

STYLE AND CREATIVITY:

Towards a Theory of Creative Stylistics

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between language and literature, since it has hardly paid attention to the issue of the creativity of style and language;

(c) that, in order to establish stylistics as a truly interdisciplinary field of study between linguistic and literary studies, we need to take up the classical idea of rhetoric with its prescriptive function as well as the new idea of 'creative language awareness' in order to open up the domain of stylistic study for the purpose of textual creation;

(d) that, as the descriptive analyses of traditional stylistics should be retrievable, so the processes of creative stylistics should be replicable for any creatively-motivated writer, irrespective of the kind of text he or she is trying to create;

(e) that, by being replicable, the theory of creative stylistics would be extraordinarily useful in pedagogical contexts in helping language learners both to improve their skills in writing and to sensitize themselves to language and literature; and

(f) that creative stylistics is designed to explore and exploit the possibilities of breaking down the native/non-native opposition in English studies and of bridging native/non-native cultural gaps in aesthetic creation.

ABSTRACT

The purpose of this thesis is to present a new theory of creative stylistics as an antithesis to traditional description-oriented stylistics. For this purpose it undertakes:

- (1) a selective historical survey of stylistics with special attention to its academic formation in the context of the theoretical dissociation between linguistics and literary criticism (Chapter 1),
- (2) a theoretical survey of stylistics with special attention to the way it has been defined and subcategorized (Chapter 2),
- (3) a rearrangement of various stylistic theories according to the criterion of purpose, and a cognitively oriented demonstration of redefined linguistic, literary, and pedagogical stylistics (Chapter 3),
- (4) a theorization of creative stylistics as a prescriptively oriented discipline complementing the descriptivism of traditional stylistics, in terms of the cognitive processes of textual creation (Chapter 4), and
- (5) a demonstration of creative stylistics through an examination of my own literary writing, together with a discussion of further pedagogical and cross-cultural issues arising from this (Chapter 5).

Through these chapters I make it clear:

- (a) that the theoretical proliferation, the variety of nomenclature, and the arbitrary sub-categorization of stylistics has made this discipline seem more complicated than it really is;
- (b) that stylistics has so far only followed the course laid down by descriptive linguistics and literary criticism, and has not yet fully explored or exploited the dynamic interaction

between language and literature, since it has hardly paid attention to the issue of the creativity of style and language;

(c) that, in order to establish stylistics as a truly interdisciplinary field of study between linguistic and literary studies, we need to take up the classical idea of rhetoric with its prescriptive function as well as the new idea of 'creative language awareness' in order to open up the domain of stylistic study for the purpose of textual creation;

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INTRODUCTION

What is stylistics? What is its aim? How does it function? Is it a branch of literary criticism, or of linguistics? If it is neither, how does it differ from them, and how does it cooperate with them? And, if it is concerned in some way or other with linguistic and literary studies, has it fully examined, or more importantly, exploited the relationship and interaction between language and literature? These are the questions which this thesis tries to examine and answer. Based on this examination, this thesis also suggests a new concept, 'creative stylistics'.

The questions I mentioned above, except possibly the last, are not new. Stylisticians have long struggled to settle such theoretical problems in order to lay a solid foundation for their somewhat elusive discipline. This strenuous effort, however, has not contributed so much to the integration of stylistic principles, much less of related disciplines, as to the rapid proliferation and confusion of terminologies and methodologies. Indeed, it seems that the more stylisticians struggle, the deeper they sink into a mire of theoretical complications, and the more opaque the unsolved fundamental problems have become. Many books and articles about this field of study have been published, especially in the past few decades, respectively presenting insightful notions and methodologies. Most of them, however, including such avowedly introductory books as Turner (1973), Chapman (1973), Cluysenaar (1976), Haynes (1989), Wright and Hope (1996), or even Wales (1989), which is the first comprehensive dictionary of stylistic theories and one of the major milestones in the development of this discipline, deal only with some specific dimensions of stylistics, and do not tell us much about the whole context of its academic formation. It is worthwhile, therefore, in the current upsurge of stylistic study, to reconsider the overall theoretical issues in a new light, and at the same time to assess what stylistics has done over the past eighty years and what it has left undone as well. What this thesis presents is neither a new reading strategy nor a simple chronological description of

various theories, but firstly a critical survey, both synchronic and diachronic, of the theoretical development and analytical practice of stylistics and secondly, and more importantly, a new theory about previously unexplored ideas on creatively 'prescriptive' stylistics.

It is my candid feeling that the development of stylistics has been seriously obstructed by the long-standing disputes over its *raison d'être*, which crudely took the form of sharp offence, very often misdirected, by anti-stylistic scholars, mainly literary critics (Vendler, 1966; Bateson, 1971; Fish, 1973; Hirsch, 1976) and overreactive defence by stylisticians, who were always uneasily conscious of their indeterminate position between linguistics and literary criticism. From the 1950s, when stylisticians began to be acutely aware of the need to establish their discipline, up until the emergence of practical/pedagogical stylistics in the 80s, the defensive strategies had been mapped out generally along the lines of conceptual definition and deductive methodization. The Style Conference at Indiana University in 1958, the proceedings of which were published in Sebeok (ed.)(1960), was symbolic, though it treated too many aspects of style for a single conference, and consequently ended up with discursive or even chaotic disputes, in that it sought to lay a common basis for interdisciplinary arguments on the much-discussed concept of 'style' by defining it in some way or other.

After this time, 'style', or rather its definition, was the major concern of stylistics as its supposedly central notion up to the 70s, when people simply stopped talking about it, largely because the notion turned out to be too ambiguous and complex for any scientific definition. Around that time concern gradually shifted to the definition of 'stylistics' itself. Here again there appeared as many definitions as those of style, though this time they somehow shared the general idea that stylistics is a linguistic study of literary discourse - an agreement which after all was not worth the time and energy spent in all the discussions about the discipline. Since the 80s, its definition has been sought in its subcategorization according to linguistic models, analytical frameworks, subject matters, aims of analysis, or whatever specifies its diverse

theoretical positions. This definitional practice has led to its overall nomenclatural proliferation - more than two dozen notions have been presented so far to classify, whether methodologically, purposively, or ideologically, the schools or principles of stylistics: 'literary', 'linguistic', 'structural', 'formalist', 'generative', 'functional', 'general', 'affective', 'expressive', 'processing', 'statistical', 'computational', 'new', 'radical', 'practical', 'pedagogical', 'discourse', 'critical', 'cognitive', 'lexical', 'feminist', 'ethical', 'contextualized', 'political', 'social' or 'socio-', 'psycho-', 'phono-', etc. This phenomenon is further complicated by the fact that a number of stylistic studies have been undertaken under the name of the related disciplines: linguistics, poetics, semantics, semiology, semiotics, narratology, discourse analysis, linguistic criticism, and so forth. The nomenclatural proliferation of stylistics, brought about partly by need and partly by stylisticians' self-consciousness, is one of the primary reasons for confusion within the discipline, and it is necessary to examine closely the validity of the subcategorical framework and its classificatory notions to see what stylistics has been all about.

The theoretical and nomenclatural proliferation of stylistics I mentioned above may mislead us into believing that it has investigated the whole range of language-literature relationships at almost all grammatical and textual levels. However, a bird's-eye view of the history of its theoretical development reveals its general propensity to descriptive, as opposed to prescriptive, and structural theorization, which is the premise of modern linguistics and New Criticism, and at the same time its persistent disregard for practical processes of creative writing. Strangely enough, stylistics has never taken up the popular idea of style, as can be seen in those books such as *Stylebook* or *How to Write in Style*, as an exemplary or refined way of writing, or the idea presented by ancient rhetoric, one of its remotest ancestors, of effective verbal creation. There seems to be no special reason why stylistics should reject the idea of literary creation through linguistic analysis and stylistic selection, and in this thesis I explore the possibility of

applying the methodologies of stylistics to textual creation, especially in literary contexts.

Chapter 1 of this thesis gives a historical survey of stylistics to show that it has been mostly concerned with the analysis and description of completed texts. Since this partiality to descriptivism is largely determined by the way stylistics has developed in the contexts of theoretical dissociation between modern linguistics and critical theories, we have to pay special attention to the relationship between stylistics and the other two disciplines as well as to the cause of its departure from them. Stylistics cannot be fully understood, if at all, until the historical dynamics of academic disintegration and unification relevant to its formation are closely examined. The past disputes about the *raison d'être* of this discipline seem to have lacked this historical point of view. For convenience sake, I dissect its history mostly along geographical borders, though the dissection is sometimes difficult because of the multinational academic activities of such influential cosmopolitan scholars as Jakobson, Halliday, or Toolan, and all the more so recently for the worldwide academic interchange through conferences and editorial collaboration. It will be necessary, in the course of the historical review and later in Chapter 4, to refer to ancient poetics and rhetoric or the classic trichotomy of styles, but the main scope of this chapter is from the early twentieth century to the present day.

Chapter 2 considers what stylistics has been all about by taking a close look at the problems of disciplinary definitions - what is 'style'?; what is 'stylistics'? - and theoretical arguments, both self-justificatory and critical. My basic position throughout the chapter, indeed throughout the whole thesis, is one of scepticism concerning rigid scientific definition and theorization. I believe that no study of language can be a science, if science means a purely objective and systematic study of some phenomenon, without ignoring, as in the case of generative grammar, a great deal of the linguistic activities actually made with reference to their relevant contexts of situation. Language is an imperfect tool for representing reality, and no word or phrase can be

an exact synonym for another; therefore, as a conclusion of a simple syllogism, metalanguage which tries to represent linguistic phenomena is twice removed from reality. By the same token, I am also critical of the clear definition of the term 'style' as a basis of stylistics. So long as exact synonymy is impossible except in tautology, the act of definition *inevitably* creates a binary opposition in a defined semantic entity: if you define something by notion A, then at the very moment, by a simple logic, the part of non-A in the 'something' is automatically cut off. Therefore, problematization of the conceptual precision of a definition quite often leads to the futile argument about its inevitable inaccuracy and inadequacy. Since no concept can be understood only through cyclical, endless verbal definition, a scientific definition of any basic concept of metalinguistic framework is nearly impossible. I argue that stylistics should not be systematized according to the strict definition of 'style', its putative object of study, just as linguistics, sociology, or cosmology, for example, are not determined according to the definitions of 'language', 'society', and 'universe'.

Chapter 2 also discusses how stylistics has been subcategorized by means of such arbitrary concepts as I listed earlier on and how the nomenclatural proliferation has made it look more complicated than it really is. The problem of this subcategorization is that those classificatory concepts are neither contradictory nor complementary, but to a great extent unrelated to each other, and do not make a legitimate framework. Stylistics, together with its theoretical and ideological partiality, will not be fully understood unless this problem is solved, and the solution will be sought, in Chapter 3, in the rearrangement of diverse stylistic principles. Chapter 2 also considers three of the major theoretical problems concerning stylistics: the definition of 'literary' language, Stanley Fish's attack on stylistics, and the positioning of 'interpretation' in stylistic analysis.

Chapter 3 rearranges the various principles of stylistics in a more clear-cut and comprehensible framework. This is not, I hasten to add, another attempt at self-justificatory

theorization; one piece of excellent analysis would serve the purpose better than a whole volume of theories. My true intentions are to locate and remove the causes of the accumulative complication of the discipline so that we can set to the main business of the stylistician from now on without wasting any time or page in reviewing them, and at the same time to show again that stylistics has had a theoretical and ideological partiality, in spite of its seemingly universal outlook and wide-ranging concerns, in its selection of texts, language for academic presentation, or basic premises for analytical practice.

What I look to for a basic idea for rearranging stylistic principles are the purposes of stylistic analysis - at least of the past stylistic studies - which can be roughly classified into three groups: stylistic analysis may be made for the purpose of testing the validity of linguistic theories against literary discourse, for the purpose of getting a better understanding of literature, or for the purpose of sharpening the linguistic awareness and sensitivity of language learners. According to this criterion of purpose, all past stylistic studies can be categorized into linguistic, literary or pedagogical stylistics, not always distinctly, of course, because many of them have more than one purpose, in which case we still can categorize them according to their points of emphasis or basic orientations. However, when we glance over the whole field of exchange between language and literature, we find one particular area which, though vigorously cultivated in ancient times as well as at the Renaissance and also looked to even now by way of prescriptive handbook-like writing instructions, is completely left out of the purview of stylistics: verbal or literary creation. Therefore, besides those three types of stylistics mentioned above, I propose the fourth - creative stylistics - which takes up the classic viewpoint of rhetoric and proceeds, unlike any other description-oriented structuralist theories, from intention to textual creation. This discipline will be fully theorized and demonstrated later in Chapters 4 and 5.

Chapter 3 also shows how the three traditional stylistic theories typically work, inevitably on

the assumption of descriptive linguistics and structural literary criticism, when applied to the analysis of specific texts or discourses. I use passages from Virginia Woolf's writings to demonstrate the three disciplines, with special attention to the ways they represent or exploit the process of cognition, to make the differences in their orientations more conspicuous. The linguistic theory I have chosen for illustrating the analytical practice of linguistic stylistics is cognitive grammar, which emerged as an antithesis to generative grammar and is now well on its way to rapid development as an efficient framework for tracing our cognitive pattern from the way we use language. I apply this theory to an analysis of Woolf's 'A Sketch of the Past', one of her autobiographical essays, and to the first paragraph of *Mrs Dalloway* in order to see how it is also efficient in explaining the relationship between the author's characteristic cognitive pattern and the syntactic, lexico-semantic, and metaphorical structures in her writing.

*To demonstrate the practice of literary stylistics, I analyze the dinner scene in Chapter 17 of *To the Lighthouse* by means of Mick Short's model of speech and thought presentation, which is relevant to the textual structure of the novel. I adopt this model to show how Woolf put her literary *credo* - that the novel should describe 'life' which is happening more fully in our mind than in the outside world - into practice with careful linguistic calculation. The pedagogical-stylistics section illustrates, with a linguistic analysis of Woolf's *The Waves*, the procedure of using literary works in the language classroom for the purpose of sensitizing the students to the function of language. So far as the idea of cognition is concerned, my demonstrations of the three types of descriptive stylistics focus respectively on the author's, the characters', and the readers' cognition.

Chapter 4 presents my new idea of creative stylistics, which is designed to help the author organize his or her cognition of literary intentions and realize them on the page. For that purpose, creative stylistics combines the theories and models of traditional stylistics and the classical idea of rhetorical verbal creation in the contexts of the recent institutionalization of

creative writing and the globalization of English. Traditional stylistics has spent so much time analyzing texts, mostly literary, as autonomous semantic entities, but paid little attention to the fact that there were as many creative processes as there were authors. It is largely because of the Romantic belief, still influential in aesthetic appreciation, that artistic creation is a product of imagination, inspiration, or mental activity which is assumedly inexplicable in logical terms. Theorization of creative stylistics, therefore, should start by challenging this belief with the counter-argument that literary creation is *not* a mystery. The argument relies heavily on the traditional idea of rhetoric which has treated verbal creation as an art to be acquired and is essentially prescriptive in its approach to discourse.

In building up the theory of creative stylistics, I would again take a cognitive approach, integrating the different ideas of cognition demonstrated in Chapter 3, to the linguistic and stylistic phenomena of literary creation. I thereby try to theorize the creative process in terms of the author's 'creative language awareness', which is to be tested phase by phase against the checklist of stylistic elements conventionally discussed from the descriptive point of view. However, we have to bear it in mind that, throughout the whole process of textual creation, the text does not always go as the author likes. Indeed, no matter how meticulously designed, no matter how carefully written, the completed text may convey something quite different from the author's original intention. This extra effect - whether it is an additional literary merit or an unexpected textual defect - still counts as a legitimate value of the completed text. It should be emphasized in this context that the New Critical idea of the autonomy of text, though unpredictable and therefore inexplicable in practical terms, is not ruled out in creative stylistics. Chapter 4 also discusses the cross-cultural implication of creative stylistics, which is designed to help non-native, as well as native, users of English to express their cultural identity creatively.

Chapter 5 illustrates creative stylistics as a selective and creative process through which

literary intentions and stylistic variants on different levels of grammar converge into the final form of the text. In order to demonstrate the process, it is absolutely essential to know the author's intentions before the text is finally composed - a condition extremely difficult to fulfill unless I *am* to be the author - and this required me actually to write a piece of literary work, which finally shaped itself as a short story about the training and practice of Zen Buddhism, according to the selective and creative procedure I set up for myself. I will not refer to all of the stylistic elements listed in the previous chapter, simply because some of them are irrelevant to my particular work. This chapter also demonstrates the pedagogical use of this theory in a language classroom.

Finally, I conclude the whole argument by suggesting that creative stylistics will fully complement traditional descriptive stylistics and open up a new field in linguistico-literary study and pedagogy, even exploiting the possibility of breaking down the native/non-native opposition in literary study and creation.

Throughout these chapters, my argument develops as follows (bold-face indicates the key notions):

(Ch. 1) Stylistics has been quite often misunderstood as an offshoot from linguistics and literary criticism, but it actually is a discipline which initially emerged as a mediator between those two fields of study in the historical and theoretical dynamics of their dissociation and respective specialization.

(Ch. 1-2) The rapid development of stylistics, brought about partly by the globalization of English, has made stylisticians keenly aware of the shaky ground of its theoretical basis and driven them into various attempts at defining their discipline only to make it more and more complicated.

(Ch. 1-2) My historical and theoretical survey suggests that the complication lies partly

in the academic dynamics of its development and more importantly in the way it has been defined and subcategorized according to arbitrary notions.

(Ch. 2-3) Re-classification and re-arrangement of pre-established stylistic theories show us that traditional stylistics, despite its seemingly wide-ranging concerns, has become more descriptively oriented under the influence of modern linguistics and literary criticism.

(Ch. 3-4) If stylistics is to be more comprehensive and constructive in its research into the relationship between language and literature, it needs to take up the idea of **rhetoric** with its **prescriptive** orientation and theorize the way an addresser goes through the process of stylistic choices to create a text.

(Ch. 3-4) In building up the theory of **creative stylistics**, another theoretical support is given by the idea of human **cognition**, an idea which has drawn more and more attention in linguistics and can also be incorporated into traditional linguistic, literary, and pedagogical stylistics.

(Ch. 4-5) Creative stylistics not only helps literary authors to find **creative language awareness** but, it is hoped, also encourages non-native English users to express their cultural identity creatively and enables students of English to sensitize themselves to the language.

CHAPTER 1 HISTORY OF STYLISTICS

1.1 GENERAL OUTLINE

In order to clear the ground for my argument, I am first going to give a historical survey of stylistics and show how it has been rapidly developed in the specific contexts of theoretical dissociation between modern 'descriptive' linguistics and literary studies, and at the same time how it has prospered largely in the form of 'English' stylistics. I am well aware that I am giving a very selective history of the discipline, but this is because the focus is on the problems I consider important.

The study of verbal art dates back to ancient Greece and Rome where rhetoric, with special emphasis on oratory, the art of composing as well as delivering a speech, was a major subject of specialist study. In literary composition also, classic rhetoric developed the idea of genre style, which was later sophisticated into a set of three different styles - grand (high or elevated) style, middle style and plain (low) style - and this was most influential through the Renaissance to the eighteenth century. Although in this work I am not tracing the history of stylistics so deeply into the past, I should like to draw attention to its ancestry to make it clear that stylistics is not a latecomer on the academic scene, that it did not occur *as a result of* the development of linguistics and literary criticism. Language and literature have always been there, inseparably intertwined, and stylistics was only highlighted as a discipline concerned with the organic entity which linguistics and literary criticism could no longer grasp as a whole for their respective specialization. Still, no one can deny the influences these two neighbouring fields of study have had upon stylistics in its theoretical formation or reformation; indeed, it was linguistics that provided the first incentive for traditional style studies to shape themselves into modern stylistics, though the relevant linguistic theories differ from country to country, from school to school.

Structural linguistics, which had the greatest impact on the twentieth-century humanities in general, also helped the academic formation and theoretical development of stylistics in different ways. At the most fundamental level, the Saussurean biplanar model of signification - *signifiant* and *signifié* - and his dichotomy between *langue* and *parole* with emphasis on the former as a subject of linguistics led to the idea that linguistics could be a science of natural language as a system of signs, and at the same time negatively specified those linguistic phenomena outside its scope, especially those occurring in individual, highly artificial and artistic writings, for another discipline, which was later to be called stylistics. At a more concrete level, structural linguistics gave birth to a wide range of linguistic theories and * grammatical models, which provided a whole set of analytical tools for stylistics. Structuralism also played a central part in the development of French stylistics, firstly through Bally's *stylistique*, which, however, still stayed with the Saussurean idea of *langue*, focusing on the affective aspect of French as a system rather than on the style of any particular piece of writing, and secondly in combination with Russian-Formalist-Jakobsonian poetics introduced to France through the works of Todorov and Garvin.

No less important in the theoretical formation of stylistics is the tradition of philology in Germany. The characteristic feature of the German school of style study, represented by Vossler, Spitzer, and Auerbach, is its wide purview covering the whole tradition of Western literature as a verbal manifestation of Western mind. Though it did not step out of the traditional methodology of historical linguistics in its analytical practice, its stance towards both linguistics and literature (or 'literary history' in Spitzer's framework) represents the kind of neutrality and flexibility which stylistics should always retain for efficient functioning: Spitzer's idea of the 'philological circle', above all, can be seen as a basic methodological principle of descriptive stylistics.

Although the institutional formation of stylistics is a fairly recent phenomenon, Britain has

a long tradition of stylistic study, which characteristically has been mostly concerned with the teaching of language and literature. One of the reasons why stylistic study has prospered in Britain may be traced partly to the emphasis on empirical study which has been typical of the British. Britain could not have produced such highly theorized reading strategies as Deconstruction or New Historicism; this country has consistently and confidently taken a down-to-earth view of the world, which was realized, in the reading of literature, as a down-to-text search, as it were, for literary values. There is also a political reason: colonialism elevated English to the position of the most widely used language in the world - in the imperialist jargon 'world (or international) language' - and this has inevitably destined Britain to operate as a centre of English education, which has been required to provide teaching methods and materials to cover various stages of English study from primary language learning to advanced literary study, and education at a wide intermediate stage where the study of language is not necessarily distinct from that of literature. This partly explains the pedagogical nature of British stylistics, but it is also closely related to the domestic situation of the study of English literature preceding the emergence of this new discipline. It is significant that the study of English literature started in the late nineteenth century as a subject implicitly taking over two different pedagogical traditions: the linguistic education formerly undertaken by classical rhetoric and philology, and the moral education formerly undertaken by religion. These two pedagogical functions, however, soon turned out to be contradictory, and after attaining a temporary combination in Richards's critical theory, shaped themselves into two different modes of reading - literary style-study and Leavisite moralism - which helped the theoretical formation of stylistics in two different ways, one positively and the other negatively. (All through this time up to the present, there has always been the tradition of more historical study of English literature, as by Helen Gardner, the Tillotsons, Ian Jack, Glynn Wickham, etc., but this thesis does not touch on this historical school, which is

irrelevant to my argument.)

Generally speaking, the main stream of British stylistics derived from this tradition of empirical close reading and pedagogical style study. It was joined in the 60s by Firthian and neo-Firthian linguistics and consequently became, though temporarily, a highly scientific or pseudo-scientific discipline. It then shifted slightly towards more intuitive and appreciative reading of literary texts, but at the same time rejected Leavisite orthodoxy, to settle itself, just in the middle between linguistics and literary criticism, as practical or pedagogical stylistics. This new discipline has expanded, and is still expanding its territory firstly into the theoretical field of stylistic study, secondly into language and literature teaching, and thirdly and most recently into English studies in the ESL and EFL contexts. And in this process, it has incorporated other traditions of stylistics - or at least *Western* stylistics - by the unifying force of English as an academic *lingua franca*. This partly explains why 'stylistics' today quite often means '*English* stylistics', but there is another reason for the close link between the discipline and this particular language: English literature, now confronted with the danger of losing its own cultural identity owing to the globalization of English as a result of British imperialism, desperately needs a principle for restructuring its system in a hierarchy of English studies with the study of British literature at the top and the teaching of English as a foreign language at the bottom. Stylistics, with its wide range of concern from language to literature, or with its premise that the studies of language and literature are inseparable, happens to provide such a principle, ironically against its theoretically liberal, anti-imperialistic approach to culture. Such being the case, it seems useful to investigate the most recent idea of 'literature(s) in English' to fully evaluate the achievements of English stylistics.

1.2 FRENCH SCHOOL

Ferdinand de Saussure's *Cours de linguistique générale*, or more precisely his lectures which were recorded by his disciples, edited and finally published under the title opened the door to a new era of linguistics. His greatest contribution to language study was the introduction of the idea, later to be called 'structuralism', that language is a system of arbitrary signs governed by universal laws, the idea which gave birth to a variety of linguistic models and theories. These models and theories provided stylistics with analytical tools, but this positive methodological contribution was not so important to our discipline - the German school of stylistics, as we will see in 1.4, shows how stylistics is possible in its own way without structuralist linguistics - as his general idea of what linguistics is all about. Saussure's definition of linguistics as the study of *langue*, the system of communication, inevitably highlighted the need of another discipline which is capable of dealing with what it left out, that is the study of *parole*, the specific verbal behaviour or performance of individuals in speaking and writing.

The founding father of the French school of stylistics is Charles Bally who co-edited *Cours de linguistique générale* with Albert Sechehaye. Bally had a clear idea what he should do under the name of stylistics, or *stylistique*:

Stylistics studies the elements of a language organized from the point of view of their affective content; that is, the expression of emotions by language as well as the effect of language on the emotions.

(Bally, 1909: 16)

As is suggested in this passage, the expression of emotions or 'expressivity' does not occur as a part of *parole* with reference to a particular situation but realizes itself in the whole expressive system of *langue*, the system of similarities and dissimilarities of expressive signs. Hence the idea of synonymity, which implies the ideas of similarity and dissimilarity at the same time, plays a crucial role in Bally's stylistics, as he argues:

The investigation of the intellectual and affective characteristics of particular expressions is nothing but a comprehensive study of synonymy, in the broadest sense of the term.

(Bally, 1909: 140)

For example, he traces the stylistic difference between the two French words 'fragile' and 'frêle', synonymous with each other, both originating in the Latin word 'fragilis', to the time lag of their formation: the former, lexicalized earlier and therefore closer in form to their etymon, sounds more formal than the entirely domesticated 'frêle'. The important thing to note here is that this stylistic phenomenon occurs not in some particular context of literary writing but in the whole system of the French language. Indeed, Bally excluded the study of literary language from his concern, and in this respect his theory, which was the first to take up the name stylistics, ironically is quite different from what is later to be called by the same name (for a detailed explanation of structural stylistics, see Taylor, 1980).

J. Marouzeau and Marcel Cressot applied Bally's stylistics to literature (see Maroseau, 1946; Cressot, 1947), but their studies were still concerned mainly with the way the structure of French presents itself in literary writings. It was not until the 1960s that the structural study of literature started in France, clearly marked by a single work by Roman Jakobson and Claude Lévi-Strauss (Jakobson and Lévi-Strauss, 1962), though often under some other names than stylistics, which at this time and especially in France meant the scientific description of linguistic features of literature, as Tzvetan Todorov (presumably with Chatman, 1972 in mind) explains:

Linguistic analysis (in the broad sense, including stylistics, or "pragmatics," etc.) distinguishes the true from the false: whatever the critical point of view, it is admitted that the subjects of sentences in the prose of the later Henry James are by preference abstract nouns; that this writer favors intransitive verbs or negation; the pluralist has nothing to say on this matter.

(Todorov, 1981: xxix)

Interestingly, what Todorov covers under the name of poetics is much closer to what we now generally call stylistics:

Poetics breaks down the symmetry thus established between interpretation and science in the field of literary studies. In contradiction to the interpretation of particular works, it does not seek to name meaning, but aims at a knowledge of the general laws that preside over the birth of each work. But in contra-distinction to such sciences as psychology, sociology, etc., it seeks these laws within literature itself. Poetics is therefore an approach to literature at once "abstract" and "internal."

It is not the literary work itself that is the object of poetics: what poetics questions are the properties of that particular discourse that is literary discourse. Each work is therefore regarded only as the manifestation of an abstract and general structure, of which it is but one of the possible realizations. Whereby this science is no longer concerned with actual literature, but with a possible literature in other words, with that abstract property that constitutes the singularity of the literary phenomenon: *literariness*. The goal of this study is no longer to articulate a paraphrase, a descriptive resume of the concrete work, but to propose a theory of the structure and functioning of literary discourse, a theory that affords a list of literary possibilities, so that existing literary works appear as achieved particular cases.

