in followed by a nurse. He held something in his two hands that looked like a freshly skinned rabbit and hurried across the corridor with it and in through another door. I went down to the door he had gone into and found them in the room doing things to a new-born child. The doctor held him up for me to see. He held him by the heels and slapped him.

"Is he all right?"

"He's magnificent. He'll weigh five kilos."

I had no feeling for him. He did not seem to have anything to do with me. I felt no feeling of fatherhood.

"Aren't you proud of your son?" the nurse asked. They were washing him and wrapping him in something. I saw the little dark face and dark hand, but I did not see him move or hear him cry. The doctor was doing something to him again. He looked upset.

"No," I said. "He nearly killed his mother."



# Faulkner's approach to style

Faulkner's style is the typical stream-of-conscious narration found in his major novels. His narrative techniques are present in majority of stories and novels and include extended descriptions and details, actions in one scene that then recall a past or future scene, and complex sentence structure.

What is important to remember is that Faulkner always has a purpose in choosing which different stylistic technique to use at which point in his stories: the narrative devices mirror the psychological complexity of the short stories' characters and settings.

## Sample Style Study: William Faulkner

He could not hear either: the galloping mare was almost upon him before he heard her, and even then he held his course, as if the very urgency of his wild grief and need must in a moment more find him wings, waiting until the ultimate instant to hurl himself aside and into the weed-choked roadside ditch as the horse thundered past and on, for an instant in the furious silhouette against the stars, the tranquil early summer night sky which, even before the shape of the horse and rider vanished, strained abruptly and violently upward: a long, swirling roar incredible and soundless, blotting the stars, and he springing up and into the road again, running again, knowing it was too late yet still running even after he heard the shot and, an instant later, two shots, pausing now without knowing he had ceased to run, crying "Pap! Pap!," running again before he knew he had begun to run, stumbling, tripping over something and scrabbling up again without ceasing to run, looking backward over his shoulder at the glare as he got up, running on among the invisible trees, panting, sobbing, "Father! Father!"