(Todorov, above : 6-7)

He does not confine the purview of his poetics to poetry but builds up the whole system of structural analysis of any literary text, setting up several different levels or aspects of literary discourse: i. the semantic aspect, ii. registers of discourse, iii. the verbal aspect (mode, time), iv. the verbal aspect (perspective, voice), v. the syntactic aspect (structures of the text), vi. the syntactic aspect (narrative syntax), and vii. the syntactic aspect (specifications and reactions)

(Todorov, above: 13-58). Influenced greatly by the Russian Formalists and Bakhtin as well, Todorov's approach to literary text is far more dynamic, macroscopic (see, for example, his discussion in 'ii registers of discourse' about how Diderot's *Jacques le Fataliste* is 'polyvalent' - that is, relying heavily on what we now call intertextuality - in explicitly invoking *Tristram Shandy*) and 'discoursal', to use the terminology of recent stylistics, than Bally and his successors.

Roland Barthes made a semiotic approach to literature, and further to cultural phenomena in general. For example, in *S/Z* (1970) he classifies five different codes of literary discourse - the proairetic (actional), hermeneutic, semic, symbolic and referential (cultural) codes - and analyzes or rather describes Balzac's 'Sarrazine' according to the classification. Barthes (1981) adopts basically the same method in dividing the text of Poe's 'Valdemar' into small segments, 'lexias' in Barthes's terminology, consisting of sentences, parts of a sentence, or a group of three or four sentences, and for each lexia observes 'the meanings to which that lexia gives rise'. Although he declares that this approach is not 'stylistic', by which word he seems to indicate a simple observation of grammatical structures and vocabulary, his analysis is concerned with the whole idea of narrative structure, an important textural feature by the standard of recent theories of stylistics, which are getting more and more holistic in their approach to textual discourse. In this light, we can even see Barthes (1953) as a work of stylistics, especially in its remarkable observation that writing reflects the ideology of the society to which the author belongs.

This new trend of formalist or semiotic analysis of literature introduced by Jakobson, Todorov, Barthes, later by Gerard Genette, who built a comprehensive theory of narrative discourse (Genette, 1972; 1983), and in a slightly different way by Michael Riffaterre, the champion of reader-response theory in France (Riffaterre, 1966; 1978), joined the main tradition of French stylistics. This tradition as I have discussed above was more concerned

with the rhetorical use of language as a whole or with the classification of different approaches to 'style', as, for example, can be seen partly in Pierre Guiraud's work (Guiraud, 1954), than with the stylistic features of some specific literary work, the main object of study in the other schools of European stylistics. The joining of these two schools of French stylistics, if we can call the theories by Todorov, Barthes, and Genette by the name, is symbolically marked by the attendance of the former two and Guiraud at the Villa Serbelloni Symposium on Literary Style (Chatman, ed. 1971) in the collaborative pursuit of a common basis of stylistic argument, though Guiraud looked upon the two traditions as antagonistic to each other:

Present-day stylistics is divided into large antagonistic tendencies or schools: traditional stylistics, originating with Bally, and a new stylistics, which is derived from Prague Structuralism by way of Jakobson. Both define style as the specific form of the text, but the first group looks for a source for its definition in a study of the stylistic properties of the code, while the second looks for it in a description of the internal structures of the message.

(Guiraud, 1971a)

Whether antagonistic or not, these two schools seem to have diverted from each other after the upheaval of stylistic arguments in the 70's, or the Formalist-Jakobsonian school simply diverted from the main course to join literary criticism. French stylistics thereby has resumed its traditional pursuit, though this time more organic and systematic, of the rhetorical structures of literary discourse or its old affiliation with the tradition of close reading, or *explication de texte* (see de Boissieu et Garagnon, 1987; Fromilhague et Sancier-Chateau, 1991; Gardes-Tamine, 1992; Bacry, 1992; Bellard-Thomson, 1992; Pierrot, 1993; Maingueneau, 1993; Peyroutet, 1994).

1.3 RUSSIAN-FORMALIST JAKOBSONIAN SCHOOL

1.3.1 Russian Formalism

The beginning of the twentieth century witnessed the upsurge of structural study of language and literature, mainly as a reaction to the traditional study of texts from the historical point of view or to the Romantic idea of literature. In Russia this took the form of Formalism which in itself was partly a reaction to Symbolism. Victor Shklovsky, the leading figure of the OPOJAZ group, expressed antagonism towards Symbolism in Shklovsky (1917), the manifesto of Russian Formalism: 'Imagistic thought does not, in any case, include all the aspects of art nor even all the aspects of verbal art. A change in imagery is not essential to the development of poetry'. But the most important idea he presented in this article was the idea of 'defamiliarization' (originally *ostranenie* in Russian):

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important.*

...

Art removes objects from the automatism of perception in several ways.

Shklovsky (above)

He illustrates this idea by analyzing extracts from works by Tolstoy, Gogol, Pushkin, Spencer, and some anonymous texts of legends, with special attention to the way familiar objects are

artificially and artistically *defamiliarized* or *deautomatized* in each extract. This idea led in turn to the Prague School's concept of 'foregrounding' and further to deviational theories of stylistics.

In sharp contrast to this chiefly lexical approach to the descriptive system of literary texts, Vladimir Propp, who was neither exactly a member of the Moscow Linguistic Circle nor of the OPOJAZ group but who has been conventionally treated as a Russian Formalist, focused on the macroscopic structures of folktale with individual episodes as the smallest units (Propp, 1968). Propp's work pioneered the study of the structure of narrative, which was later to be the outermost territory of stylistics (see, for example, Holloway, 1979; Eco, 1994).

1.3.2 Roman Jakobson

Roman Jakobson, the founder of the Moscow Linguistic Circle and cofounder of OPOJAZ, the Prague Linguistic Circle and the Linguistic Circle of New York, was the central figure in each circle and the greatest contributor to the internationalization of stylistics. Gaining insight into language through the study of poetry in his Moscow period, he always had a consuming interest in the structure of poetic language throughout his life.

From the early stage of his career, he had approached poetry in terms of different linguistic functions. Jakobson (1971), the translation of the unpublished Czech text of the lecture delivered at Masaryk University in 1935, begins with a brief summary of the achievements of Russian Formalism:

The first three stages of Formalist research have been briefly characterized as follows:
(1) analysis of the sound aspects of a literary work; (2) problems of meaning within the framework of poetics; (3) integration of sound and meaning into an inseparable whole.

During this latter stage, the concept of the *dominant* was particularly fruitful; it was one of the most crucial, elaborated, and productive concepts in Russian Formalist theory. The dominant may be defined as the focusing component of a work of art: it rules, determines, and transforms the remaining components. It is the dominant which guarantees the integrity of the structure.

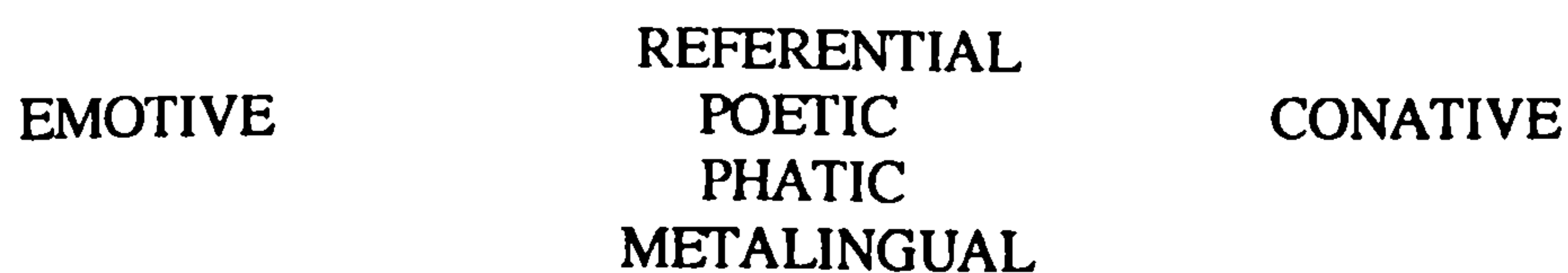
His recognition of the aesthetic function as the 'dominant' of a poetic work leads him to distinguish between two different functions of language - referential and expressive - and further to explain poetic language, which is 'often quite erroneously identified [with emotive language]', not as something distinctive, but as presenting the verbal message with the aesthetic function as a dominant, inevitably with more devices of expressive language than in other forms of language. This theory is elaborated in Jakobson (1960) with his famous diagrammatic explanation of the six constitutive factors of verbal communication:



With this diagram as a basic theoretical framework, he explains the poetic function of language, importantly, not as a special feature of poetry but as a function which takes charge of the factor of message and possibly occurs in any type of verbal communication:

The set (*Einstellung*) toward the message as such, focus on the message for its own sake, is the POETIC function of language. This function cannot be productively studied out of touch with the general problems of language, and, on the other hand, the scrutiny of language requires a thorough consideration of its poetic function. Any attempt to reduce the sphere of the poetic function to poetry or to confine poetry to the poetic function would be a delusive oversimplification. The poetic function is not the sole function of

verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent. This function, by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects. Hence, when dealing with the poetic function, linguistics cannot limit itself to the field of poetry. Jakobson goes on to arrange the six functions of language, which correspond to the aforementioned six constitutive elements of communication, in the same diagrammatic way:



This idea, which tries to define the poetic nature of language in terms of the proportion of verbal functions, with the poetic function as the dominant, was a breakthrough in that form of the study of literary style that traditionally takes the language of literature as its main target. It leads to the recent idea of non-generic 'literariness'.

Another important idea Jakobson put forward concerning the poetic nature of language is the 'equivalence' between selection and combination: '*The poetic function projects the principle of equivalence from the axis of selection into the axis of combination*' (Jakobson, above). This pair of terms can be simply explained by another pair of 'paradigm' and 'syntagm', familiar terms in structural linguistics, but the idea underlying this proposition is profound and revealing: Jakobson here suggests that poetic language makes sense both in its meaning and in its form, especially phonetic or phonological form; that it conveys a certain literary meaning and at the same time conforms to overall prosodic rules. This is what he tried to show through the close structural analysis of some famous literary pieces (see Jakobson, 1970; 1977; Jakobson and Lévi-Strauss, 1962).

1.3.3 Prague Linguistic Circle

The activities of the Prague Linguistic Circle, or the Prague School as it is commonly called, were relatively unknown to the West until the collection of representative articles by this school was translated and published by Garvin (Garvin, ed., 1964). Garvin clearly shows that the Prague School took over the tradition of Formalist study of language and literature as well as the basic terminologies of the Russian Formalism such as *dominant* and *(de)automatization*. The greatest contribution of this school to the Formalist tradition is the idea of *foregrounding* (originally *aktualisace* in Czech), a more positive theorization of *deautomatization* as a linguistic device. Havránek explains the idea as follows:

By *foregrounding*, on the other hand, we mean the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomatized, such as a live poetic metaphor (as opposed to a lexicalized one, which is automatized).

(Garvin, ed., above: 10)

Or, according to Mukarovsky:

The function of poetic language consists in the maximum of foregrounding of the utterance. Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. The standard language in its purest form, as the language of science with formulation as its objective, avoids foregrounding [aktualisace]: thus, a new expression, foregrounded

because of its newness, is immediately automatized in a scientific treatise by an exact definition of its meaning. Foregrounding is, of course, common in the standard language, for instance, in journalistic style, even more in essays. But here it is always subordinate to communication: its purpose is to attract the reader's (listener's) attention more closely to the subject matter expressed by the foregrounded means of expression.

(Garvin, ed., above: 19)

One noticeable difference between Jakobson's and Mukarovsky's ideas about poetic language is that the former does not differentiate it from other forms of language, as we surveyed in the previous section, while the latter does. Mukarovsky argues: 'Poetic language is a different form of language with a different function from that of the standard.' (Garvin, ed. above: 26). This opposition between poetic language and standard language is a direct inheritance from Saussurean structuralism and is later to be problematized or even denied by stylistics.

1.4 GERMAN SCHOOL

1.4.1 Vossler

In sharp contrast to French stylistics, which started from the positivistic study of language as a system of signs and has always sought for a structure in text, German stylistics has tried to find a coherent line of thought or some characteristic pattern of mentality in a certain group of texts. Largely influenced by Croce's aesthetics, the whole tradition of German idealism, and more

directly by Hugo Schuchardt's idea of 'word-people (*Wortmenschen*)', is intuitivistic in its initial reading of text, mentalistic or idealistic in its analytical practice, and collectivistic in its final interpretation of text within the broad contexts of language community and its cultural heritage (see Vossler, 1932).

Karl Vossler, who was a direct successor to Schuchardt, began his career by studying Italian poetry and thence shifted his interest to French and Spanish literature. He took an anti-positivist approach to language and literature, rejecting the idea of correspondence of individual linguistic facts and other tangible phenomena, and tried to interpret linguistic facts as a textual manifestation of some higher order or some collective mind. For example, in *Die göttliche Komödie*, he explained the language of Dante's Piero as representing the bureaucracy of Dante's time. To Vossler, language is not an object to be examined or analyzed piece by piece but an organic representation of one collective mind.

1.4.2 Spitzer

Leo Spitzer, another disciple of Schuchardt, is quite often discussed together with Vossler, sometimes under the name of the Vossler-Spitzer School, but he is rather cautious, or even critical of the Vosslerian way of relating the whole of a national literature directly to the whole of a national language, and starts 'more modestly', as he writes himself, 'with the question: "Can one distinguish the soul of a particular French writer in his particular language?"' (Forcione et. al. eds., 1988: 13).

He covers such a wide a range of language and literary studies - Romance philology, historical linguistics, semantics, literary history, and literary criticism - that it is difficult to sum up all his academic activities. So far as stylistics is concerned, he is famous exclusively for his

idea, now widely acknowledged, of the 'philological circle'. This can be simply explained as a constant movement between hypothesis, linguistic analysis and critical explanation, but may be more fully understood in the whole framework of his assumptions and principles, some of which are compactly displayed in his most representative essay 'Linguistics and Literary History' (Spitzer, 1948: 1-39):

There is no mathematical demonstrability in such an equation [between *conundrum* and *quandary* = *calembredaine*], only a feeling of inner evidence; but this feeling, with the trained linguist, is the fruit of observation combined with experience, of precision supplemented by imagination - the dosage of which cannot be fixed a priori, but only in the concrete case.

...

Stylistics, I thought, might bridge the gap between linguistics and literary history.

...

But, of course, the attempt to discover significance in the detail, the habit of taking a detail of language as seriously as the meaning of a work of art - or, in other words, the attitude which sees all manifestations of man as equally serious - this is an out growth of the pre-established firm conviction, the "axiom," of the philologist, that details are not an inchoate, chance aggregation of dispersed material through which no light shines.

...

Perhaps I should make it clear that I am using the word "method" in a manner somewhat aberrant from common American use: it is for me much more a "habitual procedure of the mind" than a "program regulating beforehand a series of operations ... in view of reaching a well-defined result."

...

This first step is the awareness of having been struck by a detail, followed by a

conviction that this detail is connected basically with the work of art; it means that one has made an "observation" - which is the starting point of a theory, that one has been prompted to raise a question - which must find an answer.

...

And the capacity for this feeling is, again, deeply anchored in the previous life and education of the critic, and not only in his scholarly education: in order to keep his soul ready for his scholarly task he must have already made choices, in ordering his life, of what I would call a moral nature; ...

His method, depending initially on intuition and further on interpretative sensitivity, or what he calls an 'inner click', was bitterly criticized by the Yale school of linguists and simply ignored through the late 60s and the 70s when stylistics sought to establish itself as a science of describing literary texts. However, after the attack by Fish (see 2.3.3) of excessive claims to objectivity, stylistics from the 80s, especially practical/pedagogical stylistics, readjusted its position with due attention to the inevitable role of intuition in literary evaluation and appreciation (see 1.5.5).

1.4.3 Auerbach

Erich Auerbach, like Spitzer, his immediate predecessor, was forced into exile by Hitler's dictatorial regime and, after spending some time in Istanbul, during which he completed *Mimesis* (1953), amazingly with very limited resources, went to the United States to teach at Yale University as Sterling Professor of Romance Languages. We can see the compressed representation of his scholarship in the above-mentioned masterpiece, which examines texts by such writers as Homer, Tacitus, Petronius, St Augustine, St Francis, Dante, Boccaccio,

Rabelais, Montaigne, Saint-Simon, Goethe, Schiller, Balzac, Stendhal, Flaubert, Proust, and Virginia Woolf to explain, as its subtitle declares, how Western literature has tried to represent 'reality' in many different ways. Noticeably, he adopts at least three different analytical frameworks, apparently unrelated to each other, to detect respective target elements in the text: time shift or the ordering of events, the arrangement and mixing of high, middle and low styles, and the special thought presentation technique called *erlebte Rede* (represented speech or free indirect style), which he was one of the first to discuss in stylistic terms (see also 1.5.3). In its prioritization of literary, or in this particular work, even cultural and historical evaluation to linguistic theorization, Auerbach's textual analysis can be considered as a model of literary stylistics in my framework.

1.5 BRITISH SCHOOL

1.5.1 Practical Criticism: I.A. Richards

In the tradition of British poetry, there has been a conviction, clearly stated by William Blake, P.B. Shelley, and Matthew Arnold, that poetry ranks higher than anything else, even than religion, in the hierarchy of moral value. I.A. Richards is, though not primarily a poet, a faithful successor to this tradition, perhaps owing most to Arnold, in his great concern for culture and firm belief in the moral effect of the critical reading of poetry on society:

For the critic is as closely occupied with the health of mind as the doctor with the body.

(Richards, 1924: 35)

Yet since the fine conduct of life springs only from fine ordering of responses for too subtle to be touched by any general ethical maxims, this neglect of art by the moralist has been tantamount to a disqualification. The basis of morality, as Shelley insisted, is laid not by preachers but by poets.

(ibid., 62)

It is not, however, in this moralistic aspect that Richards's literary idea can be looked upon as a forerunner of stylistics; indeed, this superimposition of morality on criticism, encouraged more emphatically by his erstwhile admirer F.R. Leavis, as we shall see in the next section, invited stylisticians to react by making their analysis moral-free, to denounce any value judgments that are not attested by the language of the text. Put differently, Richards and Leavis's commitment to a moral dimension in literary study negatively helped the formation of stylistics.

Unlike the other founding fathers of stylistics, Richards is not a practitioner of stylistic analysis. He is not even concerned with 'style' so much as with the 'meaning (of meaning)', 'value', or 'psychology'. Paradoxically enough, *Practical Criticism* is not a book of practical analysis but a theoretical guidebook, in which the analysis of anonymous 'protocols' (in fact written by Cambridge undergraduates) are only examples to show how his criteria for appreciating poetry actually work, and it is his followers, including William Empson and F.R. Leavis, who put his credo into analytical or pedagogical practice. However, his original idea of 'practical criticism' shares some significant tenets with stylistics. At the most abstract level, both practical criticism and stylistics aim at the demystification of *Literature*, though the strategies for removing the veil of mystery are different: the former tries to do so by just concentrating on texts of poetry without considering the traditionally awe-inspiring names of poets or extra-textual facts concerning them, the latter by problematizing the linguistic properties of literature itself. For Richards, the traditional authority is no more than a hindrance to the reader's sensitive response to poetry which leads to the development of a keen insight

into moral issues. He argues:

[Poetry] is regarded too often as a mystery. There are good and evil mysteries; or rather there is mystery and mystery-mongering. That is mysterious which is inexplicable, or ultimate in so far as our present means of inquiry cannot explain it. But there is a spurious form of mysteriousness which arises only because our explanations are confused or because we overlook or forget the significance of what we have already understood.

(Richards, 1929: 346)

Interestingly, but not surprisingly, he considers it 'less important to like "good" poetry and dislike "bad", than to be able to use them both as a means of ordering our minds'. 'It is the quality of reading we give them that matters,' he continues, 'not the correctness with which we classify them' (ibid, 349). This aspect of practical criticism can be seen as a reaction to Arnold's idea of the 'touchstone'. It is an inevitable irony of history that his approach has been compressed together with Arnold's and Leavis's, and regarded by the next generation as a literary *ancien régime* to be overturned.

One of the most conspicuous features in Richards's idea is, as I suggested above, his great concern for the psychological aspects of reading and writing. It is notable that his argument in Richards (1929) frequently draws on the supposition concerning poets' psychology, as well as protocol-writers', which can be stigmatized as 'intentional fallacy' according to the criteria of New Criticism, the Americanized (and optimistically strict) version of Practical Criticism. Stylistics is also based more or less on the tacit assumption that the writer has some intention in adopting a certain linguistic device, and this assumption, as well as the linguistic framework, differentiates stylistics from the other descendant of Practical Criticism, which further leads to the more drastic literary theories of post-structuralism.

We have to bear it in mind in considering Richards's mentalist approach to poetry and

criticism that it corresponds to the rapid development of such illuminating psychological theories as psycho-analysis, gestalt psychology, and behaviourism in the early twentieth century. This development may also explain their great influence on the early development of stylistics, as symbolically seen in the line-up and agenda of the first 'Style Conference' in 1958 at Indiana University. As one of the speakers, Richards joined in the optimistic attempt at defining style through a tri-directional approach from literature, linguistics and psychology; indeed, with his deep interest in psychology and almost manic inclination for definition and classification, he might well have been completely attuned to the key note of the conference. Be that as it may, the idea he presented at the conference, though inevitably tinged with mentalism, would pass as one of the basic tenets of stylistics:

To be more serious, if possible: what I am hoping to suggest is that some of the criticism of Literary Analysis which seems so often nowadays to be pegged to the poet's personality would be more profitable if it discussed the linguistic grounds - the powers in the words and movement of the poem - which make the reader invent and project spiritual characteristics and spiritual adventures for the poet.

(Richards, 1960)

It is not too much to say that this is the starting point of British stylistics.

1.5.2 Leavisism

F.R. Leavis is not a stylistician in any sense of the word, but here I briefly touch on him because his influence on English studies in Britain is too great to be ignored, and he also played some part in the history of stylistics by just standing as a solid antithesis to it. True, he is a successor to Richards, but the legacy he especially appreciated was moral power in literature,

and he reduced the positive linguistic principles in practical criticism to a general encouragement of close reading for training critical sensitivity.

Before taking a critical stance towards him, we have to do him justice by acknowledging that he elevated the study of English literature to the central position of liberal education, that he played a leading part in the remodelling of syllabuses of English studies, and that, generally speaking, one sometimes cannot help, as he could not, being deliberately extreme in order to make a great change, or to create some positive value (otherwise, who could have said, with a sound sense of literary evaluation, that, 'except Jane Austen, George Eliot, James and Conrad, there are no novelists in English worth reading' (Leavis, 1948: 1).

Like Richards and the preceding moralists of letters, he was very much concerned about the 'crisis of civilization', and believed in the moral power in literature. And in his grand scheme of 'humane education', the study of English literature occupied the central position (Leavis, 1943). However, one great difference of Leavis's moralism from Richards's is that, whereas Richards did not care so much about the quality of poems, as we have seen in 1.5.1, as about the process of reading which was supposed to sensitize the reader morally, Leavis even emphasized the 'moral seriousness' of literary work.

He pushed moralism up to the highest rank of literary evaluation at the cost of the other values on the scale, especially linguistic. True, he was very much interested in the language of literature, but what Leavis sought for in language was a manifestation of the writer's self, very often unperceived by anyone else, and not a system or a structure which linguists want to investigate. Indeed, he was positively opposed to the 'linguistic' treatment of literature: 'The English School with which I was connected', he complacently declares, '... had emancipated literary studies from the linguistic grinds' (ibid.: 7). (The stylistic implication of the words 'emancipated' and 'grinds' is important.) This somehow explains his partial, or even distorted exploration of 'Practical Criticism' in his truly practical 'sketch' for an English School: he

conceived of 'Practical Criticism' as a means of training and examining critical competence, and cut off its concern for systematic linguistic analysis. Noticeably, in the same book he is criticizing Empson and the analytical part of original *Practical Criticism* which Empson took over:

[In the work of Richards], of course, will be found the ambition to make analysis a laboratory technique, and the student going through *Practical Criticism* will note that nevertheless - or consequently - the show of actual analysis in that book is little more than show. The later 'semasiological' work, with its insistent campaign against the 'Proper (or One Right) Meaning superstition' and its lack of any disciplinary counter-concern has tended, in so far as it has had influence, to encourage the Empsonian kind of irresponsibility.

(ibid, 72)

As is expected of Leavis's argument, what Empson exactly is irresponsible for is never explained, but we can reasonably infer that he is criticizing his moral-free systematic approach to poetry, which leads to stylistics.

It is almost inevitable, when a teacher tries to work out a curriculum of English literature, that he should choose some authors or works rather than others according to some kind of criterion. The problem with Leavis's criteria is that they are intuitive to a great extent and never fully explained. And the intuitive approach even permeates his reading of specific passages. For example, in discussing George Eliot's characterization of Lydgate in *Middlemarch*, he writes:

[Lydgate] knows what he means, and his aim is specific. It is remarkable how George Eliot makes us feel his intellectual passion as something concrete. When novelists tell us that a character is a thinker (or an artist) we have usually only their word for it, but Lydgate's 'triumphant delight in his studies' is a concrete presence: it is plain that George

Eliot knows intimately what it is like, and knows what his studies are.

(Leavis, 1948: 66)

We never know why Lydgate's delight in his studies is 'a concrete presence' and that of other novelists' characters is not, or why one can draw a definite conclusion about the historical author's knowledge. If what is inexplicable is a mystery, as Richards says, Leavis's literary perception, which students were long required to acknowledge as axiomatic, was nothing other than a mystery, and quite naturally it became a major target of stylistic *demystification*. It is practical stylistics that reacted most severely against this mysterious value judgment. It is symbolic that Carter (ed.)(1982), the first substantial manifesto of this school, begins by criticizing Leavis:

Throughout Leavis shows no willingness to indicate either the modality or selectivity of his assertions. His commentary is, to a considerable extent, characterized by impressionism, while his critical propositions are embedded.

(ibid., 3)

But the reason why practical stylistics is so critical about Leavisism is more ideological than technical; as we will see in 1.5.5, the pedagogical practice of this school is closely connected with the critical reconsideration of literary orthodoxy, of which Leavis was one of the central figures.

1.5.3 Literary Stylistics

This section looks at stylistic studies in the pre-linguistic stage from the 1930s to the 60s, and some literature-oriented ones in the 70s. Most of the stylistic works of this period were published individually, with no explicit ideological alliance, but we can find some general

tendencies among them: the authors are more or less conscious of Practical Criticism, and measure their own technical innovations by their relation to it; the analytical strategies are uniquely experimental and very often *ad hoc*; the object of concern shifts from poetry to prose, and at the same time the analytical framework gets more complex and holistic.

Empson's *Seven Types of Ambiguity* (1930), one of the earliest works of stylistic analysis in Britain, was completed under Richards's supervision, and therefore shows a typically Richardsian propensity for mentalism and definitional/classificatory logic. It is also interesting to notice the influence of this collaboration upon Richards, who once wrote 'Ambiguity in a poem, as with any other communication, may be the fault of the poet or of the reader' (Richards, 1924: 207) changed this negative attitude towards 'ambiguity' to the positive and analytical, presumably during the supervision. In *Practical Criticism*, published a year before Empson's epoch-making book, Richards argues:

Ambiguity in fact is systematic; the separate senses that a word may have are related to one another, if not as strictly as the various aspects of a building, at least to a remarkable extent.

(Richards, 1929: 10)

This is also a tacit assumption of Empson's work, which thereon classifies the literary 'ambiguities' into seven types, and investigates, at the phonological, lexical, syntactic, or sometimes even discoursal level, the mechanism of their conveying the author's feelings or creating certain stylistic effects with examples usually taken from 'canonical' poetry. Significantly, his 'ambiguity' is a considerably broad notion which comprises those rhetorical devices like metaphor, pun, irony, or oxymoron, as well as ambiguity in its normal sense. It is rather akin to what Riffaterre (1978) terms as the 'indirection' of poetic semiosis. Although Empson was no more conscious of the term 'style' than his supervisor, his study covers as wide a range of stylistic phenomena as any other studies of a mock-scientific kind.

Compared with Empson's work, Davie (1955) seems to lack the precision of terminology and analysis; his argument sometimes lapses into sheer intuitionism which stylisticians suspect more than anything else: in spite of his avowedly technical adoption of the terms like 'energy' or 'strength', it is difficult to make out what the author exactly means in writing, for example, 'The lines are full of energy' (50), or 'This is the strength that resides in expressions which are "short", "compact", "close"' (59); he sometimes does not even bother to analyze the quoted passages and gives nothing more than such a perfunctory remark as 'There is surely no need to labour the point that the handling of syntax here is a main source of the pleasure we get from the poem' (68). Nevertheless, once we realize that, in spite of the deceptively systematic taxonomy of 'poetic syntax', Davie uses the key-word rather loosely - at least from the viewpoint of modern linguistics and stylistics - to mean what might be interpreted as the 'arrangement of words in poetry', and stop searching for a clear-cut methodology, we can paradoxically find some insightful ideas which are closer to the principles of stylistics than to those of what Empson calls 'appreciative' criticism. Firstly, the idea that 'poetic syntax' does not exclusively belong to poetry (67) is parallel to the recent idea of non-generic 'literariness' (see 2.3.2). Secondly, his 'poetic syntax', which is decisively divorced from the grammarian's or logician's syntax, can fit into the 'deviation' theory of style.

Brooke-Rose (1958) is, with its classificatory strategy and strong concern for poetic language, in the same line with these two works, though all the more restricted in scope for its grammatical approach and even critical about the content-oriented analysis by the 'Cambridge critics' and Davie's careless adoption of the concept 'syntax'. Brooke-Rose focuses on 'metaphor', which is one of the oldest rhetorical devices in literature, and very often regarded as the primary feature of 'literary language'. She classifies it into five types - (1) simple replacement, (2) the pointing formulae, (3) the copula, (4) the link with "to make", and (5) the genitive - and accordingly analyzes the relation between its grammatical feature and idea-

content. Although her lexical analysis of metaphor inevitably seems rather simple and old-fashioned in comparison to the later studies on this linguistic phenomenon (e.g. Ortony ed., 1979; Ching et.al. eds., 1980; Lakoff and Johnson, 1980; Steen, 1994; see also 3.1), it is nevertheless an important work in that it exploits grammar not as an analogy, as in Davie (above), but as a true apparatus for analysis.

Nowotny (1962) should be remembered together with Empson (above), Davie (above) and Brooke-Rose (above), and is in a sense a theoretical synthesis, though not practical, of the various approaches to poetic language attempted in the early stage of style-study in Britain. Its consistent contention, for which the work can be regarded as a theoretical synthesis, is that poetic language is a complexity consisting of diverse elements - vocabulary, rhyme, metre, syntax, etc. - and a variety of poetic values or effects such as metaphor, ambiguity, symbolism, or obscurity stem from the 'formal relations' of those elements. Since the relation and combination of elements differ from one poem to another, there is no fixed standpoint in this book, hardly any apparatus for analysis of the texts other than a very basic grammar and Practical-Critical terminology; each argument of textual analysis is so constructed that all relevant elements on whatever levels of grammar are to be examined in organic complexity in whatever terms available. This work is important for its advocacy of holistic reading of texts, but still stays with the optimistic assumption of Practical Criticism, or more conspicuously of New Criticism, about the connection between description and response (interpretation): the author argues that 'a disagreement about the meaning or value of a poem is a disagreement about relationships and is likely to be interminable just so long as the relationships operating in a poem are by either or both parties to a dispute inaccurately estimated and described' (18).

Apart from the professional investigations of the techniques of fiction writing by the novelists such as Henry James, Somerset Maugham, or E.M. Forster, there had been no systematic study of prose style in Britain until the 1960s with the possible exception of

Lubbock (1921) which first presented the technical idea of the 'point of view' in fiction. In the 1960s, partly in the course of nature and partly as a reaction to poetry-centred literary education, more attention came to be paid to the style of fiction. In the stylistic study of fiction, however, the methodological framework cannot help being more complex and multilateral because each linguistic device is organically connected - at least in a good novel - to the other elements such as character, plot, theme, narration, or point of view. This is why many stylisticians have been concerned not only about the language but also about the structure, very often narrative structure, of novels.

I should like to date the beginnings of the strictly stylistic study of fiction from Watt (1960). Interestingly, it begins by criticizing Practical Criticism:

Yet at least in the form in which I picked [Practical Criticism] up as a student and have later attempted to pass it on as a teacher, both its pedagogical effects and its basic methodological assumptions seem to me to be open to serious question. ... Its air of objectivity confers a spurious authority on a process that is often only a rationalization of an unexplained judgment, and that must always be to some extent subjective; its exclusion of historical factors seems to authorize a more general anti-historicism; and ... it contains an inherent critical bias in the assumption that the part is a complete enough reflection of the literary whole to be profitably appreciated and discussed in isolation from its context. ... it is surely demonstrable that Practical Criticism tends to find the most merit in the kind of writing which has virtues that are in some way separable from their larger context; it favours kinds of writing that are richly concrete in themselves, stylistically brilliant, or composed in relatively small units.

Watt further argues that, because of its nature, Practical Criticism is more suited to verse than to fiction. He therefore draws on a unique mixture of Practical Criticism, *explication de texte* and Romance philology, and presents a lexico-semantic analysis of the first paragraph of James's

The Ambassadors, thereby showing how the general theme of the novel is condensed in the paragraph.

But the most important work in the 1960s is Lodge (1966), in which he tried to 'bring a New-Critical attentiveness to verbal texture to bear on a number of nineteenth and twentieth-century novels' (Lodge, 1987): it is not only important for its close linguistic analysis of fiction but also for its unprecedented review of the theoretical development of style study, though the review, defining stylistics rather narrowly as addressing itself to the tasks of clarifying the concept of style, establishing for 'style' a central place in the study of literature, and developing 'more precise, inclusive, and objective methods of describing style than the impressionistic generalizations of traditional criticism' (52), leads to the conclusion that '[t]he language of the novel, therefore, will be most satisfactorily and completely studied by the methods, not of linguistics or stylistics ... but of literary criticism, which seeks to define the meaning and value of literary artefacts by relating subjective response to objective text, always pursuing exhaustiveness of explication and unanimity of judgment, but conscious that these goals are attainable' (65). He puts this idea into practice in Part Two and analyzes the textual element most relevant to the literary value of each text: vocabulary in *Mansfield Park*, imagery in *Jane Eyre*, rhetoric in *Hard Times*, narrative voice in *Tess of the D'Urbervilles*, thought presentation in *The Ambassadors*, social description in *Tono-Bungay*, and some of the most important linguistic features in modernist fiction. This bipartite structure of this book symbolically foreshadows the bi-scopal preoccupations of literary stylistics from this time on.

Page (1973) took the course of practice. He analyzes the techniques of speech presentation in fiction on the insightful assumption, which was never articulated before, that fictional dialogue is an elaborate artifact burdened with informative and suggestive details and far from an accurate transcript of actual speech. He is especially concerned with the way authors exploit various types and modes of speech - dialect speech, idiolect speech, free indirect speech, etc. -

to convey certain meanings in terms of characterization. Though this work was published, with an avowedly pedagogical purpose to be useful to the students and teachers of literary criticism, independently of the new stylistic movement at this period on the linguist's side (see the next section), its approach hits the very centre of the concern of stylistics of all times; it should be borne in mind that stylistics, with all its struggles to utilize the latest linguistic theories, has been constantly coming back to its most comfortable home ground: the analysis of speech/thought presentation. Indeed, no aspect of literary text has been more frequently and successfully studied under the name of stylistics than the specific linguistic device called 'Free Indirect Speech (*style indirect libre*, *erlebte Rede*)' (e.g. Ullmann, 1957; Verschoor, 1959; Cohn, 1966; Guiraud, 1971b; Banfield, 1973, 1982; Pascal, below; Neumann, 1992; Fludernik, 1993), and it is no exaggeration that the framework of speech/thought presentation mode, as is shown in Page's work - direct, 'submerged', indirect, 'parallel', indirect, 'coloured' indirect, free indirect, free direct speech, and 'slipping' from indirect into direct speech - and further developed by Short (Leech and Short, 1981; Short, 1982, 1996; see also 3.2) and Hutchinson (1989), is the only strategy stylistics has ever worked out for itself. Page's study makes us wonder why this relatively simple strategy has worked more effectively in the actual analysis of prose fiction than any other linguistic models.

Pascal (1977) focuses on the function of free indirect speech, the very centre of the above-mentioned framework of narrative presentation, in a more confined context of the nineteenth-century European novel. After giving a historical survey of studies on free indirect speech, he explains its function in the novels by Goethe, Jane Austen, Buchner, Dickens, George Eliot, Trollope, Flaubert, Zola and Dostoyevsky in relation to the authors' artistic intentions. Despite its seemingly narrow purview, the book covers a wide range of techniques of fiction writing, and in some parts even expands the analyses to general arguments about the development of the novel.

In sharp contrast to these two studies, Holloway (1979) looks at the farthest end of stylistic concern through a unique lens with an algebraic calculator. Holloway divides a narrative into episodal units, reducing each event to a matter of simple occurrence/nonoccurrence alternative of a certain basic action, and tries to elucidate the relation between those events. This kind of analysis of narrative structure - 'narrative' here is an adjective form of the homonymic noun 'narrative' as opposed to 'narration' - dates back to Propp (1928/68), but he put forth an innovational idea that a narrative is not a set of events but a set of sets, namely, that 'each member of this total set is a set of events which represents the narrative *so far as we have read* (or listened) up to a certain point in it'. He devises rather pedantic mathematical formulae - is it really necessary, just for an analogical argument, to signify Muriel Spark's *The Prime of Miss Jean Brodie* by ' Σ_2 '? - to explain its whole structure.

One important phenomenon from the late 1960s on is the appearance of works totally devoted to the arguments about the nature of stylistics. Hough (1969) gives the first historical review of stylistics, covering such stylisticians and literary critics as Bally, Spitzer, Alonso, Richards, Holloway, Davie, and Barthes. Cluysenaar (1976) gives a theoretical introduction to literary stylistics, which she presents as 'an extension of practical criticism' (10). She rejects the mere linguistic description of a text as applied linguistics, and instead takes a mentalist position, drawing attention to the way literary language operates on the reader's perception.

1.5.4 Linguistic Stylistics

The first Chair of General Linguistics in Britain was established in the University of London in 1944, at the School of Oriental and African Studies, and J.R. Firth was appointed to the post.

He was also the first British linguist who took the stylistic aspects of language into serious consideration (see Firth, 1957: 190-215) and contributed, directly and indirectly, to the theorization of stylistics. Indeed, it is not an exaggeration to say that his linguistic theories, especially his idea of 'contexts of situation', determined the general line for linguistic stylistics to take, for, as we will see later, British linguistic stylistics, as well as British linguistics, is more concerned with the contextual or situational meaning in the whole dynamics of discourse than with arithmetic rules, as in the American-born generative grammar, which describes language as an abstract system.

M.A.K. Halliday took over Firth's ideas, theorized some of them into systemic-functional grammar, and therewith expanded his scope of study to literary texts. Here I should like to touch on Halliday (1964; reprinted in Freeman, ed., 1970 under the heading of '[l]inguistic stylistics: Theory') to discuss the general theoretical framework of his analysis. His article starts from the Firthian assumption that '[l]anguage does not operate except in the context of other events' and goes on to analyse Yeats's 'Leda and the Swan' with special attention to its nominal group structures and the 'lexical power' of its verbs to show that verbal items are 'deverbalized' and transformed into nominal groups in terms of function. It goes on to compare three passages from literary works by John Braine, Dylan Thomas and Angus Wilson on the three different textual features: nominal group structures, lexical sets and cohesion. At first sight the linguistic framework looks like that Carter was to use in his analysis of Hemingway's 'Cat in the Rain' (Carter, 1982b; see also 2.3.4), but the two works are completely different in the direction of argument and the aim of analysis: Halliday begins by mapping out the linguistic strategies and is concerned exclusively with the description of the linguistic features of those texts, while Carter starts from his intuitive response to the text and goes on to analyse it to see how his initial intuitive observations are attested by textual details and can be developed into an interpretation of the story.

This distinctive feature of linguistic stylistics - prioritization of linguistic description of the text to its literary evaluation, or even automatization of the former at the cost of the latter - is more radically seen in Sinclair (1966), which adopts the neo-Firthian linguistics of the 'London School' to analyse Philip Larkin's 'First Sight'. This article begins, somewhat deceptively, with a pedagogico-stylistic suggestion that linguistic descriptions of a literary text 'might help a reader to understand and appreciate the text.' Then he examines the sentential and clausal structures of the poem, its line boundaries, word groups, and nominal group structure, respectively with reference to the dichotomy of free/bound clauses, that of arrest (the insertion of some grammatical element in a sentence at the point where it is incomplete) and release (the completion of a sentence with no remaining grammatical predictions), the part-of-speech trichotomy (nominal, verbal and adverbial), and the combination of headword, deictic, adjective, and qualifier. Despite its initial consideration of literary appreciation, this article ends up with the conviction of a linguist that 'some aspects of the meaning of the poem can be described *quite independently* of evaluation' (my italics).

Quirk approached stylistic aspects of text within the framework of traditional grammar. Apart from his outstanding achievements in linguistics, his first major contribution to stylistics was made in the form of his inaugural lecture delivered in the Applebey Lecture Theatre on 26 May 1959. This lecture, published later in the same year by the University of Durham (Quirk, 1959), is mainly concerned with Dickens's idiolectal use of language in his novels, analysing it from the point of view of phonology, grammar of the verb, typography (especially with reference to the author's unique presentation of speech characteristics), and character-idiolect. Although this is one of the most primitive forms of style-study (see also Chatman, 1972), listing up the author's idiolectal characteristics extracted through the testing process of whatever linguistic framework is available, and it is not concerned, as most works of linguistic stylistics are not, with the literary interpretation of the texts, it anticipates practical stylistics in its flexible

and noncommittal use of linguistic theories and terminologies. However, Quirk did not take any step further in this line of idiolect study, but shifted his concern to the more macroscopic, socio-linguistic phenomenon of the globalization and internationalization of English, and gave, or is still giving an ideological backup, with his seemingly liberal, relativistic view about English (see Quirk, 1962, 1985; Quirk and Stein, 1990), to the worldwide pedagogical activities in EFL contexts.

No linguist has been more keenly aware of the theoretical, ideological, or even emotional dissociation between linguistics and literary studies than Roger Fowler:

Unfortunately, one feels that the integration of linguistics with its natural companion, literary criticism, has been hindered by something unsympathetic in the way the linguist has presented himself. The image is sometimes an unhappy one: pretention of scientific accuracy; obsession with an extensive, cumbersome and recondite terminology; display of analytic techniques; scorn of all that is subjective, impressionistic, mentalistic - in a word, 'prelinguistic'.

(Fowler, 1966)

In short, the history of English studies in England presents the lamentable spectacle of two close neighbours jealously fencing in their own pastures and defending them at any cost, including irrational argument.

(Fowler, 1971: 2)

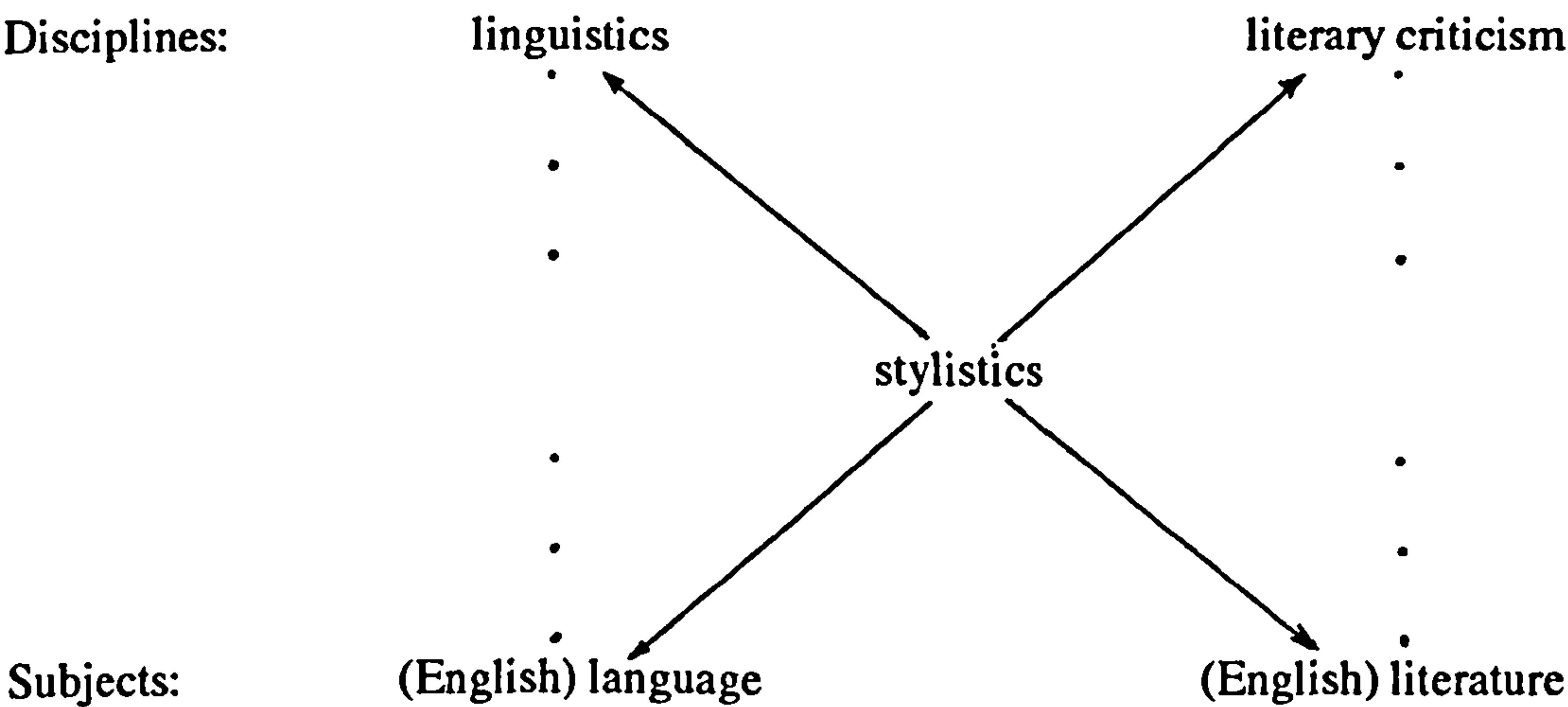
This observation of the unfortunate and unnatural divorce between the two allegedly interactive disciplines provoked him to work for their reconciliation and integration through linguistic study of literature, though he does not seem to have modified at any time of his career the basic assumption of linguistic stylistics, which we have already seen in Sinclair (above), that 'description can be conducted independently of evaluation and interpretation' (Fowler, ed., 1975: 3). Starting his academic career as an Anglo-Saxon scholar, Fowler made his first

approach to stylistic aspects of literature by way of traditional metrics (see Fowler, 1971). The remarkable development of linguistics in the 1970s emboldened him, as well as many other linguistic stylisticians, to expand his methodological scope to the whole range of contemporary linguistic theories and thereby to present the new idea of 'New Stylistics', with which he edited the proceedings of the stylistic conference at the University of East Anglia in 1972 (Fowler, ed., above). He contributed himself a paper on the metrical format and rhetorico-logical structure of Shakespeare's seventy-third sonnet, which clearly reflected his interest at this particular moment in affective stylistics. At this point he already noticed the important role generative grammar had played in the development of stylistics (Fowler, ed., above: 4), but it was not until later that his interest in the theory embodied itself for theorization (see Fowler, 1977). In Fowler (1977), the generative-linguistic notions of 'surface structure' and 'deep structure' are adopted, interestingly in an analogic way rather than a technical one, as an overall framework, within which are discussed some different levels of style, even those normally considered as incompatible with the theory (e.g. 'text' and 'discourse'). Later he came to be more concerned with pragmatic or functional aspects of language (Fowler, 1981), and put forward the notion of 'linguistic criticism' (Fowler, 1986), thereby expanding his purview from sheer linguistic analysis of individual texts to socio-linguistic consideration of text production which is largely controlled by social, economic, political, or ideological discourse or discourses.

1.5.5 Pedagogical/Practical Stylistics

We have seen how the traditional close reading was modelled into stylistics with the linguistic chisel. And it is also a linguist, not surprisingly, who gave the first cue for the pedagogical

shift of our discipline. Widdowson (1975) positions stylistics as an essentially interdisciplinary field of study between linguistics and literary criticism (3; see also 2.2.3), of which the respective subjects are language and literature, and hence the diagram below:



(ibid.: 4)

Then he goes on to illustrate how literature works not only as *text* (Chapter 2) but also as *discourse*, in other words, as a dynamic combination of linguistic elements and literary messages (Chapters 3 and 4). An important thing to note here is that the notion of 'discourse', sometimes loaded with ideological or socio-linguistic implications, is to be the key notion of the pedagogical school (see Carter, 1979; Carter and Simpson, eds., 1989). But the value of this book resides not so much in its flexible definition of stylistics, which is unprecedented and outstanding as it is, as in its practical demonstration of application of the discipline to literary teaching in the actual classroom context (Chapter 6). Although the book confines itself, as its title declares, to the discussion of literary teaching, its positioning of stylistics suggests the possibility of language teaching with the same discipline, which actually is to be pursued by Brumfit and Carter.

Leech and Short (1981) synthesized the two different trends in literary stylistics and

linguistic stylistics, claiming, as Widdowson (above) did, to be mediators between linguistics and literary criticism, though the authors adopted the usefully ambiguous concept of Fowler's 'new stylistics' to define their position, with no other convenient terminology available at this point. Theirs is more of a theoretical book, explaining different aspects of fictional discourse - process of creation and grammatical selection, lexicon, message, semantics, syntax, graphology, rhetoric, or speech/thought presentation - and illustrating the analytical devices for elucidating them, and, unlike later works of this school, it does not suggest any practical guideline for classroom activities, but its primary aim and basic principle are completely pedagogical. (For the theoretical problems as regards its idea of style as choice, see 2.1.3).

There is one interesting feature that many of the works of this pedagogical/practical school have in common: as I have suggested repeatedly by the use of the word 'school', they are group works, organized with coherent principles in methodology and more conspicuously in ideology, with editors, series editors and contributors interrelating and overlapping among them. Carter (ed.)(1982) is a manifesto of this new stylistics, avowedly rejecting Leavisite 'impressionism' in favour of objective scrutiny of textual evidences and, on the other hand, bringing back the idea of literary intuition and appreciation to stylistics as an inevitable stage of reading and argumentation (see 'Introduction'; for the positive formulation of literary intuition and appreciation, see the chapters by Carter and Nash). It also set up the editorial style of appending exercises, further suggestions, or glossaries (see Carter and Simpson, eds., below; Carter and Long, 1987; Carter and Nash, below; Stephens and Waterhouse, 1990; Simpson, 1997). It is also noteworthy that in this collection, based primarily on the pedagogical idea of integrating language and literary study, the linguistic tools range from traditional or neo-Firthian theories to systemic grammar.

Carter (1984) sums up the latest trend in stylistics up to this point with quite a new perspective except in the first two conventional categorizations - linguistic stylistics and literary

stylistics - and suggests some promising or at least possible lines for future developments. Carter's third classificatory idea of 'style and discourse', which he acknowledges is synonymous with Fowler's 'linguistic criticism' (see Fowler, 1986), refers to the study of stylistic effects in a wider range of discourse types beyond the generically established boundary of literary language. His fourth classification is given with a novel idea - at least terminologically, for similar ideas have continually recurred in the history of stylistics especially in Britain - of 'pedagogical stylistics', the more explicitly classroom-conscious version of what he advocated in Carter (ed.)(above) and virtually the propelling forth of stylistic studies currently made worldwide. Recently, in response to the globalization of English, this pedagogical theory has rapidly expanded its territory into the field of teaching English specifically in the ESL and EFL context, as Carter surveys in his fifth idea of 'stylistics and the foreign language learner'. This ESL/EFL-oriented theorization, or rather its notional specification, is one of the most conspicuous features of pedagogical/practical stylistics along with its strong concern for the ideological aspects of discourse or its problematization of literary orthodoxy.

The revised version of Carter (above) was printed in Short (ed.)(1989) by way of introductory survey, with a remarkable expansion in the latter two sections, especially in the last EFL section, showing the acceleration of the pedagogical shift of stylistics. The rest of the collection, including another article by Carter, methodizes and illustrates the stylistic analysis of literary texts and its application to classroom practice. Through the whole collection runs the conviction articulated representatively by the editor:

In many ways, stylistic analysis has come of age. In spite of the fact that literary critics are still wary about its role in the study of literature, stylistics has proved to be increasingly popular with *students* of English, both in the UK and overseas. ... As Ron Carter suggests in 'Directions in the teaching and stylistics' (Ch. 2), stylistics is

becoming increasingly confident and mature.

...

Over the last few years there has been a resurgence of interest in the use of literature in language teaching, and a number of the contributions to this volume reflect this. Stylistic analysis has been of particular concern to the foreign-language learner as it has been seen as a device by which the understanding of relatively complex texts can be achieved. This, coupled with a general interest in English literature, has led to the stylistic approach becoming more and more popular in the EFL context.

Although the whole volume inevitably owes a great deal to the developments of modern linguistics, it contains, mostly in the sections where 'protocols' (transcripts of initial responses at reading) play an important role in stylistic analyses, a Richardsian concern for the psychological process of reading. Importantly, this revaluation of psychological elements in stylistic analysis, as well as that of the Spitzerian idea of literary intuition in Carter (ed.)(above), is not a simple throwback into the older idea, but an improvement on linguistic stylistics, which turned out to be overconfident in its assumption that purely objective description of the text is possible independently of literary evaluation.

From this stage on, pedagogical/practical stylistics has developed roughly in two different directions. Firstly, it has expanded its theoretical and methodological scope in a well-organized system of collaboration and serial publication: van Peer (ed.)(1988) reconsiders the fundamental problems concerning the linguistic nature of (literary) text from a vantage point overlooking linguistics, literary study and stylistics: Carter and Simpson (eds.)(1989) is a collection of stylistic analyses based on the idea of 'discourse stylistics', which was originally put forward in Carter (1979); Toolan (1988), Birch (1989), Stephens and Waterhouse (1990), Toolan (ed.)(1992), and Mills (1995), all published in the 'Interface' series (Routledge) with Carter as series editor, which try to explain and demonstrate stylistic analysis with special

attention respectively to the structures of narrative, the whole academic dynamism of modern critical theories, the historical change of literary style, and context and contextualization in literary text; Carter and Nash (1990) developed their idea of 'literariness' (Carter and Nash, 1983), illustrating various stylistic phenomena in literary and non-literary texts. Secondly, corresponding to, or even propelled by the leading stylisticians' involvement in the National Curriculum Project, a number of textbooks have been produced, intended for actual classroom practice, such as Walker (1983), Lott (1986), Carter and Long (1987, 1991), Collie and Slater (1987), Haynes (1995), Freeborn (1996), etc. And in this context, we cannot ignore Carter (ed.)(1990), which is not a practice-oriented textbook but a guidebook, produced in connection with the LINC (Language in the National Curriculum) Project, for understanding the basic idea of the project about language teaching and the role of the new National Curriculum to play therein.

We may be able to gain an insight into what all these efforts amount to and what they are all about by returning to Widdowson, though not to the starting point of this section but to his latest book on stylistics (Widdowson, 1992). This book was written a few years after his involvement in the Committee of Inquiry into the Teaching of English Language. Considering the importance of the committee and its final report, generally known as the Kingman Report, as the official guideline for the National Curriculum, it can be reasonably inferred that this project and the heated debates from 1992 to 93 over the new National Curriculum greatly influenced his idea about the pedagogical application of stylistics. In the appendix to the committee report he had already expressed his scepticism, or at least 'reservation' as he put it himself, about the recommendations of the committee: he argues that it has left out the central question of 'what these educational aims should be, what English is on the curriculum *for*', which should be the starting point of building up the whole curriculum project (Widdowson, 1988). This pedagogical fundamentalism, as it were, is repeated again in Widdowson (1992).

He argues:

There is little sign of interest (in Britain at any rate) in basic questions about educational criteria for curriculum design. People talk a good deal about what should or should not be included in the National Curriculum for subjects like History, English, Modern Languages, and so on, but the debate is almost totally devoid of any consideration of basic educational purpose in respect of the kind of issues I have been raising, and it reduces for the most part to a confrontation of competing prejudices. Indeed, attempts to raise such issues are generally dismissed as an indulgence in vague philosophy, and the philosophy of education, in fact philosophy of any kind, is generally regarded as irrelevant obfuscation.

(ibid.: 84)

Although he adds that 'these matters are not the business of this book', they definitely are, or at least they *are* what the book suggestively invites us to consider along with its primary subject of how efficient the stylistic analysis of poetry is in classroom teaching to enhance students' 'language awareness'. Interestingly, this book, despite its title of 'Practical Stylistics', is no more practical than I.A. Richards's *Practical Criticism*. It is even less practical, against the expected course of pedagogical theorization and argumentation, than his starting point in Widdowson (1975). It even looks like a throwback to the older concern of Russian Formalism or Prague School in philosophizing the poetic nature of language, or to that of Practical Criticism in its attempt to 'demystify poetry' (179). However, Widdowson's reversion to fundamental educational question about English studies and to the philosophy of poetics, just like Carter's or Nash's to the Spitzerian way of starting the analysis with an intuitive response, does not mean a simple return to the old ideas but implies that stylistics has come full circle surveying its territory and become fully fledged on the way.

As if to mark the maturity of stylistics, two books on this discipline were published in early

1996, each representing one of the two dimensions - diachronic and synchronic, or historical and theoretical - of its academic development, which this thesis actually examines in the first two chapters. Weber (ed.)(1996) is a collection of the important articles from different schools of stylistics - though arbitrarily classified and inappropriately named, as I repeat in this thesis, as 'formalist', 'functionalist', 'affective', 'pedagogical', 'pragmatic', 'critical', 'feminist', and 'cognitive' - and is supposed to survey its history from 'Roman Jakobson to the Present', as its subtitle indicates. Wright and Hope (1996) is an introduction to the techniques of understanding literary texts in terms of lexico-syntactic analyses. The authors belong to Thorne's linguistics-oriented school of stylistics, but this 'practical coursebook', as its subtitle indicates, with all its pedagogical concerns, symbolically summarizes the recent trend of stylistics.

1.6 SUMMARY

This chapter has reviewed the academic dynamics concerning stylistics from a historical point of view. At the risk of oversimplification, I summarize the four main traditions of stylistics as follows:

Schools of stylistics	Relevant disciplines	Contexts of academic formation	Main feature
French	structuralism <i>explication de texte</i>	application of structuralist theories and models to the analysis of (literary) texts	focus on the rhetorical features of French in general

Russian- Formalist Jakobsonian	Russian Formalism Poetics	Russian Formalism influ- encing the Prague School's poetics	deviation theory as an explanation of the poetic nature of language
German	Romance philology	expansion of the territory of philology into modern literary texts	concern with how Western literature re- presents the Western mind
British	Practical Criticism Firthian linguistics	the tradition of pedagogical close reading joined by Firthian and neo-Firthian linguistics	a close affiliation with language and literature teaching

The historical survey of this chapter suggests that stylistics has functioned roughly in three different ways: (1) as a discipline for testing linguistic theories against literary texts; (2) as a language-oriented reading strategy; and (3) as a method of language and literature teaching. However, these three functions, which will be highlighted later in Chapter 3 with my purpose-based framework for re-classifying stylistics, do not cover the whole range of relationships between language and literature, since they operate only on completed texts. Chapter 2, therefore, takes a close look at the theoretical problems of stylistics, especially the problems of its definition, again with special attention to how the potential prescriptive function of stylistics has been ruled out.

CHAPTER 2 THEORY OF STYLISTICS

2.0 INTRODUCTION

This chapter undertakes a theoretical investigation of the problem, which I discussed in historical terms in Chapter 1, of what stylistics has been all about. This theoretical survey, mainly concerned with how stylistics has been and should be defined, also attempts to suggest two things: firstly that 'style', essentially undefinable as it is, has been discussed enough to be promoted, though not in the way stylisticians might have expected, to a position of axiomatic centrality in academic discourse, where it may enjoy a status similar to that of concepts such as 'universe', 'beauty', or 'language'; secondly that, although 'style' has occasionally been understood as relevant to textual creation, or sometimes even as prescriptive in its processes, this part of the concept has not yet been systematically taken up in the theorization of stylistics. After this theoretical survey, I will undertake in Chapter 3 a theoretical survey of traditional, descriptively oriented stylistics in terms of my purpose-based categorization which will lead me to put forth the idea of creative stylistics.

2.1 DEFINITION OF STYLE

2.1.0 Introduction

From the simple viewpoint of word formation, 'stylistics' can be uncontroversially defined as 'the study of style', and it seems quite natural that many stylisticians have tried to define their occupation first by defining the term in a clear-cut way. However, when we consider the

names of the various fields of study - e.g. aesthetics, cosmology, psychology, sociology, linguistics, etc. - we find most of their root concepts undefined or even undefinable. If there is any reason why stylistics has been exceptionally and unjustly required to present an initial definition as its basis, it is possibly because, unlike many other fields, it did not arise spontaneously out of a pure concern for its core notion; whereas such notions as 'beauty', 'universe', 'mind', 'society', and 'language' have been objects of universal concern, and functioned as the central mystery, as the initial impetus for their respective studies, concern for 'style' was not the first cause that gave birth to our controversial discipline.

As we saw in the previous chapter, stylistics arose in the context of institutional divorce of linguistic and literary studies and their subsequent specialization, and the notion of 'style' was taken up tentatively, as it were for its convenient polysemy bridging between language and literature. This historical context of its christening destined, or rather, tempted stylisticians to search for a means of sharpening up the key notion to fit neatly into the framework of their concern, to 'back-form' the first cause of their study. An especially pathetic, almost risible effort is Sandell's, 'explaining' that '*style is (consistent) variation among text populations in choosing values on nonsemantic linguistic variables*', and that '*a style is a consistent way of such choosing*' and further that '*a style may be described as a profile over a set of (or as a point in a space of) trait level nonsemantic linguistic variables, on which text populations differ (consistently)*'. (Sandell, 1977: 15). This only replaces the ambiguity of the original concept by the unintelligible (except to him) complexity of his forced definition. The fact is that the concept was taken up for its convenient coreless interdisciplinarity.

This is not to say that no one ever cared about 'style' before stylistics emerged; indeed, it is one of the oldest and most familiar notions in traditional literary criticism. It is not my present intention, however, to go into the details of its etymology (see Lucas, 1955: 15-16) or to enumerate all the classical ideas and definitions of style (see Guiraud et Kuentz, 1978: 3-16;

Freeborn, 1996: 1-7). Suffice it to say that the concept 'style' was traditionally adopted to mean 'personal style' or 'individual style', very often combined with a certain author's name - Shakespeare's style, Dr. Johnson's style, etc. - as a manifestation of the author's personality, except in those cases where it was used, as in the classic trichotomy of style (grand or high, middle, plain or low style), in connection with some special mode of literary writing to represent reality. The idea of 'personal (individual) style' has been handed down to stylistics, as we shall see in the next section, only as a minor model of the basic concept.

A 'definition of style' here does not necessarily mean the lexicographical equation of the term with a certain group of words. What stylisticians have been so eagerly looking for is not such a simple equivalence but some linguistic model by which they can approach in a systematic way the verbal phenomena they vaguely associate with 'style'. And in fact a variety of models have been presented only to be branded every time as defective for one reason or another, and the whole corpus of these (defective) models of style has so swollen in number as to equal or even surpass the number of synonymical definitions.

As I suggested in the 'Introduction', both stylisticians and their opponents seem to have become preoccupied with the unavoidable problems inherent in the logical process of definition, and I do not want to commit myself to any position on these niggling arguments. But at the same time, it is not advisable to talk about the theory of stylistics without touching in any way on the past disputes over style, so I am going to survey from a critical point of view the major definitions of style presented so far. They are inevitably overlapping and complementary to each other rather than contradictory, and the choice of one model is a matter of emphasis and convenience, but when we sort them out according to their basic ideas, putting together synonymous definitions (e.g. deviation, deviance, and departure), we get the following six types as 'the least common multiple', as it were, of conventional definitions and classifications of style: style as idiolect, style as ornamentation, style as choice, style as deviation, style as

coherence, and style as connotation.

2.1.1 Style as Idiolect

This idea is a modernized version of the traditional idea of 'style as man' or 'style as personality', popularized by Buffon's principle, 'Style is the man himself'. I chose the term 'idiolect' at the risk of seeming too specific, rather than the more comprehensive term 'personal (individual) style', partly because it neatly stands for the textual counterpart of the old Romantic idea, and partly because I wanted to avoid the apparent terminological circularity inherent in the phrase 'style as personal (individual) style' which is often used for purposes of classification, though here I use the term 'idiolect' broadly as a synonym for it.

This definition of style accords with the sense in which we generally use the word to refer to certain idiosyncratic manners and habits in non-verbal acts - Kasparov's style of playing chess, Agassi's style in tennis, etc. - and we cannot trace the idea back to any specific stylistic theory. And it is no exaggeration to say that all style-studies of individual authors are more or less based on this idea of verbal idiosyncrasy (e.g. Quirk, 1959; Milic, 1967; Chatman, 1972; Golding, 1985; most of the titles in Macmillan's THE LANGUAGE OF LITERATURE series).

The problem of the stylistic analysis based on this idea is that it is often too intent on the fragmentary enumeration of linguistic devices within a rather narrow range of grammatical levels, mostly lexical, and tends to fall short of overall literary evaluation. By the same token, style in this sense is sometimes disparagingly associated with 'fingerprint' attributes (see Brown, 1960, and other comments on the fingerprint analogy in Sebeok, ed. 1960: 88, 427), which only function as a marker for identification or differentiation. Ullmann criticized this

idea saying, 'one's fingerprints do not change whereas one's style may do so; moreover, one cannot alter one's fingerprints but one can adjust one's style to suit the circumstances; one can even modify it for purposes of pastiche, parody or the need to portray a character through his or her speech (Ullmann, 1973: 64).

2.1.2 Style as Ornamentation

'Ornamentation' here is also used in a broad sense, or rather in a symbolic sense, and refers not only to 'figures of speech', with which we usually associate the word in these contexts, but generally to any linguistic traits superimposed upon a neutral way of expressing something. And this notion of style is sometimes paraphrased as 'different ways of saying the same thing' (Brown and Gilman, 1960; Hendricks, 1976: 19-27). 'Style as an ADDITION' in Enkvist's trichotomy of style (Enkvist, 1973: 15) also falls into this category.

As the paraphrase above suggests, this is fundamentally an addresser-oriented idea, deeply rooted in the tradition of rhetoric (see 4.2). But on the other hand, this practice-based study of the art of rhetoric requires the adoption of certain speeches or writings, as of Vergil or Cicero, as models of evocative and persuasive presentation. This double perspective in classical rhetoric leads to the practice in English literary studies, which took over this tradition as we saw in 1.5, of evaluating the language of literature in terms of rhetorical values, very often associated with such prescriptive measures as 'clarity', 'brevity', 'conciseness', 'gaiety', 'good sense', 'sincerity', 'vitality', etc., as replicable paradigms of good writing. Lucas (1955) can be counted as representing this idea, as well as something of the Romantic idea of style I mentioned in the previous section.

'Ornamentation' is sometimes specified as those additional elements in language that are

labelled as 'expressive' or 'affective'. As we saw in 1.2, Bally's *stylistique* searches for such elements, though he excluded literary language.

The basic assumption of this 'ornamentation' idea is the dichotomy, which permeates structuralist linguistics in two distinct forms (*langue/parole* and *signifiant/signifié*), between pre-stylistic semantic core, a 'constant' representable by one neutral form, and the variable methods of expressing it in context. According to this framework, stylistic analysis becomes, as Enkvist (above: 15) argues, 'a stripping process in which we peel off, isolate, and describe the stylistic skin and meat that surround the stylistically neutral or unmarked core'. The question here is now quite familiar: can there really be such a styleless, neutral core, which after all takes the form of some verbal expression and yet is clearly distinguished from its stylistic variations? The similar problem about hypothetical constants in the bi-planar model for explaining style recurs more conspicuously in the arguments about the 'norm' in the deviation theory. Recent studies show us that even an apparently neutral or normal expression can generate stylistic effects according to the context, or generally, that a stylistic effect stems out of the relation between a certain expression and its context or the relevant textual constructs. Carter (1979: 26) takes the view that style is *relational*:

Style is not definable by reference to either context, a single 'neutral' norm, to linguistic form or to content but to some relational construct which produces a nexus of effects within *each* dimension. Thus, neither theories of style as deviation nor theories of style as ornamentation are entirely suitable.

We will look at the problems of the dichotomous model of style in more detail in 2.1.4.

2.1.3 Style as Choice

So long as every writer finally chooses one particular textual form to express his or her idea, it is always possible to discuss the production of stylistic features, no matter what they are, in terms of *choice*. Turner (1973: 21) even argues that 'an element of choice seems to be basic to all conceptions of style' (see also de Beaugrande and Dressler, 1981: 16). What many theoretical works which list this definition of style in their respective classifications (e.g. Enkvist, 1964; Hough, 1969; Sandell, 1977, etc.) do not seem to notice is the simple fact that 'choice' belongs to an entirely different semantic category from the one to which all the other notions of style belong; whereas they are concerned in some way or other with textual properties, this definition of style gives prominence to the pre-textual creative process in the author. Thus, it is not merely compatible with all the other definitions, but also combinable with one or some of them to make a new model of style. For example, Fowler (1966) presents a combination of this idea of style as choice and the idea I explained in the previous section:

Style - a property of *all* texts, not just literary - may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or 'latent' features. As a theoretical prerequisite to stylistic study we assume that there are both constant and variable features within 'the language as a whole'.

Or Hough (above: 8-9) argues:

Whatever view we may take of its nature, it is clear that in talking about style we are talking about *choice* - choice between the varied lexical and syntactic resources of a particular language.

The same combination of the two different ideas of style - style as choice and style as expressiveness or (variable) ornamentation - is also seen in Ullmann (1966; 1971). Ohmann's stylistics, while technically drawing on generative grammar and measuring style in terms of its surface-structural deviation from deep-structural norms, is also theoretically based on the idea of style as 'epistemic choice' (Ohmann, 1959). Indeed, all the essays in Martin (ed.)(1959),

including Ohmann's, 'start from the concept of style as a writer's conscious or subconscious choice among alternatives offered by a language for the expression of thought or feeling', as the editor asserts (xi).

The two notions *choice* and *variation (alternative)* are also combined to make a theoretical framework aptly termed *paradigm* as opposed to *syntagm*. Jakobson (1960) explains the poetic function in his famous taxonomy of linguistic function in terms of the relation between paradigmatic and syntagmatic axes: '*The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.*' Stylistics has often adopted this scheme structured on two axes, though concerning itself mainly with the paradigmatic axis, which is supposedly more relevant to the production of stylistic features than the other more rule-bound axis. Also consonant with the view that style occurs more on the paradigmatic axis than on the syntagmatic axis, it is generally believed that a paradigmatic model of linguistics (Hallidayan systemic-functional grammar, for example) is more suitable for stylistic analysis than a syntagmatic one (generative-transformational grammar, for example).

As I have suggested above, it means almost nothing just to point out the tight link between style and choice. But the point of selecting this particular aspect of style as a key notion for an analytical model is that it helps us to explain, in a clear-cut, diagrammatical way, the production of stylistic features in the hypothetical process of creation. Quite naturally, stylistic theories centred on the notion of choice are often presented with the aid of diagrams with arrows (e.g. Enkvist, 1964; Leech and Short, 1981: 126).

As the theory focuses on the process of choice, so the actual analysis it gives rise to tends to proceed by stages from one linguistic level to another, investigating at each level the stylistic properties of a chosen form in comparison with other possible alternatives. A good example is Leech and Short's analysis of one sentence in Katherine Mansfield's short story (Leech and Short, above: 126-31). They select the sentence 'The discreet door shut with a click' from

Mansfield's 'A Cup of Tea', and discuss its stylistic effects at three different levels - semantic, syntactic, and graphological - along the writer's encoding process, in comparison with other variants, which might have been chosen but actually weren't. What the authors are trying to show at each level is how the original sentence fits most neatly into that particular passage which, they argue, is supposed to convey the elegant atmosphere of a high-class antique shop and the modesty of the self-effacing shopkeeper.

This most brilliant analysis, however, has one fatal logical drawback which should be attributed to the framework of this selective theory of style itself rather than to the authors' inattentiveness. Let us imagine one of the possible alternative sentences, say, a semantic variant 'The door was closed with a bang', as the original sentence, and think what will happen to the analysis. Do we argue that it does not fit into the context, that Katherine Mansfield is writing poorly here, or that she should have definitely chosen 'The discreet door shut with a click'? Probably not; in that case, with a totally different situation in mind, we would have argued, for example, that the sentence represents the shopkeeper's irritation at the heroine browsing around without buying anything. In other words, the sentence would have fitted as neatly into the context as the 'real' original into its own, for the context is an organic unity of the meanings conveyed by the relevant sentences *including the one in question*. Thus, so long as we assume, as we are normally obliged to do, that the language of the completed piece of work is the best medium the author can think of for conveying his or her intention, the most careful stylistic analyses, the subtlest comparisons between as many variants as possible only amount to the tautological conclusion that the original expression is the best because the writer chose it. Thus, the idea of style as choice is useful, to be sure, in explaining the general dynamics of the textual creation, but insufficient as a model for descriptive analysis.

2.1.4 Style as Deviation

This is the definition we most frequently come across in the discussions about style. To list some of its variations: 'The style of a discourse is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole' (Bloch, 1953: 40); 'First, style can be seen as a DEPARTURE from a set of patterns which have been labelled as a NORM (style comme ecart)' (Enkvist, 1973: 15); 'A further concept of style, one that has been favored by the generative frame of reference, is the concept of style as deviance, the idea that style is constituted by departures from linguistic norms' (Traugott and Pratt, 1980: 31). The reason why this definition is more popular than any other is that the two-layered theoretical framework which the concept of 'deviation' entails accords neatly with the dichotomous logic of structuralist linguistics, which has played a significant role in the theory and practice of stylistics.

It is generally acknowledged that the theory of style as deviation has its roots in Russian Formalist ideas, especially Shklovsky's, of 'ostranenie' (defamiliarization), which was further developed by Mukarovsky, Havránek, Jakobson and other Prague Structuralists under the name of 'aktualisace' (translated as 'foregrounding' by Garvin; see 1.3). This general idea of foregrounding has sharpened itself technically into the present deviation theory under the influence of developments in linguistics, especially those linguistic theories of Chomsky, Katz, Levin, Thorne, and Leech. For a detailed explanation of the historical formation of this theory, see van Peer (1986).

Though foregrounding is, as Wales (1989: 182) explains, 'not uncommonly defined in terms of deviation', the relation between the two concepts is no clearer than their individual meanings are. Leech and Short (1981) define 'foregrounding' as 'artistically MOTIVATED

deviation'. Simplifying the different ideas of Mukarovsky and Jakobson, van Peer (1986) couples 'deviation' with 'parallelism' as two major techniques which bring about foregrounding. These definitions suggest that 'deviation' should be subcategorized under 'foregrounding', though the former gets closer in meaning to the latter as it is measured more relatively and contextually.

As is often the case with powerful theories with clear-cut logical structures, the deviation theory of style has a serious drawback. The problem stems entirely from the ambiguous concept of a 'norm'. Is there really a corpus as can be definitely and invariably counted as 'norm', against which we can measure 'deviation'? The simplest way of making it as solid a standard of reference as possible is to identify it, as generative stylisticians do, with 'grammaticalness'. For example, the major stylistic feature in e.e. cummings's poem 'Yes, is a pleasant country' can be explained in terms of grammatical deviation on the syntactic level. But an entirely grammatical sentence or text can generate a stylistic effect through deviation; Louis MacNeice's 'We cannot cage the minute' ('The Sunlight on the Garden') draws attention to itself by deviating from what might be called 'collocational normality'. When deviation hinges on historical or communal varieties of language, the 'norm' can no longer be explained in reference to some static linguistic system. For example, 'archaism' can be considered as a deviation from the contemporary standard of language, but 'contemporary standard' as a norm is doubly ambiguous because of the fluidity of the idea of 'contemporariness' and of the technical difficulty of identifying the matrix corpus, especially when it is not our contemporary standard. The notion of norm is more problematical and elusive in what Halliday (1971) terms 'deflection', which draws neither on ungrammaticalness nor on communal varieties but on the open-ended nature of language; 'norm' here can only be loosely interpreted as 'normal expectation' (see also my argument about Coleridge's 'The Eolian Harp' in 2.2.3). For extended discussion of the problems of the 'norm', see Chatman (ed.)(1973: 25-46) and

Sandell (1977: 10-12).

The problem of the norm/deviation dichotomy in this particular theory further leads us to question the basic schema of modern linguistics. Take the concept of 'grammaticalness' for example. The simplest question about judgments of grammaticalness will remind us of the curious tautology of the notion: inasmuch as grammar remains descriptive, as modern linguistics stipulates, grammatical rules are supposed to be extracted from the whole corpus of individual speeches and writings in a certain language community. We should recall how much of generative grammar depends on informant check, in which each informant judges the acceptability of certain expressions according to his or her own personal linguistic experiences. In short, the Saussurean dichotomy between *langue* and *parole*, or Chomskyan dichotomy between *competence* and *performance* implies an eternal definitional circularity between the respective pair notions. When Chomsky dismissed the completely grammatical sentence 'Colorless green ideas sleep furiously' as unacceptable according to the trickily mock-scientific rule of 'selectional restriction', he did not realize that his 'performance' of giving that particular example would generate a new context in which the selfsame expression makes perfect sense as a parody. The clear-cut dichotomous framework at the base idea of modern linguistics simply does not work in handling the dynamism of discourse. So it is with the dichotomy between *deviation* and *norm* in stylistics; the partition between them, if any, is permeable and constantly moving according to the change of context.

Hence the idea of contextual deviation, or in Levin's words, 'internal deviation' (Levin, 1965) from the norm set up within the text. Riffaterre considers the production of a norm or norms within a text or what he calls a 'micro-context' (from the reader-responsive point of view. It is interesting to note that Thorne (1965), which is a manifesto of generative stylistics and therefore concerned mainly with the grammatical/ungrammatical distinction, expresses a similar idea:

What has been suggested here is that this account of grammatical deviation should be considered in the light of the observation that in certain kinds of discourse there is a tendency for deviations of the same type to occur regularly throughout the same piece. ... Admittedly part of the excitement I receive in reading a sentence like *He danced his did* comes from the immediate realization that it breaks the rules of Standard English. But its total effect is controlled by the fact that the kind of irregularity it exhibits is regular in the context of the poem. In some poems it even seems that sentences which appear fully grammatical in other kinds of discourse would be ungrammatical there, or that they exemplify structures not in fact represented in the standard grammar.

Or Simpson (1997: 54) argues:

Deviation in language remains deviant for only a limited period of time, and when desruptive patterns become established in the text they begin to assume a kind of norm of their own. Once this 'norm of oddity' is established, the way is prepared for a further type of stylistic exploitation.

For example, in the famous scene in *Oliver Twist* of Oliver's initiation into the group of pickpockets, his standard English deviates from the norm of lower-class slangs and underworld jargon, symbolically representing his moral incorruptibility.

2.1.5 Style as Coherence

The idea of coherence, like that of choice, is more or less inherent in all definitions of style. For example, the general concept of idiosyncrasy I discussed in 2.1.1 implies the existence of some coherent pattern of distinctive features in writing, playing chess, or whatever. But the idea gets more conspicuous as we expand the purview of stylistic study to larger corpora such

as generic, historic, or communal styles.

Seen from the viewpoint of text production, style as coherence is a requirement for or a prescriptive standard of conformity. Every student of science must learn to write his or her dissertations in scientific style. Style manuals help us conform our writing to some specific - legal, epistolary, academic, etc. - style. The concept of *register* is based on the idea of lexico-semantic coherence within a generic or communal corpus. When Chapman (1973: 11) argues that '[w]hen a user directs his performance towards a particular style, he is adopting a *register*', he is considering style from a socio-linguistic point of view as a corpus with its own coherent linguistic system. Even an author's personal style sometimes becomes a model for conformity; what matters for a parodist, for example, is not individual stylistic devices in the original text but the overall coherent pattern of idiosyncratic traits. Chatman (1972) quotes two passages from two different parodies of Henry James's later style, and finally applies the results of the analysis as a checklist to the assessment of their success in mimicry, that is, of the degree of their stylistic conformity to James's texts.

The idea of style as coherence is very often discussed in opposition to that of style as deviation (Hymes, 1960; Todorov, 1971), no doubt because of the superficial lexical opposition between 'coherence' and 'deviation'. True, the concept of 'norm' entails 'coherence', and therefore 'coherence' can be a parameter opposed to 'deviation', but there are also coherent patterns of deviation in certain kinds of text. For example, e.e. cummings's poems are characterized by the coherent occurrence of grammatical deviations (see also Thorne's argument in the citation in the previous section). This point can be generalized to the argument about literary style, as seen in Chapman (above: 13-14):

While other styles show recurrent features, literature is distinguished by what can be described overall as *pattern*. The text will show selection and arrangement of items that contribute to the total effect; elements that would be absent or incidental in other styles are

important for the fulfilment of purpose. Poetry shows such patterning devices as metre, rhyme, assonance, alliteration; prose may contain similar devices, less regularly arranged. Both types of literary discourse will have careful and often unexpected selection of words and syntactic constructions. Figures of rhetoric will give unusual prominence to certain items. We may therefore add a third to the two distinguishing marks of literature suggested in the previous chapter: the use of special devices which heighten the effect of linguistic acts through patterning.

Since the recognition of coherence or pattern is only attained through contact with a substantial length of text, the idea of style as coherence is more suitable for viewing large units of text macroscopically rather than for analyzing the stylistic effect of some particular expression in a particular passage. For example, this idea cannot capture a single-shot or unpatterned deviation.

2.1.6 Style as Connotation

This is originally Enkvist's terminology by which he means some textual phenomenon 'whereby each linguistic feature acquires its stylistic value from the textual and situational environment' (Enkvist, 1973: 15). Hickey (ed., 1989: 6) also adopts this notion:

As we have already hinted, one of the concepts that occupies a central place in many definitions of style is that of connotation, with its related notions of expressive or emotive features. This concept derives from the idea that every semantic unit - word, phrase, sentence, etc. - has a primary, literal, basic or referential meaning (its *denotation*) and may have other indirect or more figurative meanings (its *connotation*).

Connotation as opposed to denotation normally refers to the additional associative meanings

words or phrases convey (for example, the word 'rose' conveys the connotation of 'passionate love' besides the denotation of the flower we know by that name, or 'home' is a dwelling-place at its denotative level, but suggests or symbolizes 'domesticity' or 'warmth' at its connotative level), but in our present context it may also mean discoursal meanings which cannot necessarily be traced back to the individual lexical connotations in the relevant sequence of words. For instance, the completely grammatical and seemingly non-rhetorical sentence *Other flies clustered and swarmed at the edge* in the opening paragraph of Katherine Mansfield's 'The Stranger' describes the way the passengers of the liner gather on the deck, and at the same time suggests the poor visibility of their movement from the viewpoint of the people waiting to meet them (for further analysis of the metaphorical structure of the first paragraph of the story, see Saito, 1990; see also 4.4.11).

Corresponding to the general trend in post-structuralist criticism towards the deconstructive reading of the text in search of power structures hidden behind it, recent stylistics is getting more and more interested in ideological meanings lurking in the text, which can be classified as discoursal connotations falling into this category of style. Take the following sentence in one newspaper for example: 'The Conservatives last night accused Labour of breaking its pledge that no one earning less than about £22,000 a year would be worse off under its "Shadow Budget" plans, by proposing to abolish incentives for taking up private personal pensions which could hit 4.5 million people.' At this stage of the election campaign (17 March 1992) no one is sure whether the 'Shadow Budget' will or will not actually work as it is intended to, no matter how negative the prospect seems. But by using the phrase 'accused Labour of breaking its pledge', the writer is no doubt trying to make it seem as if Labour's breaking the pledge is a fact, while tactfully avoiding a declarative tone. In other words, the sentence implies a right-wing author, which cannot be sufficiently revealed by the other ideas of style we have

surveyed. (For an argument on similar lines, see also Carter and Nash, 1990.)

As I suggested in 2.1.0, choice of one idea of style in preference to others as an analytical model is a matter of emphasis on some specific aspect of style rather than technical assessment, and this is more obviously the case here than in any other definition, for the idea of style as connotation is doubly narrowed down, in a clear-cut way, from the overall linguistic phenomena which should be covered by our discipline. First, *connotation* occurs mainly on the semantic level of word-choice, so that the idea tends to exclude concern for the other levels, especially phonological and graphological. Second, the concept is by definition only the hidden half of the whole meaning. This idea of style, therefore, cannot capture, for example, the stylistic effects brought about through the tension between denotation and connotation (e.g. pun, double meaning, etc.).

2.2 DEFINITION OF STYLISTICS

2.2.0 Introduction

The preceding sections should have done something to show that style can only be defined, if at all, as a grammatical model exploitable in some specific analytical situations, that is, as a minor concept with some contextual restrictions but not as a basic concept for constructing a substantial discipline thereon. If we are to define stylistics, as we have been long required to for an academic formation and citizenship, we have to search elsewhere for a set of more tangible notions. Let it be made clear again that the definition we are searching for is not a

simple synonymy or lexical equation which will find its comfortable place in a dictionary but a philosophical basis for building up the system of our discipline.

Let us begin by making sure of what is fundamentally agreed about stylistics: that it is related in some way or other to language and/or literature, or from the point of view of academic situation, to linguistics and/or literary criticism. Although, as I suggested earlier, those two disciplines do not necessarily have a firm grip of their objects of study in terms of definition, they are institutionally well established, and we have a general understanding of what they are all about, so that it is not unreasonable to begin by setting up scaffolds, which may be removed in due course, on or between them for the construction of stylistics.

The following three sections look at the arguments which try to define stylistics as a branch of linguistics, as a branch of literary criticism, and as an interdisciplinary principle bridging the two fields of study. In so doing, these sections will also show that the traditional definitions of stylistics, even the latest and most eclectic, are based on the tacit assumption that the discipline is concerned in some way or other with ready-made texts, as it were, texts which have already been created, and not with writing in progress. In Chapter 3 and 4, I will redefine stylistics with the additional idea of applicability to creative writing.

2.2.1 Stylistics as a Branch of Linguistics

Linguistics here theoretically refers to a generic idea which subsumes all the studies primarily concerned with the forms and structures of language and discourse. Therefore, to define stylistics as a branch of linguistics is to categorize it with phonological, morphological, lexical, syntactic studies, discourse analysis, textlinguistics, sociolinguistics, etc., though this definition historically was sought quite often in reference to structural linguistics.

The first action the linguist instinctively takes when treading into an unexplored field of study is to try to set a primary definitional restriction on the linguistic phenomena which he or she is going to elucidate. The first frustration in the development of stylistics happened at this stage, as we have already seen, when stylisticians tried to define style in the same way as structuralist linguists have placed the concepts of phonology, morphology, vocabulary, syntax, text or discourse into a clear-cut framework for classifying the chaotic linguistic phenomena of the real world. However, it is not altogether impossible to narrow down to some extent the purview of our discipline in linguistic terms, and we are going to examine first some attempts at outlining the subject or subjects of stylistics from the structuralist linguist's point of view. This is not to say, I hasten to add, that the basic definition of stylistics should be given in linguistic terms; I am only arguing that we can at least find some important hints for defining the subject(s) of stylistics in the structuralist linguists' or linguistically-oriented stylisticians' largely tentative arguments about the nature of stylistics.

Considering the impact of de Saussure's *Cours de linguistique générale* on the systematization of modern linguistics, it is quite natural that some linguists took up one of the Saussurean dichotomies - *langue* vs. *parole* - to differentiate between the old Saussurean scope of linguistics and the new scope of stylistics. This idea of stylistics as the linguistic study of *parole* is embodied in the practice of Bally and his followers, as we saw in 1.2. As I argued in 2.1.4, the *langue/parole* dichotomy, like many other meta-linguistic dichotomies, is a circular notion and cannot stand any strict scrutiny, but once we acknowledge its imperfection, there seems to be no refuting the initial restriction on the purview of stylistics to *parole*. Enkvist (1973: 37-38) shows a typical error of a rigorous theoretician trapped in abstractions in criticizing the identification of stylistics with the study of *parole*:

If *langue* is only observable as an abstraction from *parole*, and if styles are only observable as results of comparison between one sample of *parole* and another, how can

these two samples be compared without recourse to *langue*? That is, each sample supposedly reflects the same, underlying *langue*, which directs them and makes them commensurable. And if *langue* must draw into such comparisons, then style must be related to *langue* and not only to *parole*.

This argument is doubly wrong, or exactly, futile in one respect and erroneous in the other: first, here he is just harping on the interrelation between *langue* and *parole* which is *necessitated* by the initial context of their definition; second, the inevitable recourse to *langue* for commensurability does not necessarily mean treating it as an object of study.

This I repeat is only an initial restriction, and stylistics cannot cope with such a wide range of linguistic phenomena as are covered by the idea of *parole*, nor has it any reason to; for example, it is not concerned, except in special comparative stylistic studies, with the individual utterances, or linguistic 'performances' we make in everyday situations. Here the second definitional restriction comes in: stylistics is a linguistics of writing. This time also, setting aside for the present the question of whether or not stylistics is a branch of linguistics, as textlinguistics or sociolinguistics is, we can reasonably take up this restriction in the course of defining our discipline. Combining these two restrictive notions, we get a basic idea of traditional stylistics as a study of *parole* in writing.

It may seem that I am taking too cautious a step and lingering too long on safe ground well distanced from the putative object. However, as soon as we try to take a further step through specifying the nature of the written *parole*, some difficulties loom up as to how to describe the textual properties of the particular types of text stylistics is to be concerned with. The general agreement I reaffirmed in the previous section that stylistics is concerned with literature is of no help in this context, for, as we shall see in 2.3.2, it is impossible to define literature in terms of rigorous linguistic description. The above-mentioned section will look at some interesting approaches towards the concept of literature and literary language, but for the present '*parole* in

writing' is all we can get if we try to narrow down our scope as we are doing in purely linguistic terms. Though the notion of literature sometimes recurs in the attempts on the linguist's side to define stylistics, it should be understood as nothing other than a vaguely traditional and institutional notion.

As long as the object of study remains vague, the only possible way to approach from the side of linguistics is keep the established framework and set of apparatus of the discipline as they are and apply them to the analysis of what has normally been considered literature. This attitude is typically seen in the theories and/or practices of Jakobson, Halliday, Thorne, Fowler, Ohmann, Sinclair, Chapman, and Freeman. Noticeably, since this special type of written *parole* obviously corresponds to spoken *parole* at every level of grammar - phonological, morphological, lexical, syntactical, discoursal, and pragmatical - all the standard linguistic theories are supposed to be applicable in slightly different ways. Stylistics here is considered as what Ullmann calls a 'parallel discipline' to linguistics or, in Enkvist's pejorative term, a 'shadow linguistics' (Enkvist, 1971).

The primary objection to the positioning of stylistics as an extended part of linguistics is neatly expressed by Dolezel (1971):

The main weakness of linguistically oriented stylistics is its derivation of descriptions (and models) of the text structures from descriptions (and models) of language. This approach does not take into account the fact that the text is an autonomous semiotic structure; its properties can be explained only partly (and, even at that, only on the lower levels of organization) by a theory of linguistics.

This criticism, based on the assumption that linguistics is concerned with the micro-structures of language, is particularly applicable to the early stylistics of linguistic orientation, but this problem has been greatly reduced owing to the developments of textlinguistics, semiotics and discourse stylistics. But more serious is the basic problem of motivation for textual analysis.

So long as stylistics stays with linguistics, every stylistic study must be motivated by the linguist's concern for the linguistic properties and structures of the text, or for the validity of his or her method. In both cases, sample texts are likely to be chosen for analysis from the point of view of methodology, not from that of literary evaluation or appreciation, and the handling of texts is more often than not highly tentative. Considering some extra-grammatical activities on the author's part in encoding messages - imaginative visualization of a fictional world, thematic construction, allusion to or borrowing from preceding texts, and so on - and on the reader's in decoding them - intuitive response, inferences about the author's intention, misunderstanding, etc. - especially in literature in which linguistically inexplicable 'conventions' play a significant role, it is quite obvious that the present definition rules out many possible approaches to the dynamism of the author-reader interaction.

2.2.2 Stylistics as a Branch of Literary Criticism

According to Hough's interpretation of Alonso's idea of stylistics, it is 'the science of literature' and 'the only possible route to a true philosophy of literature' (Hough, 1969: 79). Todorov (1971) argues that '[s]tylistics is certainly the most rigorous division of literary studies'. As we saw in 1.5.3, Cluysenaar introduced stylistics as an 'extension of practical criticism'.

When we categorize stylistics with literary criticism, it is to be ranked equally with other literary theories such as Marxist criticism, reception theory, feminist criticism, psychoanalytical criticism, deconstructionism, new-historicism, and so forth, with its motivation primarily provided by the requirement for fuller literary evaluation. And of course we know how many avowedly stylistic studies - Spitzer (1948), Lodge (1966), Chatman (1972), etc. - not to mention such works as Auerbach (1953), Watt (1960), Page (1973), etc. which are usually

considered as works of literary criticism and only classified here as stylistics for the sake of convenience, were actually motivated by an aesthetic concern for the literary works themselves, and contributed a great deal to their appreciation.

Since literary criticism makes a more holistic and comprehensive approach, though sometimes *ad hoc*, to the text than modern linguistic theories, with the possible exceptions of discourse analysis and textlinguistics, it is surprisingly difficult to find any logical or theoretical problem, at least with respect to the handling of texts, in the idea of stylistics as one of its branches, so long as the so-defined discipline can stave off sheer impressionism; even if it sometimes relies heavily on linguistic theories, we have only to interpret them as borrowings from another field. Surprisingly, I wrote, because the idea of stylistics has met a more hostile rejection in the field of literary criticism than in that of linguistics (see the Fowler-Bateson controversy in Fowler, 1971). But the rejection is more *ad hominem*, based on an ungrounded mistrust of science and its associated objectivism on literary critics' part, than purely theoretical, and does not necessarily mean that literary criticism is incompatible with scientific rigour. The only, but fatal objection to the present definition of stylistics is the disproving argument that, for some reason or other, a great number of different theories and analyses, sometimes non-literary, non-critical, or non-aesthetic, have been actually presented under the selfsame name. This simple disproof was of course valid the other way round as a counter-argument to the preceding definition, but seems to be a greater problem here, considering the initial linguistics-oriented conceptualization of this discipline as well as the number of theoretical works, including this thesis, which the definition may rule out.

2.2.3 Stylistics as an Interdisciplinary Field

It was Widdowson who first defined stylistics in terms of interdisciplinarity:

By 'stylistics' I mean the study of literary discourse from a linguistics orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own.

(Widdowson, 1975: 3)

Although this definition was propounded for the specific purpose of building up the pedagogico-stylistic theory of teaching literature, it will pass as a definition of stylistics in general. In obsessional disapproval of overloading the dictionary of stylistic terminology with new definitional entries, I take this definition, which seems to embrace most neatly the various ideas and practices presented before and after it, as a basis for expanding the discipline towards the field of creative writing. Widdowson's line of definition has been followed by the practical/pedagogical school - according to Mills (1995: 4), '[s]tylistics has been defined as the analysis of the language of literary texts, usually taking its theoretical models from linguistics, in order to undertake this analysis', or according to Short (1996: 1), 'stylistics is an approach to the analysis of (literary) texts using *linguistic* description' - though Widdowson's definition is appropriately more equivocal in its wording.

The notion of 'literary discourse', or more specifically 'literary language', has been more and more problematized as stylistics underwent the test of post-structuralism, and has somewhat settled at present on the open-ended cline of non-generic 'literariness'. We shall look at various discussions of 'literary language' in 2.3.2, and suffice it to say for the present that 'literary discourse' here should be taken as discourse charged with 'literariness' and not as discourse in literary works. Nevertheless, 'literariness' no doubt exists more densely and purposefully in a literary work than in any other type of discourse, so that it will be a natural corollary that actual stylistic studies should converge roughly on the institutionalized literature

(which does not mean 'canonized' Literature).

The idea of a 'linguistics orientation' also needs redefining. As we have already seen, many stylisticians have considered that the success of stylistics depends entirely on the adaptability of linguistics to the study of literary discourse. They have argued that literature is made of language, and therefore that, in Whitehall's words, 'no criticism can go beyond its linguistics' (Whitehall, 1951). The first half of this argument is completely right. But in the logic of deriving the latter conclusion lurks the typical conceited assumption of linguistics that the models and theories it has produced are universally accurate measures for describing any linguistic phenomenon in the world. We took a brief look at the curious chicken-and-egg circularity in methods of extracting linguistic rules in terms of *langue/parole* dichotomy, and I will discuss their fallacious application to specific analyses in 2.3.4 with the example of Stubbs's handling of Gricean theory, but here I will give a simpler example, just to show the uselessness of linguistics in explaining certain kinds of stylistic effects:

And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
Snatched from yon bean-field! and the world so hushed!
The stilly murmur of the distant Sea
Tells us of silence.

In reading this second half of the first stanza of Coleridge's 'The Eolian Harp', any reader with a normal sense of literary appreciation will notice the unusually frequent occurrence of the /s/ sound, especially towards the end of the stanza. However, there is obviously no linguistic theory that can describe, in purely objective terms, this linguistic device of what stylistics simply calls 'foregrounding' (see also 2.1.4). There is no quantifying the number of /s/ sounds

which can catch the reader's notice, or in other words, which can generate in his or her mind a general sense of unexpectedness. The time may come, in some distant future, when the computer can figure out all the possible patterns of normal sound occurrences and the minimum number of some identical sounds which strike the reader as unusually repetitive. But at present, there is no denying that linguistics, or any possible science of language for that matter, sometimes fails to describe even those linguistic phenomena which bring about general interpretive agreements. Therefore, the phrase 'linguistics orientation' in our definition should be understood rather loosely as language-based approach.

The development of literary criticism after Practical Criticism is, in sharp contrast to that of linguistics, the process of subjectivizing, destabilizing, and deconstructing literary texts. And it is not so difficult to discern here the existence of another extremism. As I will argue in the section on Fish's idea of affective stylistics (2.3.3), which is based on this extremist idea of subjectivism, the dissociation between linguistics and literary criticism was partly caused by Western dichotomous logic originating in Cartesian dualism. Discourse is a continuum of the author's intention, objective textual construct and the subjective response to it, and to discuss one aspect of it at the cost of the other, as the two modern disciplines have actually tended to do, is of necessity partial and insufficient even if it was requisite for their respective theorization.

It should be pointed out in this context that literary criticism has not questioned the extent to which the text represents the author's original intentions; indeed, literary criticism has dismissed the idea of (historical) authorship or replaced it by that of implied authorship as textual construct. With this theoretical peculiarity and partiality, which will be highlighted in contrast to the assumption of philology that the text is an imperfect representation of the empirical author's intentions, modern literary theories fail to explain what readers know by intuition. Take the passage from Coleridge again for example. In the preceding paragraph we

looked at the theoretically inexplicable linguistic feature of unusual occurrence of the /s/ sound, but this time also, any reader with a normal sense of literary appreciation will notice that the repetition of this particular sound creates a general feeling of silence and serenity. Again we might be able to expect linguistics to elucidate the reason for the strong link between the sound and the feeling, which, however, is not our present concern. What really concerns us here is the fact that, no matter how firm our intuitive agreement is about the effect of a certain linguistic device, critics no longer discuss it in terms of the historical author's literary intention. However, any reader knows, with or without a sense of literary appreciation, that the device was actually chosen by the author, who really existed physically in history; so long as the reader acknowledges the authorship of Coleridge in 'The Eolian Harp', he or she knows that this empirical author thought of that particular rhetorical device at the time of creating the poem for the purpose of evoking the above-mentioned feeling. We have only stopped mentioning, under the name of literary criticism, what readers implicitly admit, or rather, we have been encouraged by modern literary theorists to abandon the common-sensical assumption about historical authorship as a naive and unsophisticated judgment. We need to theorize the reader's, as well as author's, intuitive understanding of the original, pre-textual literary design in order to study literary discourse in a comprehensive way.

This argument leads us to examine the 'interdisciplinarity' of stylistics, which is expressed in Widdowson's passage by the phrase 'it is essentially a means of linking the two'. What I tried to show in Chapter 1 by means of detailed historical explanations of the different schools of stylistics is, as I have repeated from time to time, a general context of stylistics' theoretical and institutional formation which was *necessitated* by the fragmenting specialization of both linguistics and literary criticism and the subsequent accumulation of excluded and neglected problems. Put differently, this academic context determined the function of stylistics as a link between the two neighbouring disciplines, though it has not yet superseded the recent chaotic

state of English studies. Sell points out in his introduction to Sell and Verdonk (eds.)(1994) the narrow range of its interdisciplinary function:

Another 'lang.-lit.' growth area was stylistics, but it too was mostly bi-polar. With the exception of functionalist stylistics and the work of Enkvist (e.g. Enkvist 1973), stylistics did not usually operate with a pragmatic dimension, and was often associated with a literary formalism, in the case of Jakobson stemming directly from the Russian Formalists.

In the same volume Toolan (1994) tries to solve this problem of bi-polar interdisciplinarity with the following suggestion:

Literary linguistics must be continually renewed and reoriented by new approaches and adjusted theories in relevant adjacent fields - particularly, new approaches in linguistics and literary theory. Ideally, however, there should be not simply a 'taking from' these neighbouring disciplines - uncritically, as it were - but a 'talking with' them. That is, in being a testing-ground for linguistic and literary theories, the verbal analysis of specific texts, stylistics ought not merely to adopt linguistic and literary models, but also to adapt them and propose revisions, in a full dialogue with academic colleagues (the larger discourse-studying community). And that does seem to have happened in the course of stylisticians' assimilation of such influential recent models as Labovian narrative analysis, Gricean pragmatics, politeness theory, new models of intonation systems, and so on.

I will later take a step further in the same direction and suggest that stylistics should 'adapt' prescriptive models of rhetoric for use in literary creation.

2.3 OTHER THEORETICAL PROBLEMS

2.3.1 Subcategorization of Stylistics

Strictly speaking, the two ideas of 'interdisciplinarity' and 'subcategorization' are contradictory to each other; once a certain discipline is subdivided, it can no longer function as a linking force to any others until another interdisciplinary principle is set up to link the subdivisions together once again, and this is a ridiculous self-contradiction. At the same time, it is an undeniable fact that the developments of linguistic and literary studies, not to mention that of stylistics itself, have increased the tasks of our discipline to such a degree that we can no longer cope with the vast range of problems simply with the basic idea expressed neatly in Widdowson's definition. With this dilemma in mind, I will approve of some of the subdivisions of stylistics propounded so far and dismiss others, but it should be made clear that subcategorization is only possible in relative terms according to the general point of emphasis within the whole continuum.

Stylistics was first divided into linguistic stylistics and literary stylistics. Although I do not approve of the clear distinction which was made between the two at that early stage of the subcategorization (see, for example, the argument of Todorov and Wellek in Chatman, ed., 1971), I think it quite reasonable to distinguish between them according to the bipolar orientation of stylistics as long as the distinction is not based on any textual or methodological differences but on general differences of purpose. Wales (1989: 438) is well aware of the nomenclatural confusion in the distinction between these two disciplines, but still seems to think it possible to explain linguistic stylistics as 'a kind of stylistics whose focus of interest is not primarily literary texts, but the refinement of a linguistic model which has potential for further linguistic or stylistic analysis'. Carter (1984) explains linguistic stylistics as 'the purest

form of stylistics in that its practitioners attempt to derive, from the study of style and language variation, refinement of models for the analysis of language, and thus they contribute to the development of linguistic theory', and literary stylistics as the discipline aiming at 'the provision of a basis for fuller understanding, appreciation, and interpretation of avowedly literary texts' (see also Carter and Simpson, eds., 1989: 4-8).

Carter goes on to explain 'style as discourse', by which he means the study of 'stylistic effects in a wide range of discourse types', not particularly in literature, and 'pedagogical stylistics' on the same categorical level. The former can be classified as 'linguistic stylistics' in my system, in which stylistics in general is supposed to be concerned with the open-ended cline of literariness, so that here I only take up the other as the third category in my subcategorical schema. It is the most recent development of British stylistics and presumably the strongest impetus to the rapid development of stylistics as a whole. We looked at the aim and practice of pedagogical stylistics rather closely in 1.5.5 and therefore I do not repeat it again, but the important thing to note here is that it was subcategorized according to its practical aims.

It is surprising that stylisticians, even the fussiest about the definition of their discipline or the most careful in their textual analyses, have not paid much heed to the total disorder in the subcategorizing notions which have been presented and mostly acknowledged up to the present day (see 'Introduction'), when the simplest lexico-semantic comparison of the subcategorical modifiers would have shown what was wrong about the whole bunch of newly-born disciplines and possibly prevented further terminological complications. Take some of the subcategories for example. One of the oldest is 'generative' stylistics, which applies generative (and transformational) grammar to the analysis of literary discourse. We also have 'lexical' stylistics, which is obviously concerned with the lexical features of the text. Recently, according to the development of computer science, 'computational' stylistics is getting more and more popular. Now it should be noticed that the first discipline is subcategorized by its

methodology or analytical equipment, the second by the textual property it focuses on, and the third by the (physical) apparatus it uses in analysing texts. Therefore, in an extreme case, a certain stylistic study might possibly belong *equally* to these three categories, and this means that they are not properly categorized.

This is not to say, I hasten to add, that every stylistic study should belong exclusively to one category; as I said earlier, stylistics by nature defies any definite (sub)categorization. One and the same study can contribute both to linguistics and literary criticism, but significantly, it is likely to be more towards either of the two on the scale of purpose. The former three sub-disciplines, if they can be called disciplines at all, and all the others that I mentioned in the 'Introduction', except those I have already approved of, are neither contradictory nor complementary, but *completely unrelated to each other in terms of subcategorical point of view* (what after all is 'new', 'general', or 'radical' stylistics, for example?), and therefore cannot make an organic system as a whole. Besides, it is also obvious that any discipline which employs one particular methodology or concerns itself only with one particular feature of the text does not fulfill the original requirements of stylistic study. We do not need 'generative stylistics', but we may well adopt generative grammar as one useful tool which can be taken up in a certain analytical context.

Considering the historical formation of stylistics, even dating back to its progenitors in ancient and medieval times, or in the Renaissance, we find that the addresser-oriented study of textual creation, which will quite reasonably be covered by stylistics, has actually been given little attention except some passing glances (see, for example, Cluysenaar, 1976; Carter and Burton, eds., 1982; Carter and Nash, 1990: 174-88; Slusser and Rabkin, eds., 1992), and I give it a tentative name of 'creative stylistics' according to my policy of purpose-based subcategorization. The diminution of the concern of modern stylistics for rhetorical or presentational aspects of writing can be attributed partly to the widening gap between

scholarship and authorship in the literary world, and partly to the propensity of linguistics and some modern literary theories to think of text as a static, impersonal, and autonomous construct, which they have assumed can be or should be analyzed as it is, regardless of the historical context and process of its production. Quite understandably, every stylistic study starts from a text on the assumption, implicit or explicit, that it is the only source for working out the meaning it is supposed to convey. As I suggested in the discussion of Leech and Short's analysis of Mansfield's sentence (see 2.1.3), no analysis has ever been made to show that the author is writing poorly and could have chosen better linguistic forms. However, such a line of argument is not only possible but sometimes highly effective, especially in the pedagogy of creative writing. I take an example from a novel which I find is badly written in terms of stylistic presentation. In reading the following sentence casually, I vaguely felt that something is seriously wrong:

Grace closed her eyes, considering with relief that Rachel, compliantly squirting sun-cream in white splotches over Alison's reddening skin, had taken up the burden of conversation also.

(Christopher New, *A Change of Flag*, 1990)

On reading it second time, this time with an analytical eye, I found a strange incongruity in the narrative viewpoint in this completely grammatical sentence. It begins with the suggestion (*considering with relief that ...*) that the narrative point of view has shifted into the consciousness of the female character who *closed her eyes*, but goes on to describe the *visual* details of the other character's behaviour from the omniscient point of view. Though the sentence can quite logically and grammatically mean that the first character closed her eyes after observing the other's behaviour, this particular ordering of descriptions and the use of the embedded present-participial phrase (*compliantly squirting ... skin*), which suggests the visibility of the ongoing act, prevent the reader from envisaging the scene in that logical and

rational way. In order to generate a natural, congruous picture in the reader's mind, the passage should have been written otherwise, for example:

Rachel compliantly squirted sun-cream in white splotches over Alison's reddening skin. Grace closed her eyes, considering with relief that she had taken up the burden of conversation also.

This prescriptive line of argument is more valid when the author's literary intention is known, and still more so when it has not got its final linguistic realization in the process of creative writing. I will expand this idea into a theory of creative stylistics in Chapter 4 and demonstrate it further by means of creative writing in Chapter 5.

2.3.2 What is Literary Language?

The most naive approach to this question is, as is seen in the comment of I.A. Richards, the greatest virtuoso of definition and classification, at the Indiana Conference (Richards, 1960), to try to define literature in linguistic terms. However, only a quick survey of literary history will show us that literature is a self-destroying system, with new pieces of literary work (e.g. Wordsworth's or T.S. Eliot's poems, Theatre of the Absurd, modern meta-fictional novels, etc.) breaking the rules and conventions of their contemporary literary orthodoxy. Therefore, it is next to impossible to give a clear outline to literature as long as new generations of writers keep on trying to outrun its restrictions. It is far easier to define it in institutional terms of agreement in the literary market, but still some difficulties arise as to the classification of those works which have been conventionally classified as literature but were actually published without the author's consent, sometimes even against their will (e.g. Wordsworth's *Prelude*, many of Poe's poems, Forster's *Maurice*, etc.), in the incomplete contexts of author-reader

interaction.

It is now commonly acknowledged that the language of literature, or literary language cannot be defined in purely linguistic terms. For example, Fowler (1966) argues:

It is unlikely that any formal feature, or set of features, can be found, the presence or absence of which will unequivocally identify literature. Put another way, there is probably no absolute form distinction between literature and non-literature: neither of these two categories is formally homogeneous.

However, at the same time, there is a general observation that certain expressions, whether they belong to literary works or not, sound more 'literary' than others. For example, comparing the following two passages, nobody will deny that the second passage from a handbook on aromatherapy sounds more literary than the first one from Julian Barnes's novel *Talking It Over* (1991):

I think I had better start with a description of the village in which we live. It's south-east of Toulouse, in the department of the Aude, on the edge of Minervois, near the Canal du Midi. The village is surrounded by vineyards, although this wasn't always the case.

...

I began to feel happier and less worried. The money problem was still there, but somehow I felt detached from it, as though it had been put into a balloon, which was floating above my head even though it was still attached to me by a string.

This means that the linguistic features which provoke a general feeling of 'literariness' occur irrespective of genre or discourse type. Hence Carter's question:

Is there such a thing as literary language or can the same patternings of language be found across a range of discourse types ... ? Is it preferable to refer to a cline of literariness in language use?

(Carter, 1986)

His own answer of course is in the affirmative. Carter and Nash (1983) had already developed this, and they later came to set up the measures of non-generic literariness (medium dependence, re-registration, interaction of levels: semantic density, polysemy, and displaced interaction; see Carter and Nash, 1990: 34-42). I have already argued that we should take up the notion of 'literary discourse' as a central purview of stylistics in this non-generic sense (2.2.3), but also that in so doing we will inevitably be concerned more with literature than with any other type of discourse. Although this new stipulation does not change the nature of stylistic analysis greatly, the definition of 'literariness' as a ubiquitous linguistic phenomenon occurring in different degrees along the cline, not as a special generic feature, enables stylistics to outgrow the institutional limitation of literary criticism and problematize the basic assumption of literature itself (see also Tambling, 1988 for reconsideration of literary language from a pedagogical point of view).

2.3.3 'Fish Hook'

No single article has ever threatened stylistics more seriously than Fish (1973). Toolan (1990: 15) points out that 'the story [about the theorisation of stylistics] has seemed in danger of final resolution, with stylisticians caught helplessly on the Fish "hook"'. Stylistics seems to have narrowly escaped a theoretical breakdown and survived the crisis, fortunately, but it is only by ignoring this severest and probably most logical attack on it or by shifting its position gradually and evasively towards the comfortable field of pedagogy, and no thorough confrontation has been attempted, with the possible exception of Toolan's counter-attack on Fish's idea of an interpretative community (ibid.: 15-20), to reinstate it firmly on a theoretical ground. This is not to say that Fish's argument in this most careful stylistic and meta-stylistic analysis of

stylistic works should be completely refuted before we set to our systematization; instead I contend that we need to take this article into serious consideration in order to reconsider the nature of our discipline positively.

Paradoxically, Fish is completely right in his criticism about the mock-scientific, but in fact completely arbitrary linkage between linguistic description and literary interpretation in the works of Milic, Ohmann, Thorne, Halliday and Riffaterre. After criticizing them, he generalizes:

What we have then, is a confusion between methodology and intention, and it is a confusion that is difficult to discern in the midst of the pseudo-scientific paraphernalia the stylisticians bring to bear. I return to my opening paragraph and to a final paradox. While it is the program of stylistics to replace the subjectivity of literary studies with objective techniques of description and interpretation, its practitioners ignore what is *objectively* true - that meaning is not the property of a timeless formalism, but something acquired in the context of an activity - and therefore they are finally more subjective than the critics they would replace. For an open impressionism, they substitute the covert impressionism of anchorless statistics and self-referring categories. In the name of responsible procedures, they offer a methodized irresponsibility, and, as a result, they produce interpretations which are either circular - mechanical reshufflings of the data - or arbitrary - readings of anything in their machinery.

Here we come across the greatest flaw in his logic. I said that he was completely right in criticizing the afore-mentioned linguists and linguistics-oriented stylisticians, but his criticism holds good only for those five analysts or possibly for some other stylisticians of idealistically scientific persuasion and not at all for others. This is not to say that one must not criticize a class without criticizing all of its constituents; indeed, it is quite reasonable to dismiss a certain theory after proving the defects in its application with a handful of examples *if only the*

examples are selected arbitrarily and represent the whole class uniformly. The problem with Fish's argument is that his sampling of targets is so partial that it inevitably brings about a convergence of the results of analysis towards his favoured conclusion. From the outset of the article, where he quotes from a ludicrously pseudo-scientific book on oneirocriticism, which of course has nothing to do with stylistics, he is firmly determined to caricature certain extreme types of mock-scientific arguments in stylistics, and therefore goes on to choose samples only from strictly linguistics-oriented stylistic analyses with egregious fallacies. His criticism is, even though it was not meant to be, more of an effective checkup on the specific logic of analysis than an attack on stylistics in general.

But the more interesting paradox is that, as soon as he turns to the positive possibilities of saving stylistics with his idea of 'affective stylistics', which he already advocated in Fish (1970), he falls in his turn into another kind of extremism in emphasizing the importance, or even the priority of contextual and subjective meanings; his 'affective stylistics' replaces the pseudo-scientific concern of some extremist views in stylistics for objective textual facts with the Receptionist's concern for the reader's response, the other half of the whole of literary meaning.

The sequel to the above-mentioned essay (Fish, 1980: 246-67) is far less troublesome to us, though the author sounds more confident of his anti-stylistic reasoning and seems to be trying to deliver a coup de grace on his quivering opponent. In this article, he asserts that 'the act of description is itself interpretive and that therefore at no point is the stylistician even within hailing distance of a fact that has been independently (that is, objectively) specified.' This time again, his assertion is not wrong. The problem this time is, in sharp contrast to the previous one, that his assertion is so broadly true that it is not a specific attack on stylistics. Post-structuralist criticism has made us aware of the ideological, rhetorical, or even fictional nature of *écriture*, and it is now commonly acknowledged, especially after Thomas Kuhn's

examination of scientific writings, that even the most objectively oriented discourse is not immune from some ideological or interpretative colouring. Although we should always be warned against an unduly manipulative arrangement of data, the superimposition of an interpretive framework on description alone is not an adequate reason for disqualifying any scientific or non-scientific doctrine.

2.3.4 Interpretation

This section considers the nature and degree of literary interpretation relevant to stylistic analysis by re-examining the assumption, which is associated, very often unfairly, with stylistics, that the careful analysis of a certain text inevitably leads to the revelation of some fixed meaning in the text, or at least narrows down to a remarkable degree the possibilities of interpretation.

Before generalizing the argument, I would like to examine the analyses of Hemingway's 'Cat in the Rain' by two practical stylisticians, Carter and Stubbs, to see how 'description' and 'interpretation' are linked in their respective studies, and later to present my disagreement on one specific point - the interpretation of the 'cat' - as material for problematizing the whole issue of interpretation.

Carter (1982b) shows a typically practical-stylistic flexibility of approach to the above-mentioned text, beginning not with the arrangement of some rigorous linguistic apparatus, but with some intuitive literary observations, which then determine the choice of analytical tools for substantiating them. No wonder coherence resides more in the interpretation of the story than in the methods of analysis, which vary from a simple lexical comparison to an examination of thought presentation mode. Through these grammatically multi-levelled analyses, he elucidates

with convincing clarity some of the hidden meanings in the text: the heroine's special feelings towards the hotel-keeper, her mental rejuvenation, her husband's unchangeability, and finally, the difference of the cat in the last scene from the one she wanted earlier in the story. What concerns me here is the last conclusion about the cat, drawn from the lexical difference between 'kitty' and 'big tortoiseshell cat'. After duly acknowledging the ambiguity and indeterminacy, he argues:

But what does the cat symbolise? How do we account for what the linguistic details of the text highlighted elsewhere suggest? That is, that the cat is not the same as the 'kitty' the wife is looking for. For, after all, if it is not what she is looking for, this may lead to a deflation of the wife's expectations. The linguistic texture of the story would lead us to conclude that the 'kitty' is not the same as the cat described at the end. ... Though some appeal would have to be made to substantiate my impressions in some inter-subjectively valid terms, I do not see a correlation here between 'cat' and 'kitty'. To me, this is a grotesque outcome to the kind of associations aroused in me by the word 'kitty'.

Following this conclusion, the last scene is interpreted in terms of the hotel-keeper's attempt 'to placate the foibles of his hotel guests'.

This problem of the cat is highlighted in Stubbs (1982), which, after explaining Grice's Co-operative Principle, states:

My interpretation is therefore that Hemingway implicates that it is not the same cat. He does this by inserting information which is otherwise irrelevant: that the maid brings 'a big tortoise-shell cat'. Informally, we might say that there is no reason to mention what kind of cat it is, unless this is significant, and unless we are expected to draw our own conclusions.

Though he does not give any interpretation of the symbolic meaning of the cat in the last scene,

it cannot diverge too far from Carter's as long as the existence of two different cats is a fixed premise.

When I first read the story, my intuition told me that there was only one cat in the story, symbolizing inevitable disillusionment after a girlish daydream, and my second analytical reading supported this intuitive interpretation, though it did not rule out the two-cat interpretation. My lasting inclination for a one-cat interpretation is mainly based on the linguistic fact that the word 'kitty' only appears in the speech of the unnamed American wife, who was quite likely to have mistaken a big tortoise-shell cat for a kitty, looking at the dusky and rainy scene from the upper window. It is widely acknowledged among detective-novel readers that any piece of information given in speech form is open to doubt. My interpretation and substantiation are supported by Jennings (1989) who, interestingly, is an anti-stylistic scholar:

There is a crucial change in the point of view from which 'Cat in the Rain' is told as we get to the final paragraphs. Up to this moment, we have seen things through the wife's eyes, but the last sentences give us the cat as the husband saw it. He is lying on the bed, and we are told that he 'looked up from his book' as the maid came in, while his wife is once more gazing out of the window. Perhaps the difference between the 'kitty' and the big tortoise-shell cat can be explained by the difference in the perceptions of the two characters: the wife, anxious to find an outlet for her frustrated emotions, sees the animal in one way; the husband, annoyed by the intrusion and by his wife's insistence that she wants a cat at all costs, in another. It hardly matters whether there is one cat or two; what matters is that it looks different to the two central characters.

...

More convincing is Carter's argument that a pattern of disappointment is set up in the story, and that we may legitimately expect the cat to be a further disappointment. But need it be a different cat to be disappointing? The wife has seen her 'kitty' only from a

second-floor widow, in the rain, at dusk. Close to, it may well look different.

Paradoxically, this is a brilliant piece of stylistic analysis in itself, and in no way confirms his avowed position - 'against stylistics' - in the article. But more important here is the fact that this interpretation does not rule out Carter's and Stubbs's initial observation that *there seem to be* two different cats; the lexical difference between 'a kitty' and 'a big tortoiseshell cat' is certainly in the text, irrespective of whether one interprets it as the existence of two cats or as different ways of describing the same cat. Thus, Jennings's criticism holds good not so much for stylistics in general as for the two stylisticians' conclusive presentation of one interpretation at the cost of the other possible interpretation(s).

But Stubbs's fault is a little more serious in adopting the Gricean theory as if it were a fixed measure for practical linguistic values. Here again, Jennings's criticism hits the mark:

There seems to be a contradiction here. The rules that linguists formulate are generalisations ultimately derived from the intuitions of informants about their own language. Yet Stubbs is using these rules to override the intuitions of a majority of his own informants (only one third of whom were convinced of the 'two-cat' interpretation). It seems odd that two thirds of these informants - all highly competent readers - should misinterpret the story's ending. A closer look at the story shows that the informants' intuitive response may be more accurate than the trained linguists'.

I would further argue that the Co-operative Principle after all is completely unnecessary to convince the readers of the lexical difference between 'a kitty' and 'a big tortoiseshell cat'. But an important thing to note here is that this particular linguistic theory is used (or misused) to substantiate by means of logic the essentially unsubstantiable link between the text and the analyst-reader's response to it. This link cannot be substantiated because *what the text is* and *what it may possibly mean to the individual readers* are completely different things. We should therefore bear Jennings's criticism, as well as Fish's, in mind as a general warning against the

overestimation of linguistic theories and models as a basis for discussing literary values.

To return to our main problem of interpretation. We have seen how the selfsame linguistic facts led to two completely opposite interpretations even about the central symbol of the story. This is not to say that the meaning of a text is, as Fish insists, wholly acquired in the context of reading. It is a literary interpretation that is so acquired, and this does not deny the existence of certain textual facts loaded with fixed meanings. Put the other way round, the selfsame textual facts, which can be described in an objective way, are capable of creating different interpretations. And stylistics is concerned not so much with drawing all the possible literary interpretations out of the text but with making sure that any interpretation is justified by the textual evidence.

2.4 SUMMARY

This chapter has reviewed the theoretical problems concerning stylistics with special attention to its various definitions. The first section looked at how stylistics initially had been defined according to various ideas of *style*, which were roughly classified into six types: (1) style as idiolect, (2) style as ornamentation, (3) style as choice, (4) style as deviation, (5) style as coherence, and (6) style as connotation. It also investigated the conceptual problems associated with each of these types, and thereby pointed out the general problem of defining *style* strictly enough for it to function as the theoretical basis of stylistics. An important thing to note here is that, in the earlier stages of this process of definition, stylistics was concerned partly with the rhetorical and prescriptive functions of style, but that these came to be ruled out in the later theorization of stylistics.

The second section looked at how the definition of stylistics had been sought in its

conclusion

relevance to the pre-established disciplines of linguistics and literary criticism. It classified various definitions of stylistics into three types: (1) stylistics as a branch of linguistics, (2) stylistics as a branch of literary criticism, and (3) stylistics as an interdisciplinary field, and suggested that the first two inadequate definitions could be integrated into the third, more comprehensive definition. It also tried to suggest that the idea of interdisciplinarity might be combined with that of rhetorical prescriptivism to produce a more creative, more addresser-oriented discipline of stylistics.

The third section reviewed other theoretical problems which have made the positioning of stylistics difficult. It argued that (1) stylistics has been inappropriately subcategorized according to arbitrary notions and has thus lost a certain coherence in its intradisciplinary links, but that (2) it is not as fatally flawed in theoretical terms as Stanley Fish has claimed, provided that (3) it does not go too far beyond its territory into the field of subjective interpretation. It also touched upon the inevitable question in stylistics of what literary language is, and defined this by means of the idea of non-generic 'literariness'.

Based on these arguments, Chapter 3 will undertake a rearrangement of various stylistic principles and demonstrate the way the three traditional disciplines of stylistics (linguistic, literary, and pedagogical), newly defined, work differently in combination with cognitive approaches.

CHAPTER 3 REARRANGEMENT OF THE PRINCIPLES OF STYLISTICS

3.0 INTRODUCTION

We have seen the historical background and developments of stylistics (Chapter 1) and the diversity of stylistic theories and their respective problems (Chapter 2). These historical and theoretical surveys suggest (1) that stylistics initially emerged as a mediator between linguistics and literary criticism in the historical and theoretical process of the dissociation and respective specialization of those two disciplines, (2) that its theoretical complication lies largely in the way it has been defined and subcategorized according to arbitrary notions, and (3) that traditional stylistics has mostly worked in a descriptive way and has not yet systematically taken up the prescriptive function of style. This chapter first tries to provide stylistics with a new subcategorical framework as a remedy for the problem noted in the second point above. This is done by taking the central notion - the purpose of analytical practice - from the first point above. The chapter then goes on to make the third point clear by demonstrating the three newly-defined sub-disciplines of traditional stylistics (linguistic, literary, and pedagogical stylistics). My analytical demonstration of the three sub-disciplines adopts the notion of 'cognition' as a point of reference in order to highlight their methodological and orientational differences and, more importantly, the difference between these sub-disciplines of traditional stylistics and the theory of creative stylistics, which will be explained and demonstrated in Chapters 4 and 5.

In Chapter 2 we saw how it is difficult to systematize stylistics as a discipline partly because it is inevitably concerned with the way readers respond to a text in many different ways, intuitively, psychologically, or even imaginatively, and more importantly because it began to diversify with a disorderly set of subcategorical notions while it was still on a shaky ground. However, the simplest fact of steady accumulation of past stylistic studies is now an adequately solid ground for building up a system thereon or even necessitates a new classificatory framework to sort them out. I am fully aware of the self-contradiction in attempting at

diversifying stylistics with any set of classificatory notions; once divided into sub-sections, any discipline cannot serve as a mediator between others without being reunified by the aid of another set of interdisciplinary links between the sub-sections. In other words, a bridge over two different fields of study, as stylistics is supposed to be over linguistic and literary studies, should be one organic entity without any split in itself. Still I would rather classify stylistics anew than to leave it in a quagmire of self-generating complications in order to highlight the partiality of its concern and suggest a new field to explore - the creativity of language - for its fuller and well-balanced development.

Let us begin with by now an almost axiomatic agreement that stylistics covers the vast field primarily between linguistics and literary studies but with some possible expansion to the study of non-literary discourse. To re-classify stylistics is to partition this field of study with a set of notions which are on the same categorical level. As I discussed in 2.3.1, stylistics has been subcategorized with confusingly arbitrary notions, neither particularly contradictory nor complementary but mostly irrelevant to each other: how are we to understand, for example, the relation between 'new', 'literary', and 'pedagogical' stylistics? This kind of conceptual disorder may seem trivial, and my argument about its disadvantage in the systematization of stylistics may sound rather exaggerating, but when we consider how linguistics has duly developed along lines with linguistic units or textual elements - sound, meaning, affix, word, phrase, sentence, text or discourse - and constructed a number of theories and models on this basic system, and how literary criticism, despite its innate subjectivism, has formed its theories according to the methodology of reading, we will be able reasonably to attribute the theoretical confusion of stylistics to the problem of its initial conceptual set-up.

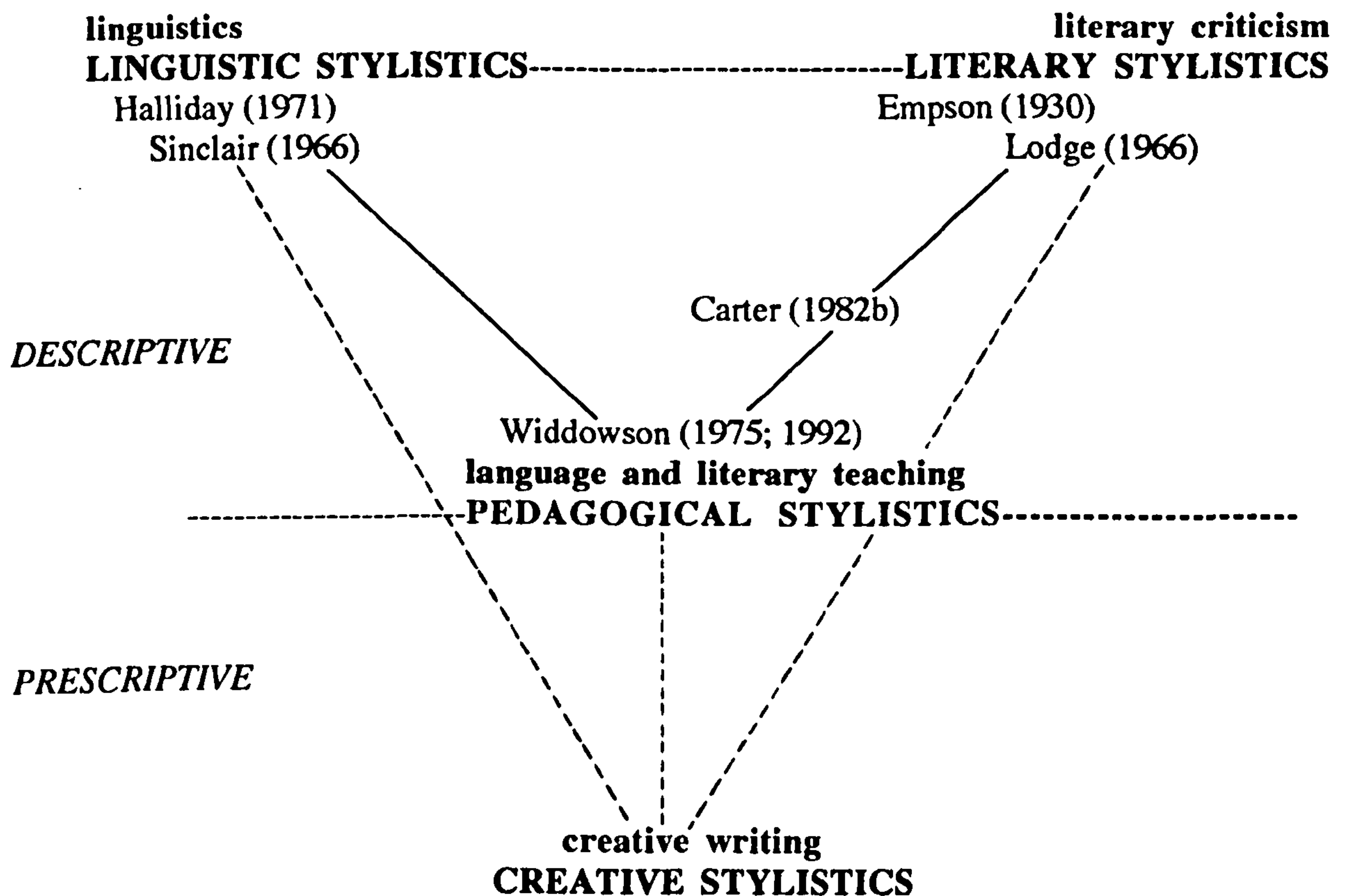
The first thing we should do to rearrange stylistic principles is to choose one basic criterion with which we can map them out in a comprehensive and comprehensible manner. As we saw in Chapter 2, it is not an efficient idea to define a sub-discipline of stylistics by a linguistic

theory, that is to say, in terms of the analytical strategy it adopts or the linguistic properties it is supposed to explain, for stylistic effects may occur at any level of grammar - phonological, semantic, morphological, lexical, syntactic, graphological, discorsal, or whatever - or even at some different levels at the same time. It is by no means surprising that, as we can see in Ohmann (1964), Thorne (1965), and Halliday (1971), such a principle with a linguistics-based definition as 'structural', 'generative', or 'functional' stylistics can only grasp a very small portion of the whole dynamics of style and often leaves unexplained the most important interaction between style and literary values. A linguistic theory cannot stand on its own as a proper principle for subcategorizing stylistics and therefore should be downgraded as just one of its strategies in stock. By the same token, those principles - e.g. 'lexical', 'social', 'political', 'psycho-', or 'feminist' stylistics - which focus on special aspects of text do not deserve the name of stylistics, being unable to, as the discipline is supposed to, explain the whole dynamics of text. Also misleading are the terms like 'new', 'radical', 'general', or 'practical', which are no more than ideological markers and can therefore be discounted as such.

Since stylistics started, historically or theoretically, not as an autonomous discipline for studying textual phenomena generalized under the name of 'style', as I discussed in Chapters 1 and 2, but as a mediator between linguistics and literary studies, we can reasonably categorize it, as stylisticians have conventionally done (see the 'Introduction' to Carter and Simpson, eds., 1989), according to the position on the axis of orientation between language and literature studies. When a certain stylistic study is undertaken mainly for the purpose of testing or demonstrating the efficacy of linguistic models or theories, or of investigating the linguistic structures of text independently of literary evaluation, when, in short, a certain stylistic work is more linguistics-oriented, it should be classified as *linguistic stylistics* irrespective of the theory or theories it adopts. On the other hand, when a certain stylistic study is undertaken for giving

linguistic evidence to some intuitive observations about literary values of the text, when it is motivated by the analyst's literary concern, it belongs to *literary stylistics*. There is another kind of stylistics, which stands just in the middle of the axis between the two poles and tries to merge them in pedagogical contexts, and this has been properly named *pedagogical stylistics*. These three names are familiar ones, which I adopt to readjust the partitions of our field of study. But now I would like to put forward quite a new idea to expand the field in a previously unexplored direction.

As I argued in 2.1.3, stylistic analyses have been made on the tacit New-Critical assumption that the text, which conventionally is the one and only object of analysis, is the final form of the author's creation. Indeed, as long as the author's intention is unknown, we cannot help accepting the text as the best stylistic manifestation of its author's intentions, because it is the only 'constant' to begin with. However, when we know the author's intention from the beginning, in other words, when we have the author's intention as a 'constant', it is possible to discuss what linguistic form is most suitable to realize it in the text. This line of argument should be pursued especially in the context of newly-established 'creative writing' course, and here I propose a new discipline called *creative stylistics*. These are the basic classificatory ideas, though overlapping by nature, according to which I attempt to locate some of the past major stylistic studies on the axes of purposive orientation as follows:



In the following sections, I demonstrate the three types, though redefined, of traditional stylistics by analyzing passages from Woolf's writings with special reference to the cognitive process of relevant agents - the author, the character(s), and the reader. In so doing, I try to suggest that traditional stylistics has had a propensity to descriptivism; even pedagogical stylistics (in its traditional function), which encourages language and/or literature students to read texts creatively, sometimes even by deconstructing them (see 3.3 and 4.1.2), is also descriptively oriented in that it pays due respect to original texts as well as to students' response to them and never tries to give prescriptive modifications to either of them. However, pedagogy by nature is prescriptive to some degree, and I place pedagogical stylistics just on the borderline between descriptivism and prescriptivism in the diagram above in consideration of its possible expansion or connection to more prescriptively oriented disciplines including creative

stylistics.

3.1 LINGUISTIC STYLISTICS

3.1.1 Theoretical Problem

As we saw in 1.1 and 1.2, the initial move by stylistics for departing from linguistics was made when the latter established itself as the study of *langue* as opposed to *parole*. Although linguistics has developed theories for looking at the domain of *parole* in the form of text-linguistics and discourse analysis, it still keeps away from literature, presumably looking upon it as something special in terms of basic linguistic properties and textual structures. Therefore, in order to derive any refinement of linguistic theories and models from the study of largely literary writing, we need a twofold justification: we have to justify, firstly, the application of linguistics to individual pieces of writing, and secondly, the move from 'non-literary' to 'literary' discourse.

The first justification may be provided by cognitive linguistics, which regards the rigid dichotomies assumed in structuralist and generative linguistics - synchrony vs. diachrony, grammar vs. lexicon, morphology vs. syntax, semantics vs. pragmatics, rule vs. analogy, grammatical vs. ungrammatical sentences, homonymy vs. polysemy, connotation vs. denotation, morphophonemic vx. phonological (or phonological vs. phonetic) rules, derivational vs. inflectional morphology, vagueness vs. ambiguity, literal vs. figurative language, and most importantly, competence vs. performance, the generative version of the opposition between *langue* and *parole* - as 'false dichotomies' (Langacker, 1987: 18-19).

Linguistics has already broken down the barrier between speech and writing in expanding its domain into text linguistics, and this argument will reasonably warrant the application of linguistic theories and grammatical models to the examination of individual texts, and further, the induction of linguistic rules from individual analyses. de Beaugrande and Dressler (1981: 18) further argue that 'the expanded scope of text linguistics renders it still more useful in [an application of linguistic methods to literary studies] than the conventional methodology of describing structures as such'.

As we saw in 2.3.2, it is now widely acknowledged that there is no clear distinction between ordinary language and the language in literature in terms of linguistic properties. Carter and Nash's idea of the cline of 'literariness' of language is further supported by the idea of literature as (social) discourse (see Fowler, 1981; Hodge, 1990), and there is no theoretical difficulty about discussing literary works at the same level as other 'non-literary' texts so far as their linguistic properties are concerned. However, there is one clear distinction between them in terms of the overall structure of verbal exchange: in ordinary discourse the text is what the primary addresser intends to convey as his or her verbal message, whereas in literary discourse verbal interactions are dislocated or 'displaced', to use Carter and Nash's term (Carter and Nash, 1990: 41-42), out of normal relationship between addresser and addressee (no female reader would be flattered or offended by the line 'Come live with me, and be my love' in John Donne's 'The Bait', taking it as a personal message of courtship to her); that is to say, what the literary text conveys *linguistically* is not necessarily the same as what the author intends to convey *aesthetically*. This is what Stubbs failed to take into serious consideration in presenting his 'one-cat theory' after analyzing Hemingway's 'Cat in the Rain' by means of Gricean Cooperative Principle (see 2.3.4). Moreover, writers quite often use deviant forms of language deliberately for the purpose of highlighting certain messages or literary elements in their texts. This is not much of a problem when we move, as in literary stylistics, from linguistic structures

on the surface of the text to its thematic core, because we are standing on the same starting point, that is to say, the general agreement about language in the form of grammatical rules, but we cannot reasonably proceed the other way round; you can discuss deviation with reference to a norm but cannot derive a norm from a corpus which has a propensity for deviation. Therefore, the purest form of linguistic stylistics - the discipline of testing the validity of linguistic theories against, or even generalizing linguistic rules from the corpus of language of literature - is extremely difficult, so long as literary texts are not pieces of natural discourse but linguistic artifacts, and only possible, if at all, by being very selective about texts it tries to examine.

3.1.2 Selection of the Text and the Analytical Strategy

As I argued in the preceding section, we cannot set up a simple equivalence between rules of ordinary language and linguistic structures of literary texts; although there is no clear distinction between them in terms of linguistic properties, the artificiality and dislocated author-reader relationship in literary discourse crucially differentiate literary texts from others. For example, even if we have found out some linguistic pattern in Woolf's *Mrs Dalloway*, it does not necessarily represent a certain pattern, which can be described in terms of rules and models, of our normal linguistic exchange, nor the norm of narrative discourse. The text may represent an idiolectal pattern of Woolf's literary writing, or a narrative pattern which she set up for this particular novel, but no generalization about language can be drawn from it. In this respect, Freeman (1993) takes too hasty a step in applying the theory of cognitive metaphor to the analysis of the passages from *King Lear*. He argues that there are BALANCE and LINKS schemata as a basic metaphorical framework in the play, but some questions arise: whose

cognitive metaphor is it? Is it Shakespeare's, Lear's, or any other characters'? Is Freeman suggesting that the universal pattern of human cognition has entered into the fictional text through Shakespeare as an empirical playwright? If he is only pointing out the metaphorical pattern underlying the text, his analysis does not elucidate the structure of 'cognitive' metaphor but simply highlights Shakespeare's rhetorical device of 'metaphor' in the traditional sense of the word. He pays little attention to the artificially dislocated addresser-addressee relationship.

However, the degree of dislocation of verbal interaction varies greatly among literary texts, and here again we may be able to assume a cline of dislocation from more fictional texts, such as novels and short stories, to more factual ones, such as essays and autobiographies, where discursal situations are less artificial and much closer to the ordinary addresser-addressee relationship, and therefore can reasonably constitute a corpus for linguistic arguments. This is my basic assumption in choosing passages from Woolf's *Moments of Being* (1976), the collection of her autobiographical essays, for linguistico-stylistic analysis.

We come across the following passages in the early part of the essay entitled 'A Sketch of the Past':

If I were a painter I should paint these first impressions in pale yellow, silver, and green. There was the pale yellow blind; the green sea; and the silver of the passion flowers. I should make a picture that was globular; semi-transparent. I should make a picture of curved petals; of shells; of things that were semi-transparent; I should make curved shapes, showing the light through, but not giving a clear outline. Everything would be large and dim; and what was seen would at the same time be heard; sounds would come through this petal or leaf - sounds indistinguishable from sights. Sound and sight seem to make equal parts of these first impressions.

... I often wonder - that things we have felt with great intensity have an existence independent of our minds; are in fact still in existence? And if so, will it not be possible, in time, that some device will be invented by which we can tap them?

... These separate moments of being were however embedded in many more moments of non-being. I have already forgotten what Leonard and I talked about at lunch; and at tea; although it was a good day the goodness was embedded in a kind of nondescript cotton wool.

What I attempt to observe in these passages is the special cognitive way in which the author looks at the world around her and forms images of the past. For this purpose I draw on the idea of cognitive linguistics, which 'is concerned with human concepts as the basis of meaning, rather than with truth-conditions as the basis of meaning; with the role of conventional imagery in cognition and language; with figuration in thought and speech; and with grammar as symbolic phenomenon' (Turner, 1991: 20). I find cognitive linguistics extremely useful as an analytical tool for studying literary discourse and most suitable among linguistic theories to be tested against it since it is more concerned with contexts of situation than universal grammatical rules. Weber (ed.)(1996) places 'cognitive stylistics', though improperly named in my opinion, at the latest end of his historical survey with full recognition of the applicability of the linguistic theory to stylistics:

The other theory of potential use to stylistics is cognitive linguistics and the associated metaphor theory developed by George Lakoff, Mark Turner and Mark Johnson (Lakoff *et al.* 1989), and applied to Shakesperean texts by Donald Freeman (ch. 16). Like

Hallidayan linguistics, cognitive linguistics, too, is based on explicitly constructivist assumptions. Lakoff rejects the correspondence view that formal features reflect, imitate or correspond to a reality which exists out there independently of language. He insists that the coding relation between language and the world is not an objectivist one: the categories of language do not mirror the categories of the world, since the latter is an unlabelled, uncategorized place. So categories are not given but imposed. Moreover, to characterize category structure, we need not only propositional but also metaphoric and metonymic models, which provide motivation for the extension of a particular category. In other words, form-meaning correspondences are not arbitrary but motivated by, among others, conceptual metaphors.

(Weber, above: 6)

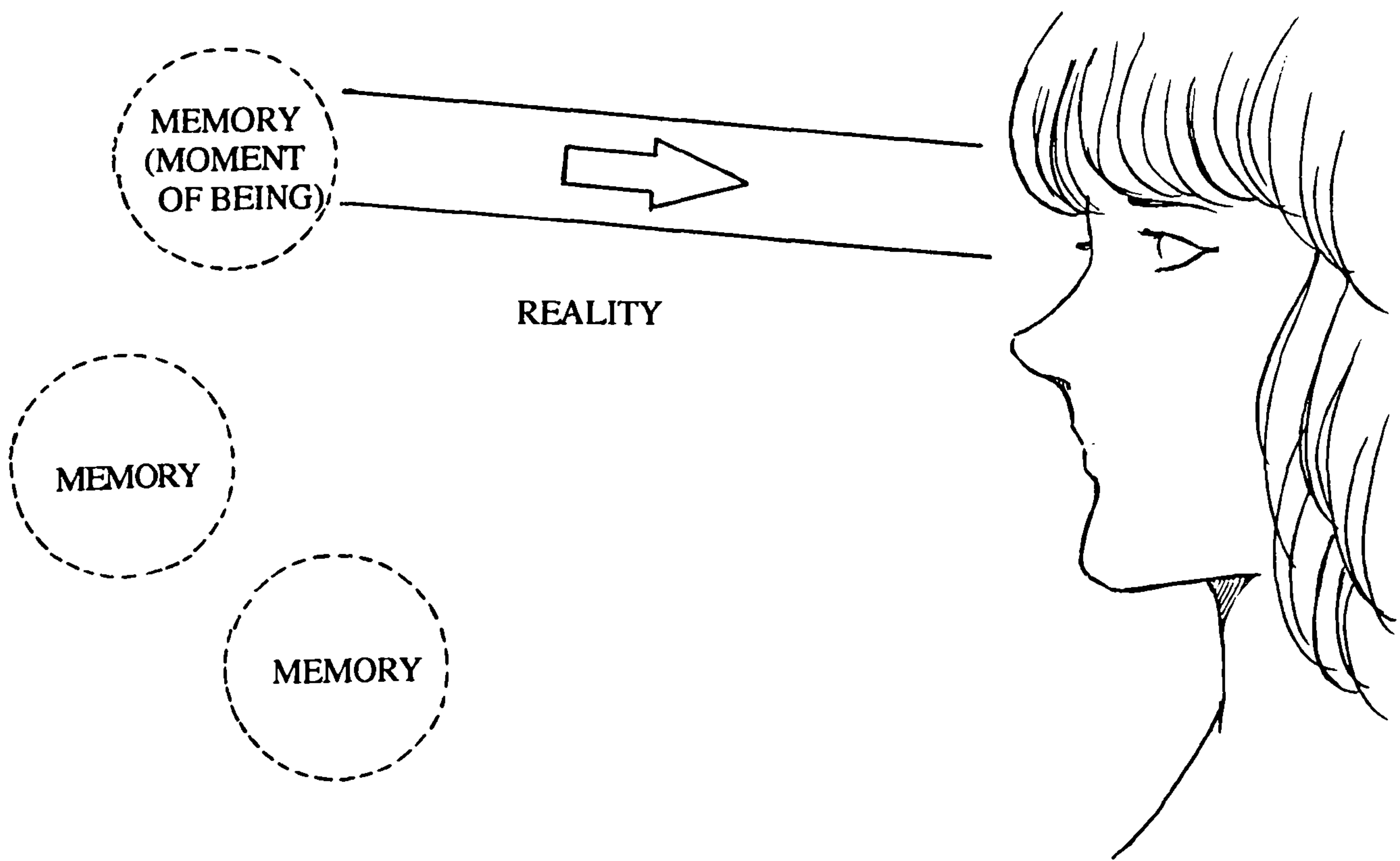
Although we cannot apply this cognitive model directly to Woolf's fiction, whose discourse is dislocated from the ordinary addresser-addressee relationship, I dare to go on, though with cautious steps, to analyze a passage from *Mrs Dalloway* to see whether or not the author's metaphorical cognition of the world is also reflected in the verbal artifact she created with much calculation.

3.1.3 Analysis

The passages I quoted above describe some of Woolf's earliest memories or 'first impressions'. What is interesting about them is that, apart from the realistic description of what she must have perceived in her early childhood, there are some impressionistic expressions - **globular; semi-transparent; curved shapes; not giving a clear outline; large and dim** - and metaphorical descriptions (in a broad sense as in Lakoff and Johnson, 1980 and

Steen, 1994) as well - what was seen would at the same time be heard; sound would come through this petal or leaf - sounds indistinguishable from sights; Sound and sight seem to make equal parts of these first impressions; some device will be invented by which we can tap them; These separate moments of being were however embedded in many more moments of non-being; a kind of nondescript cotton wool - which suggest the way the author formulates her memories and perceptions into a cognitive framework.

One of the cognitive patterns in the passages is the understanding of exceptionally vivid childhood memories, or 'moments of being' as physical entities; in this metaphorical framework, the visualized memories have vague outlines and are embedded in a vast expanse of vanishing or forgotten images. Another is the close synaesthetic link between sound and sight. But most interesting is the cognitive metaphor expressed by the verb **tap**, in the sense of opening up, piercing, or breaking into so as to extract contents from something, with its etymological implication of letting out liquid: as is also seen in the expression **sound would come through this petal or leaf**, Woolf imagines her memory or impression as something which may possibly come to her through a kind of tube; this metaphor reminds us of what Michael Reddy called 'conduit metaphor' (Reddy, 1979). We can illustrate Woolf's cognition of her memories as follows:



3.1.4 Testing the Idiolectal Cognitive Model

In the previous section we saw that, when Woolf recalls a certain scene or event to her mind, she tends to formulate the mental activity metaphorically as a process of the memory, which is an entity in which sight and sound are inseparably intertwined, flowing to her as through a conduit. If this is the way she looks at the world, it is not unreasonable to assume that this cognitive pattern might have presented itself also in her fiction writing. Here I attempt a brief analysis of the opening passages of *Mrs Dalloway* to test this assumption:

Mrs Dalloway said she would buy the flower herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning - fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her when,

with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?' - was that it? - 'I prefer men to cauliflowers' - was that it?

In this passage, Mrs Dalloway's memory of her own girlhood is superimposed on what is really happening before her eyes. What is noticeable in the description of this scene is that sounds come together with sights, as can be seen (or I should say, heard) in such expressions **as with a little squeak of the hinges, which she could hear now; the flap of a wave**, or in the flashback in which her meditation is interrupted by Peter Walsh's utterances: **'Musing among the vegetables?'; 'I prefer men to cauliflowers'**. This observation fits our assumption about Woolf's cognitive pattern.

Her 'conduit metaphor' also plays a part in this passage: the expression **what a morning - fresh as if issued to children on a beach**, in stead of, for example, **...fresh as if embracing children on a beach**, or **...fresh as if enjoyed by children on a beach** suggests that in Woolfian discourse a vivid memory or image tends to come to people, rather than to stay there to be enjoyed by them. In this metaphorical framework, the open window, through which all the physical and mental actions happen, functions symbolically as a channel of cognition.

3.1.5 Conclusion

I have demonstrated the way linguistic stylistics works with cognitive linguistics as its analytical strategy. (It should be made clear again that there is no such thing as 'cognitive stylistics' in my framework.) In so doing, I have tried to highlight (1) the descriptivism of linguistic stylistics and (2) the efficiency of cognitive linguistics as an analytical tool in explaining the way a piece of writing, not only factual or autobiographical but also fictional, can represent the author's cognitive pattern. Creative stylistics is the exact opposite of linguistic stylistics, as well as of the other two disciplines of traditional stylistics which we will see in later sections, on the first point above, in that it starts from an author's literary intention(s) and proceeds more prescriptively towards textual creation. On the other hand, it looks to cognitive linguistics for a theoretical support in systematizing the processes in which an author's 'creative language awareness' finds its expressions by degrees and finally realizes itself as a text.

An extremely solid support will be provided, when we try to connect the idea of cognitive metaphor to that of literary creation, by Turner (1991; 1996) who argues that literature which is made of language inevitably reflects the human mind and that the human mind is essentially literary. He further expands his cognitive theory to discuss how the study of English should be pursued in 'the age of cognitive science':

The sort of study to which I look forward is one that approaches language humanistically, as an aspect of what it means to be human. A human being has a human brain in a human body in a physical environment that it must make intelligible if it is to survive. This is the ground, I think, of human cognition, and the source of the everyday conceptual apparatus we bring to bear in making what is usually automatic and unconscious sense of our worlds. This conceptual apparatus seems to be everywhere expressed in the substance and shape of our language, and to constitute the basis of our

literature. The study of language to which I look forward would analyze the nature and processes of this conceptual apparatus, its expression in language, and its exploitation in literature. It would see literary language as continuous with common language, and meaning as tied to conventional conceptual structures that inform both common and literary language in a continuous and systematic manner. Our profession touches home base when it contributes to the systematic inquiry into these linguistic and literary acts as acts of the human mind.

(Turner, 1991: 17-18)

This argument provides a great support to the positioning of stylistics as an interdisciplinary field of study between linguistic and literary studies and at the same time suggests the possibility of expanding this analytical theory to such a theory as creative stylistics which enables us to proceed from cognition to literary creation.

3.2 LITERARY STYLISTICS

3.2.1 Aim

The aim of literary stylistics, as I wrote in the previous section, is *to give linguistic evidence for some intuitive observations about literary values of the text*. This is an oversimplification and needs to be expanded according to the recent reconsideration of literary properties of language. As we have seen in 2.3.2 and will see in 3.3.1, in comparison with what has normally been considered as non-literary language, we understand literary language not as something peculiar

to literature but in terms of a cline of non-generic 'literariness'. Therefore, literary stylistics in my framework covers a wide range of stylistic studies which attempt to figure out the overall message(s) of text: its theme, allusion, philosophy, hidden ideology, and so on.

In the following section, I try to demonstrate the procedure of literary stylistics through an analysis of a dinner scene in Virginia Woolf's *To the Lighthouse* to investigate her linguistic devices for representing characters' cognitive process or 'stream of consciousness'.

3.2.2 Intuitive Response

What distinguishes literary stylistics most clearly from other types of stylistics is its starting point of argument: in the case of linguistic stylistics we have a basic assumption about the possibility of description or theorization independent of literary values of the text. However, the final goal of literary stylistics is a fuller appreciation of the text, and there should be some kind of intuitive reading at the beginning, which should be justified through subsequent analysis.

In this study of a Woolfian passage, I also start from my intuition about her fiction writing. Let me make it clear that *To the Lighthouse* is not a tentative selection to show the methodological efficacy of my argument. Indeed, the starting point of the present study is my intuitive assumption that the exquisite combination of theme and scenic beauty in the novel stems from her meticulous linguistic manipulation, and especially that the technique of stream of consciousness is effectively adopted to represent the whole theme of spiritual unification at the linguistic level.

3.2.3 Literary Background

Although there is no gainsaying Woolf's linguistic craftsmanship (should I say 'craftswoman-ship' or 'craftspersonship' as a token of respect for her followers?), critics have not paid due attention to its discoursal realization. Recent Woolfian criticism tends to divert more and more from linguistic evaluation, and now her reader's critical ear is completely attuned to her socio-political and feminist statements, domestic reminiscences, or cathartic confessions; recent critics are, as Freedman deplorably points out, 'raising important questions about Woolf's pivotal place between the fact and the vision of art' (Freedman, ed., 1980: 3). So far as *To the Lighthouse* is concerned, clues to its interpretation have been very often sought in the hidden portrait of her mother, contained in Woolf's autobiographical essays, and in the meaningful design of images and symbols. But it should also be noted that she practiced here, in a highly experimental manner, what she had preached in 'Modern Novels' (1919; revised as 'Modern Fiction' for *The Common Reader*, 1925), her famous literary manifesto, and with greater success than in her other novels. Let us recall how she stresses the importance of 'method' in the essay:

In any case it is a mistake to stand outside examining "methods". Any method is right, every method is right, that expresses what we wish to express, if we are writers; that brings us closer to the novelist's intention if we are readers. This method has the merit of bringing us closer to what we were prepared to call life itself; ...

Needless to say, Woolf's 'life' is different from the kind of 'life' depicted by the eighteenth- and nineteenth-century novelists, *a fortiori* from the 'life' pursued by the 'materialists' whom the essay was intended to attack. Indeed, in the same essay she problematizes and thereby tries to overturn the conventional idea of 'life': 'Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small.' When we

consider this enigmatic remark in the light of the extract above, we see her intention of experimenting with some 'methods' to describe 'life' which exists more fully in 'what is commonly thought small' than in 'what is commonly thought big'. Here one may distinguish three different levels of her experiment in *To the Lighthouse*: firstly, the creation of an intangible world ('Time Passes'), secondly, the aesthetic framework which gives a sense of enveloping life (Lily's painterly vision), and thirdly, and most importantly, the narrative technique which projects consciousness larger than the outside world. I am far from claiming that stylistic analysis can elucidate all the methods exploited at these three levels. However, each method is after all linguistically realized, and therefore susceptible of some kind of linguistic investigation, whether valid or farfetched. The following sections focus of the third level for the close stylistic scrutiny. Here I briefly touch upon the other two in the manner of conventional criticism, so as to make a moderate positioning of literary stylistics in reference to literary criticism.

Mr. Ramsay's philosophical work on 'Subject and object and the nature of reality' well represents one dimension of Woolf's experimental reconsideration of the commonsense idea of 'life'. Andrew tries to explain it to Lily by inviting her to think of a kitchen table when she is not there (*To the Lighthouse*, London: Hogarth Press, 1967: 40; all page references are to this edition). And this 'phantom kitchen table' is a comical version of the house in 'Time Passes'. Regardless of the sceptical discussion, so often seen in British philosophy, as to whether an object exists beyond perception or not, the human mind is more likely to be preoccupied with the tangible world than with the intangible, and what we normally regard as someone's 'life' is a sequence of his experiences and thoughts in and about his immediate reality. By the same token, the narrative of traditional fiction pursues the protagonist's firsthand realities under the name of his 'life'. The narrative of *To the Lighthouse* is totally unique in that it is not necessarily fixed to the lives of the main characters. In 'Time Passes', instead of focusing on

what happens to the Ramsays in the course of ten years, Woolf depicts a house in which nobody lives for as many years. The description of the spacially intangible suggests the long lapse of time more easily and naturally than as much description of tangible situations. But at the same time, she presents the minimum information about the main characters - Mrs. Ramsay's death, Prue's marriage and death in childbirth, Andrew's death in battle, and the reputation of Mr. Carmichael's poems - in brief sentences in square brackets, thereby making the reader imagine an unbroken sequence of their everyday lives between these crucial events. By describing an intangible world which is 'commonly thought small' and embedding more imaginable lives 'commonly thought big' within its framework, Woolf projects on the reader's mental screen a 'life' which is larger than what he actually experiences.

The ending of *To the Lighthouse* is neither an answer to a riddle nor a denouement of some action. It is the accomplishment of an art object. Noticeably, while the narrative viewpoint keeps on shifting its position throughout the story, it gets closest to the authorial viewpoint when set on Lily, an artist who tries to capture 'life' with her brush. Woolf herself tries to give some artistic order to a motley of realities, thoughts, and memories, which are piled pell-mell before her eyes, by classifying them in manifold binary oppositions: reality and consciousness, the tangible and the intangible, subject and object, individual lives and vastness, and so forth. The apparant parallelism between Lily's painterly vision and Woolf's literary enterprise further suggests that Lily's final stroke, which might stand for a tree she envisioned at the dinner (p. 32) or the lighthouse as a symbol of unity, announces Woolf's accomplishment of this onerous task. In sharp contrast to Forster who gave priority to life over art, Woolf synthesized the Bloomsburian dichotomy between life and art into an art object which enclosed a richer life than what we actually perceive.

Further preliminary comments at the third level might be needed. The object of our stylistic analysis is Woolf's narrative technique, generally known as 'stream of consciousness',

especially in the dinner scene (*To the Lighthouse*, Ch. 17), which I selected as a microcosm of the novel for its neat structural unity and also for Woolf's avowed satisfaction with its presentation. What this scene represents at the symbolic level is the process of gradual fulfillment of Mrs. Ramsay's self-imposed mission: 'Nothing seemed to have emerged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her'(pp. 130-31). My special concern is to examine how this motif of spiritual synthesis goes hand in hand with the linguistic devices, or even tricks, for evoking a correspondent sense in the reader's mind.

3.2.4 Linguistic Strategies

Since the primary aim of literary stylistics is to get a fuller understanding of literary discourse, we should choose such analytical linguistic strategies, inevitably in a rather *ad hoc* way, as best describe the stylistic structures of a given text. My choice is, basically, a set of speech presentation modes: Direct Speech (DS), Indirect Speech (IS), Free Direct Speech (FDS), Free Indirect Speech (FIS). I draw particularly on Mick Short's taxonomy of speech and thought presentation (see Leech and Short, 1981: 318-51; Short, 1982, 1996), which is an enormously useful apparatus for investigating Woolf's narrative technique, as lexical and semantic categories are for anatomizing Henry James's later style (see Watt, 1960 and Chatman, 1972), or systemic grammar for elucidating latent psychological relationships between characters (Kennedy, 1982).

Short first illustrates the four modes of speech presentation, plus Narrative Report of Speech Acts (NRSA), Narrative Report (NR), and Narrative Report of Acts (NRA) with the following examples, and distributes them on the scale of utterance formulation:

The sentences (1)-(5) might serve as examples of the different modes of thought presentation if we change the reporting clause *he said* in (1) and (2) to *he said to himself* or further to *he thought, he expressed his pleasure* in (5) to *he felt happy*, and count the reported utterances as interior monologues.

Here I introduce another set of stylistic terminology, viz. syntactic choice and graphological choice. The former is to ensure the accuracy of analysis, and the latter to probe into a dimension where Short's taxonomy cannot reach. For example, for the IT sentence (8) *George asked himself what he could say to her in her mother's presence* we have two possible syntactic variations:

(9) What could he say to her, George asked himself, in her mother's presence.

(10) What could he say to her in her mother's presence, George asked himself.

Viewed in the light of information structure, these three alternatives are not altogether the same, (9) and (10) being more character-centered than (8). We can accordingly construe (9) and (10) as an intermediate style between IT and FIT, but I classify all of the three as IT to avoid logical complication.

At the graphological level, DS and DT can be realized in several ways, depending on the choice of punctuation marks to indicate the reported speech/thought. The normal choice for DS is of course quotation marks as in (2), while DT needs no special mark as in (8)-(10) except comma and period. The use and nonuse of the quotation mark respectively for DS and DT are also one of the basic graphological rules in *To the Lighthouse*. In some parts, however, Woolf violates the rule by using quotation marks for DT and omitting them for DS, supposedly with the intention of creating a sense of blending. In the next section, I also treat Woolf's use of paragraphs and parenthesis. More precisely, I consider her unique way of dissolving their graphological patterns as a device for generating the same effects.

3.2.5 Analysis

At the beginning of 3.2.3 I briefly discussed the proclivity of current Woolfian criticism to undervalue her linguistic artistry in favour of biographical, political, and romantic topics of interest. The stylistic characteristics now accredited to her narrative technique amount to what Auerbach's perspicacity discerned almost half a century ago: *erlebte Rede* (free indirect style) and the 'multi-personal representation of consciousness'. These two characteristics deserve further comments. 'The function of free indirect style is', Guiraud (1971b: 86) explains, 'to combine and superimpose the words (voice and linguistic forms) of the narrator and his characters.' It has been exploited by novelists of psychological persuasion and also considered a specialty of the 'psychological novel'. However, free indirect style is far older than modern fiction - it is widely acknowledged that Jane Austen quite often used the style; Neumann (1992) argues that the style dates far back into the earliest stage of British fiction - and the style *per se* does not determine the nature of a novel. What is characteristic of stream-of-consciousness fiction, especially Woolf's, is a delicate stylistic gradation created by the combination of free indirect style with other styles, which I try to elucidate in terms of mode of speech/thought presentation. The 'multipersonal representation of consciousness' is typically seen in the dinner scene, at least in its first half, where the narrative eye shifts pointedly from one character to another. But in this scene, as elsewhere, the narrative eye moves not only horizontally among the characters but also vertically in a character's mind. And this vertical shift is realized *via* nothing other than the above-mentioned stylistic gradation.

The first two paragraphs in the dinner scene give a vertical survey of Mrs. Ramsay's consciousness and also set up the basic graphological pattern in the scene: quotation marks indicating actual utterances as in "**William, sit by me,**" **she said**, parenthesis indicating

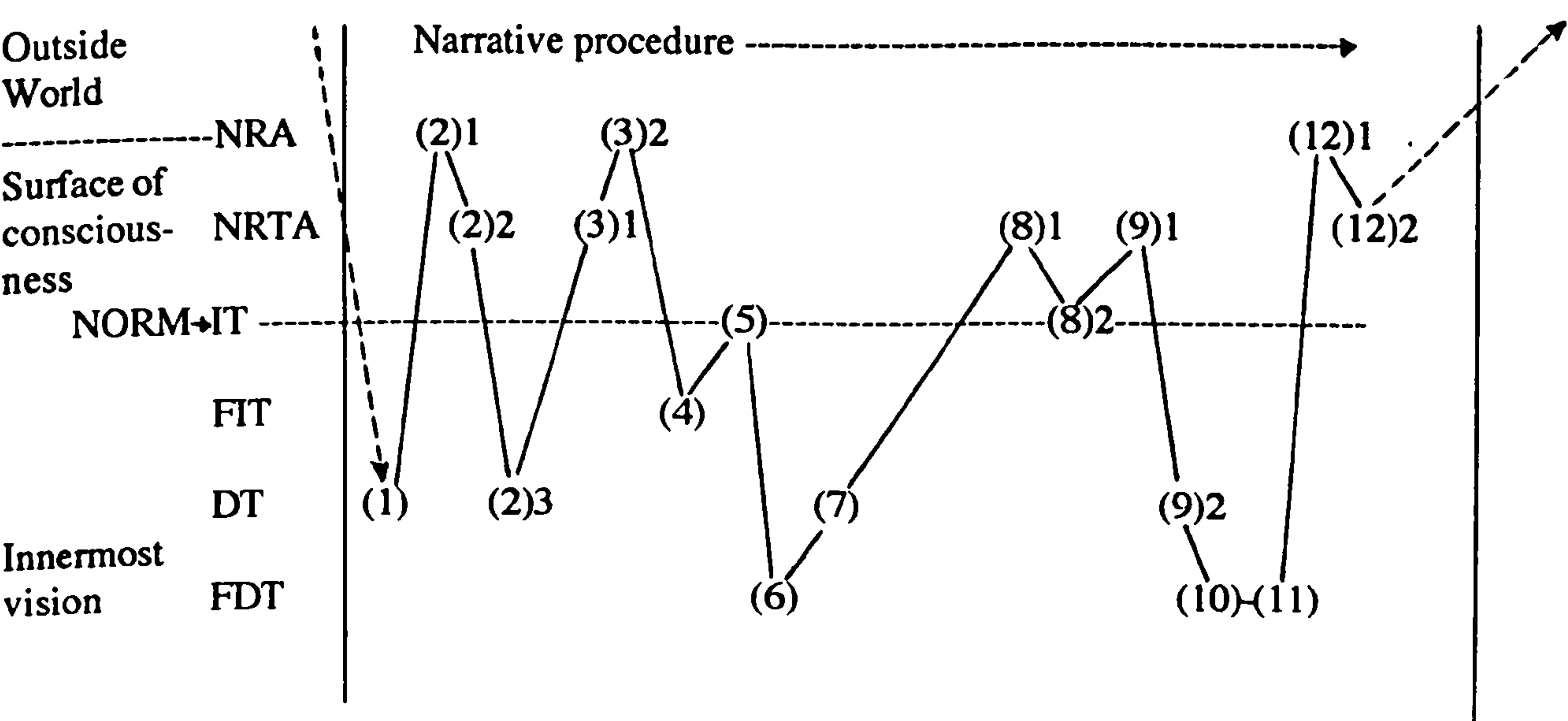
outside actions as in **The room (she looked round it) was very shabby**, and each character's consciousness represented in a separate paragraph. Then the narrative eye shifts horizontally to Lily across the table. Let us examine the stylistic gradation in the following paragraph (pp. 132-33) by means of the Shortesque taxonomy (sentences are numbered for convenience of reference):

How old she looks, how worn she looks, Lily thought, and how remote.
(1) **Then when she turned to William Banks, smiling, it was as if the ship had turned and the sun had struck its sails again, and Lily thought with some amusement because she was relieved, Why does she pity him?** (2) **For that was the impression she gave, when she told him that his letters were in the hall.** (3) **Poor William Bankes, she seemed to be saying, as if her weariness had been partly pitying people, and the lift in her, her resolve to live again, had been stirred by pity.** (4) **And it was not true, Lily thought; it was one of those misjudgments of hers that seemed to be instinctive and to arise from some need of her own rather than of other people's.** (5) **He is not in the least pitiable.** (6) **He has his work, Lily said to herself.** (7) **She remembered, all of a sudden as if she had found a treasure, that she too had her work.** (8) **In a flash she saw her picture, and thought, Yes, I shall put the tree further in the middle; then I shall avoid that awkward space.** (9) **That's what I shall do.** (10) **That's what has been puzzling me.** (11) **She took up the salt cellar and put it down again on a flower in the pattern in the table-cloth, so as to remind herself to move the tree.** (12)

(1) is unquestionably DT. Sentence (2), a mixed sentence grammatically, has a tripartite

construction in terms of narrative mode: in the first complex sentence, the subordinate clause **Then ... smiling** is obviously in NRA mode, and the following main clause **it ... again** also counts as NRA because the simile in the *as if*-clause is presented from the viewpoint of the self-effacing narrator; the adverbial phrase **with some amusement** and the adverbial clause **because she was relieved** in the latter half of (2) represent the narrative report of, in Short's terminology, Lily's Thought Act. The reporting clause **Lily thought** and the reported clause **Why does she pity him?**, separated by the NRTA part, form the mode of DT presentation. Thus (2) presents a triple narrative shift from NRA to NRTA, then to DT. (3) is likewise divisible into two parts in terms of thought presentation as well as of subordinate construction. Considering that **the impression** is Lily's, the first half counts as NRTA (compare its possible variants in the other modes: **Yes, she seems to** (FDT), **Maybe she does, Lily thought** (DT), **She looked as if she did** (FIT), **It seemed to Lily that she did** (IT)). The IS mode in the second half indicates the narrator's report of Mrs. Ramsay's act (speaking to Bankes), for it makes little sense as Lily's interior monologue. (4) and (5) are easily labelled respectively as FIT and IT in spite of their syntactical complication. The FDT construction in (6) signals that the narrative viewpoint reaches the bottom of my metaphorical scale of psychological depth. It shifts slightly upward in (7) (DT). (8) is a little problematic: the main structure **She remembered ... that she too had her work** would be classified as IT, though, compared with the verb 'think', which sounds neutral, 'remember' takes on a slight expository overtone; the simile in the embedded *as if*-clause is apparently presented by the narrator - it is unlikely that Lily should think "I've found a treasure!" - so that (8) is divisible into NRTA and IT. In (9), the mode slips from NRTA (n.b. the **picture** is Lily's mental vision) to DT as the subject pronoun changes from **she** to **I**, thereby signalling another sudden descent of the narrative eye. It touches the bottom again in (10) and (11) (FDT), and focuses on her painterly vision, which is, as I argued in the preliminary section,

one of the central motifs in *To the Lighthouse* and the symbolic representation of the way diverse realities of 'life' coalesce into an aesthetic whole. The viewpoint quickly rises to the surface of Lily's consciousness in (12), which is divided into NRA (She ... table-cloth) and NRTA (so ... tree), and finally propels it into the outside world at the end of the paragraph, when Lily's consciousness is interrupted by Bankes's speech. Building on Short's scale of thought presentation, we may diagram the shift of the narrative point of view in this paragraph as follows:



The first sentence in the paragraph appearing after Bankes's speech slightly deviates from the narrative pattern set up at the beginning of the dinner scene:

What damned rot they talk, thought Charles Tansley, laying down his spoon precisely in the middle of his plate, which he had swept clean, as if, Lily thought (he sat opposite to her with his back to the window precisely in the middle of view), he were determined to make sure of his meals. (p. 133)

This is not a Tansley paragraph, as it appears at first sight; the latter half of the sentence above and the subsequent lines in the same paragraph show that the narrative eye is still lingering over Lily's consciousness. Noticeably, the two ITs, representing two different character's thoughts, are connected by the middle NRA. What happens here is the first spiritual exchange, not yet harmonious, between Lily and Tansley, which at the end of the paragraph further takes the symbolic shape of Lily's awareness of Tansley's physical charm: **But nevertheless, the fact remained, it was almost impossible to dislike anyone if one looked at them. She liked his eyes; they were blue, deep set, frightening.** The next paragraph, one of the speech paragraphs which work as joints between thought paragraphs, has another kind of 'internal deviation', in Levin's terms (see Levin, 1965), from the 'secondary norm' set within the text, vis. a graphological deviation in the form of an unmarked quotation: **He wrote to his mother; otherwise he did not suppose he wrote one letter a month, said Mr. Tansley, shortly.** The omission of inverted commas here signals the narrative shift to Tansley's consciousness in the next paragraph and also contributes, together with the topsy-turvy usages of punctuation marks in the later stage (for example, quotation marks for DT (p. 146), for DS (pp. 135, 144, 164, 167, 168); parentheses for NRTA (pp. 149, 151, 161, 166, 168), IT (pp. 160, 164), FIT (pp. 159, 161), DT (p. 162), FDT (p. 163)), to the whole design of graphological deviation. This deviation is an ingenuous device for mystifying the reader out of the normal sense of the reality-consciousness relationship into an intimation that outer realities are gradually flowing into consciousness. The beginning of the following Tansley paragraph (**For he was not going to talk the sort of rot these people wanted him to talk**), providing a reason for his 'shortness' in answering Mrs. Ramsay's question, resonates simultaneously with his ill-tempered monologue cited above. The slight deformation and complication of narrative pattern in these passages foreshadow the fusion of the characters' consciousnesses at the end of the dinner scene.

With these small deviations, the narrative point of view still keeps on moving according to the pattern of vertical and horizontal shifts with actual dialogues as joints, from Tansley to Lily, Lily to Mrs. Ramsay, then to Bankes, back to Mrs. Ramsay, again to Bankes, and so on, until the pattern is greatly disarranged in the paragraph where the whole party are listening to Tansley's attack on the government:

... Lily was listening; Mrs. Ramsay was listening; they were all listening. But already bored, Lily felt that something was lacking; Mr. Bankes felt something was lacking. Pulling her shawl round her, Mrs. Ramsay felt that something was lacking. All of them bending themselves to listen thought, "Pray heaven that the inside of my mind may not be exposed," for each thought, "The others are feeling this. They are outraged and indignant with the government about the fishermen. Whereas, I feel nothing at all." (p. 146)

Here, for the first time, all the characters' thoughts are described simultaneously in one paragraph. And when each of them becomes aware of the difference between his consciousness and the others', and feels that something is lacking, paradoxically, the 'something' begins to form among the whole party: a spiritual harmony. Metaphorically speaking, all their consciousnesses are concatenated by a tube, pervious to the outside reality through which the narrative eye can move freely without going outside. It is not long before we come across a one-sentence paragraph which is written wholly in the NR mode, as in 'Time Passes', and thereby stands out against the background of narrative fluctuation in the dinner scene with IT as the norm:

Now all the candles were lit, and the faces on both sides of the table were

brought nearer by the candle light, and composed, as they had not been in the twilight, into a party round a table, for the night was now shut off by panes of glass, which, far from giving any accurate view of the outside world, rippled it so strangely that here, inside the room, seemed to be order and dry land; there, outside, a reflection in which things wavered and vanished, waterlily.

(p. 151)

This paragraph, placed almost in the middle of the dinner scene, marks, as the following sentence suggests (Some change at once went through them all, as if this had really happened, and they were all conscious of making a party together in a hollow, on an island; had their common cause against that fluidity out there), a narrative turning point, and what we observe hereafter is the process in which Mrs. Ramsay's consciousness gradually embraces all the other consciousnesses and outside realities. Take for close examination one of the Mrs. Ramsay paragraphs predominant in the second half of the dinner scene, and compare it with the Lily paragraph we examined before as an example of the paragraphs in the early stage. Apparently, the Mrs. Ramsay paragraph below includes, like a melting pot, far more heterogeneous elements in form and meaning:

"Let us enjoy what we do enjoy," he said. (1) His integrity seemed to Mrs. Ramsay quite admirable. (2) He never seemed for a moment to think, But how does this affect me? (3) But then if you had the other temperament, which must have praise, which must have encouragement, naturally you began (and she knew that Mr. Ramsay was beginning) to be uneasy; to want somebody to say, Oh, but your work will last, Mr. Ramsay, or something like that. (4) He showed his uneasiness quite clearly now by saying, with some irritation, that,

anyhow, Scott (or was it Shakespeare?) would last him his lifetime. (5) He said it irritably. (6) Everybody, she thought, felt a little uncomfortable, without knowing why. (7) Then Minta Doyle, whose instinct was fine, said bluffly, absurdly, that she did not believe that any one really enjoyed reading Shakespeare. (8) Mr. Ramsay said grimly (but his mind was turned away again) that very few people liked it as much as they said they did. (9) But, he added, there is considerable merit in some of the plays nevertheless, and Mrs. Ramsay saw that it would be all right for the moment anyhow; he would laugh at Minta, and she, Mrs. Ramsay saw, realizing his extreme anxiety about himself, would, in her own way, see that he was taken care of, and praise him, somehow or other (10) ... (pp. 166-67)

Instead of working as a joint, the actual utterance (1) is incorporated into the consciousness paragraph. (3) is also a tricky violation of the narrative rule Woolf laid down earlier: the mode of DT is not adopted for representing Mr. Ramsay's consciousness, as the rule originally stipulates, but for assuming a proposition which never exists in his mind, and this pseudo-IT structure is embedded in the whole structure of NRTA. Similarly, **Oh, but your work will last, Mr. Ramsay** in (4) is neither an actual utterance nor Mrs. Ramsay's unuttered address to her husband; the statement in the pseudo-DS mode is a hypothetical one which she thinks Mr. Ramsay wants others to make. The parenthesis in (4) marks, instead of an interruption by the outside reality, a spiritual intercourse between Mr. and Mrs. Ramsay. Then, how about the parentheses in (5) and (9)? Since quotation marks are all removed from the dialogue passages ((5)-(6), (8)-(10)), as if partitions between reality and consciousness are being removed from the whole context, we are not sure whether the parenthesized words in (4) **or was it Shakespeare?** are actually uttered aloud by Mr. Ramsay, or only muttered to himself, or even

turned over in his mind, nor whether the parenthesis in (9) indicates the narrator's report or Mrs. Ramsay's insight. We should also notice the elaborate trick in (7). First, it has a complicated structure of subordination in terms of narrative mode: the structure of NRTA (**Everybody felt...**) is subordinated to that of IT (**she thought...**). But what is more artful, this sentence can be interpreted in two ways as follows, depending on the clause which the adverbial phrase **without knowing why** modifies:

(7a) **She thought, without knowing why, that everybody felt a little uncomfortable.**

(7b) **She thought that everybody felt, without knowing why, a little comfortable.**

Commonsense choice would be (7a). However, the reader who is completely accustomed by this time to Woolf's characteristic way of sliding only a reporting clause into a reported clause, as well as to her unique process of consciousness blending, would judge that (7b) is contextually more natural. Sentence (10) contains no less ambiguities (what is **it?**; what does the last phrase **somehow or other** modify?) as well as structural complication (juxtaposition of DS (**But ... nevertheless**) and IT (**Mrs. Ramsay saw that ...**); subordination of pseudo-IT (**she ... would ... see that ...**) to IT (**Mrs. Ramsay saw ...**)). At any rate, if reading at normal speed, the reader would not be able to work out all the ambiguities and narrative complexities in this paragraph, nor does he have to; all the narrative tricks are so contrived as to produce in his mind the illusion that the individual consciousnesses and the outside realities are being magically interwoven. And by hemming this multicoloured fabric neatly with Mrs. Ramsay's consciousness, Woolf succeeded in creating therein a sense of fusion instead of confusion.

3.2.6 Conclusion

This section has demonstrated, by elucidating Woolf's technique of representing a 'stream of consciousness', (1) the way literary stylistics subordinates the selection of linguistic theories and analytical models to the assessment of literary values and (2) the way it describes those values for a fuller appreciation of the text. The focus of the cognitive approach this time is on the mental processes of characters, and this traditional interest in the linguistic presentation of an individual mental self, or the 'mind-style' (Fowler, 1977), will also be renewed in creative stylistics, which aspires to cross-cultural discourse sometimes by fictionalizing the author's own cultural perspective in the text.

3.3 PEDAGOGICAL STYLISTICS

3.3.1 Language and/or Literature?

It has been our normal educational or institutional practice to draw a clear line of demarcation between language teaching and literature teaching. So the notion of pedagogical stylistics tends to raise in the institutional contexts of language and literature education, especially in the context of English studies, the question of which it actually focuses on, language or literature. Paradoxically, this question itself is based on the conventional idea, which stylistics has tried to overturn, that language (medium) and literature (message) are two different things. As stylistics has aimed at the unification, or I should say reunification, of the linguistic and literary studies, pedagogical stylistics is supposed to do the two allegedly different things at the same

time; its basic assumption is that language education directly leads to literary education and vice versa, that 'language awareness', which is one of the key-words in this discipline, contributes greatly both to the development of students' linguistic skills and their understanding and appreciation of literary discourse. Weber (ed.)(1996: 3) reviews the pedagogical activities of this discipline as follows:

Now, in the 1980s, and with the support of the British Council, more and more stylisticians worked towards an integration of language and literature study, and developed what they called 'pre-literary' language-based activities (unscrambling, gap-filling, intertextual comparison, rewriting and other creative writing exercises). Such activities will, it is hoped, not only improve the students' reading and writing skills, but also awaken their awareness of, and sensitivity to, different (literary and non-literary) uses of language.

In the following sections, I demonstrate some classroom activities, using a passage from another novel by Woolf, *The Waves*. What we should notice here in contrast to my idea of creative stylistics is that, though we are supposed to use texts rather creatively, deconstructing, or sometimes even rewriting them (for a general survey of the idea of creative reading, see also 4.1.2), the goal of traditional pedagogical stylistics is not to create any new pieces of writing but to sensitize the students to literary discourse, or in other words, to help the students' cognition of language and literariness.

3.3.2 Gap-filling for Understanding Discourse

The opening passage of *The Waves* consists of seemingly unrelated semi-monologic speeches by six children. This passage, which I quote in full at the end of 3.3.4, might be extremely

remaining passage can make due sense as a realistic description, though it would be possible at some later stages to use it in this exercise in order to help students understand the capability of language to create fictional worlds (see Slusser and Rabkin, eds., 1992):

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, '().'

'(),' said Rhoda, 'cheep, chirp; cheep chirp; going up and down.'

'(),' said Neville, 'hanging down in a drop against the enormous flanks of some hill.'

'(),' said Jinny, 'twisted with gold threads.'

'I hear something stamping,' said Louis. 'A great beast's foot is chained. It stamps, and stamps, and stamps.'

Some students may imagine a scene of suspense, picking hints from indefinite visual descriptions which suggest an unfamiliar situation - a situation, for example, in which characters are exploring a desert island in a *Lord of the Flies* fashion - or others may simply imagine a picture of children playing word game. Here again, emphasis is not so much on the verisimilitude of pictures students visualize as on the processes through which they pick verbal clues from the passage to make legitimate inferences and contextualization. McCarthy and Carter (1994) is rich in reading activities, varying on literary texts, for developing readers' understanding of 'language as discourse'.

3.3.4 Sensitization to Language of Literature

After these activities, or some other possible variant activities such as jigsaw reading, matching, and rewriting, all of which are basically performed according to the students' own experiences of ordinary language use, the teacher is advised to show the original passage. It would strike students as extremely difficult to contextualize in normal situations, thereby giving them a general idea of literary deviation and encouraging them to interpret it in a new light.

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe.'

'I hear a sound,' said Rhoda, 'cheep, chirp; cheep chirp; going up and down.'

'I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of some hill.'

'I see a crimson tassel,' said Jinny, 'twisted with gold threads.'

'I hear something stamping,' said Louis. 'A great beast's foot is chained. It stamps, and stamps, and stamps.'

'Look at the spider's web on the corner of the balcony,' said Bernard. 'It has beads of water on it, drops of white light.'

The important thing to ensure here is that the teacher should not show this passage as the 'model answer' to the preceding exercises; indeed, there is no model answer to these student-centred exercises. In pedagogico-stylistic activities, in which the process is much more

important than the goal, the teacher's function is much less prescriptive than in traditional language teaching, though the degree of prescriptiveness varies widely in relative terms according to the students' proficiency in English: in ESL and EFL classrooms students need more remedial instructions, while English-speaking students are encouraged to play more creatively with the text.

3.3.5 Conclusion

This section began by reconsidering the conventional dichotomy between language and literature and discussing how pedagogical stylistics undertakes the teaching of language and literature at the same time, and went on to demonstrate some classroom activities with special attention to the cognitive processes the students go through in doing them. It also suggested that pedagogical stylistics has tended to be less prescriptive than in traditional language teaching, with the degree of prescriptiveness varying relatively according to the students' proficiency in the target language. The degree of prescriptiveness here, however, is considered to be in inverse proportion to that of linguistic creativity, and here we have a binary opposition between pedagogical prescriptivism and linguistic creativity. This conventional dichotomy is to be overturned by creative stylistics, which tries to provide prescriptive guidelines for creative writing.

3.4 SUMMARY

This chapter has reviewed the practices of traditional stylistics, reclassified for the sake of

convenience in a new framework of purpose-based subcategorization. In this framework, the four polar disciplines on the subcategorical axes are: linguistic, literary, pedagogical, and creative stylistics (see the diagram in p. 105). This chapter has also demonstrated how the first three disciplines typically work in combination with cognitive approaches. At the risk of oversimplification again, I summarize their main features as follows:

Disciplines	Purpose of stylistic analysis	Descriptive/ prescriptive orientation	Cognitive focus
Linguistic stylistics	Testing the efficacy of linguistic theories; investigating the <u>linguistic</u> structures of the text	Descriptive	Author
Literary stylistics	Giving linguistic evidence for some intuitive observations about the literary values of the text	Descriptive	Character
Pedagogical stylistics	Sensitizing students to language and literature	Descriptive and potentially prescriptive	Reader

In contrast to these three disciplines, the next two chapters present creative stylistics as a discipline which can roughly be summarized as follows:

Creative stylistics	Helping the author to be aware of his or her own linguistic creativity and realize it in the processes of creative writing	Prescriptive	Author (potentially character and reader as well)
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CHAPTER 4 THEORY OF CREATIVE STYLISTICS

4.0 INTRODUCTION

We saw in Chapters 1 and 2 the history and theoretical development of stylistics. In Chapter 3, I mapped out a new purpose-based framework for subcategorizing stylistics in order to get a clear view of the general propensities of this discipline. Then I went on to demonstrate the way the three disciplines of traditional stylistics (linguistic, literary, and pedagogical stylistics) operate, especially in combination with cognitive approaches, on individual texts, using the passages from Woolf's writings as example texts. In this chapter, I explain the basic theory of creative stylistics, which will be further explored in the demonstration of my creative writing in Chapter 5. Before doing so, however, I would like to summarize my argument so far, and provide signposts for its development in the next two chapters:

- (a) The theoretical proliferation, and variety of nomenclature, of stylistics has made this discipline seem more complicated than it really is.
- (b) Nevertheless, the historical and theoretical survey of stylistics shows that the complication occurred as a result of academic dynamics concerning this discipline and also that it has been subcategorized according to arbitrary notions.
- (c) The rearrangement of various stylistic theories according to the criterion of *purpose* highlights the propensity of stylistics for descriptivism.
- (d) If stylistics is to be more comprehensive and constructive in its research into the relationship between language and literature, it should take up the idea of prescriptivism and theorize the way a writer with specific literary intentions goes through the process of making stylistic choices to create a text.
- (e) This theory of creative stylistics not only helps literary authors realize their intentions more efficiently but also encourages non-native English users to break down the linguistico-cultural barrier.

(f) Furthermore, it enables students of English to sensitize themselves to the target language.

The focus of this chapter is on (d).

Since stylistics initially established itself as a theoretical and institutional link between linguistics and literary criticism, its academic practice has almost always taken the form of linguistic analysis of completed literary discourse, irrespective of its orientational shifts between those two poles. In other words, stylistics has been concerned mostly with the linguistic properties of a completed form of literary creation and not with the possible linguistic forms of literary work in progress; creation always happens prior to stylistic investigation, and never the other way round. (This is true even when a published text is unfinished in terms of the author's original plan, as in the case of Coleridge's 'Kubla Khan', Dickens's *The Mystery of Edwin Drood*, or Golding's *The Double Tongue*, since such a text is considered to be a final form of writing when it is published as a book.) It may seem ridiculous to problematize this focus on the completed text, but when we think about the tradition of rhetoric, one of the remotest ancestors of stylistics, we can clearly see that the first systematic and comprehensive study of language in human history emerged as a study of linguistic devices for verbal creation, though mostly in speech or 'elocution'. Reconsideration of rhetoric also suggests that the seemingly legitimate practice of treating literary works as unchanging and unchangeable objects of stylistic study only started as a result of stylisticians' being strongly affected by the descriptive approaches of modern linguistics to language as well as by the New-Critical belief in the sacred autonomy of text.

Because of the descriptivist and New-Critical assumptions, it sometimes happens, especially in the kind of stylistic analysis based on comparison between the original text and its possible variants, that all the theoretical arguments and linguistic investigations amount to a tautological

conclusion, though quite often embellished with flourishes of jargon, that the original is the best representation of the author's intention; it is the best because it was not written otherwise for whatever reason, because it was the author's final choice (see, for example, the analysis of the sentence 'The discreet door shut with a click' in Katherine Mansfield's 'A Cup of Tea' in Leech and Short, 1981, together with my discussion in 2.1.3). In the conventional formula of stylistics, the original text is the one and only 'constant', to use the analogy of mathematics, by which we figure out the unknown meanings or messages of the text, not to say the author's intention. However, given the author's intention first of all as a constant, we can start from that in search of the most appropriate linguistic forms to realize it as a literary work. If stylistics is to be more comprehensive and constructive, as it ought to be, in its research into the relationship between language and literature, it has to take up this viewpoint of rhetoric and proceed, more prescriptively than descriptively, from stylistic examination to textual creation.

In the following sections, I will start by surveying the idea of 'creativity' of language, which has been drawing more and more attention in the field of language and literary studies, especially in the pedagogical contexts, in order to show what is really 'creative' about creative stylistics, and go on to review the thorny notion of Rhetoric, which, however, will constitute an important part of the theoretical basis of creative stylistics. I also have to touch upon the currently controversial topic of 'linguistic imperialism', because creative stylistics claims to show a way of using English, or possibly any other language, creatively beyond its cultural and ideological boundaries. Finally, I will present a 'checklist' for highlighting and exploring our linguistic creativity in the context of literary writing.

4.1 CREATIVITY IN LINGUISTIC AND LITERARY ACTIVITIES

4.1.1 Traditional Idea of Creativity in Linguistic and Literary Activities

What do we mean by the epithet 'creative'? When we refer to a certain work of art - a poem, a sculpture, a piece of music, or whatever - as 'creative', what do we find is really 'creative' about the work? Is it the basic idea or theme underlying the work, the process of making it, or the way it presents itself autonomously, as it were, as a piece of art? Unfortunately, most of us are not practicing artists, and inevitably do not know very much about what artistic creation really is like. Therefore, the term 'creative' is quite often used as synonymous with 'imaginative', 'original', or by implication, 'inexplicable in logical terms'. And in this context, the 'inexplicability' is something good, something praiseworthy, or even something to be fully appreciated.

We have a long tradition of Romantic belief in 'imagination' or 'inspiration', which comes suddenly unnoticed as a secret agent of artistic creation and vanishes like morning mist when it is finished. Romantic poets believed that their poetry was a product of the Muse, not of careful lexical, syntactic, or prosodic manipulation.

'Originality' is another problem. The synonymy of 'creativity' with the term suggests that a truly 'creative' creation is an index of self-expression and must be rooted deeply in the artist's individuality and personality, that one artist's style of creation can never be retrieved or reproduced by another. This firm belief in the 'originality' of artistic creation has in fact compelled artists to try something new, in their own ways, something that has not been done or even thought of by any other people. True, we do not know very much about other people's mental states or processes in creating something, much less about artists' mental states or processes. It seems extremely difficult to explain what 'creativity' is or what artistic creation is all about. Creation is a mystery.

Or is it? William Wordsworth wrote about 'the spontaneous overflow of powerful feelings' as an essential part of good poetry ('Preface' to *Lyrical Ballads, with Other Poems*, 1800). Nevertheless, the biographical fact that he kept on revising his autobiographical poem, posthumously published as *The Prelude* (which paradoxically begins with an invocation to a 'gentle breeze' as an agent of the Muse), suggests that supposedly the most Romantic, the most imaginative literary creation is not free from the technical processes of writing and rewriting, probably involving careful linguistic and rhetorical calculations. The pursuit of 'originality' must also be a patterned behaviour to a great extent: an attempt at artistic innovation itself creates - not 'creatively' but purely logically - a binary opposition, not unlike the familiar one between norm and deviation, between the convention and all the possibilities of untried artistry; in this respect, 'originality' is not a God-given or Muse-given talent but a relational notion, incorporated in the whole body and system of artistic methodology. We should also bear in mind that 'creative' and 'original' are historically variable terms.

We cannot, of course, explain the individual psychology and creative processes of artists, but so far as linguistic and literary creation is concerned, we have fairly good reason to believe that the general idea of 'creativity' can be explained to a certain degree in logical terms and that it may possibly be retrievable and replicable by language users. For the past ten years, 'creativity' in linguistic and literary activities has been explored mainly from the pedagogical point of view, and as a result of many theoretical studies and pedagogical trials and errors we have reached a general agreement that it is possible or even advisable to read literary works creatively in language and literature classrooms; that creative writing can be theorized and taught systematically; that we are actually using language playfully and creatively in our everyday conversation; and most importantly that 'creativity' in reading, writing, and everyday conversations can be explored and exploited to enhance the 'language awareness' (for an introduction to its basic idea, see Lier, 1995) of language learners. In the following sections, I

will examine the idea of 'creativity' in these three different aspects (reading, writing, and conversation) of language use, which, together with the idea of Rhetoric, constitute a very important part of my idea of 'creative stylistics'.

4.1.2 Creativity in Reading

The most fundamental question here will be this: how can reading be creative? For the ideas of 'creativity' and 'reading' seem to be contradictory to each other; it has been taken for granted that reading is receptive, interpretive, and appreciative, but never creative. This assumption has probably been formed in the process of dissociation between authorship and readership in the modern literary market. Nevertheless, just a brief observation of parents' story-telling at bedtime, one of the most primitive forms of literary creation, in which children constantly ask questions - 'What will happen next?', 'Is he stronger than you?', 'Is she going to die, Mummy?', etc. - or sometimes even interrupt the narrative to improvise some new developments, will suggest that literature, or at least some forms of it, may be basically dialogic and communicative. That is, the addressee of a literary message, whether he or she is a reader of a book, a listener to a narrative, or a member of the audience at a playhouse, is performing a creative act by way of asking questions, though in most cases silently, predicting the course of the story, or imagining what he or she would do in the place of the protagonist.

More sophisticated explanations of the active role of a reader have been presented by the theorists of receptionist or reader-response criticism (see Tompkins, ed., 1980; Suleiman and Crosman, eds., 1981) and processing or affective stylistics (see 2.3.3 and also Dillon, 1981). Their basic claim is that the literary value of a text depends entirely on the way the reader reads it, or 'constructs' it, to use Dillon's term:

[The title *Constructing Texts*] assumes the correctness of the view of reading that developed in literary criticism and psycholinguistics in the 1970s, namely that reading involves the construction (or reconstruction) of the text read. The meaning of the text is not on the page to be extracted by readers; rather, it is what results when they engage (e.g., scan, study, reread) texts for whatever purposes they may have and with whatever knowledge, values, and preoccupations they bring to it. Thus the written marks on the page more resemble a musical score than a computer program; they are marks cuing or prompting an enactment or realization by the reader rather than a code requiring deciphering. This view has already begun to prove fruitful both in literary criticism and in the study of reading.

(Dillon, above: xi)

However, the receptionist claim itself is not without its own limitations: it is one-sided, in a sense inevitably so since it is an avowed antithesis to the New-Critical idea of the autonomy of text, and it completely ignores intra-textual literary values. Nevertheless, these reader-oriented theories played a significant role in the development of reading theories by acting as a reminder of the creative aspect of reading.

Creativity in reading has recently been attracting more and more attention among scholars and teachers who are not satisfied with the traditional, largely teacher-oriented methods of language and literature teaching and who have been trying to introduce more student-oriented methodologies into classroom practice in order to activate students' language awareness and literary sensitivity. Collie and Slater (1987) and Carter and Long (1987; 1991) suggest and demonstrate many different ways of actively reading and exploring literary works by way of diagrammatization, comparison, prediction, scenario-writing, etc. Collie and Slater (1993) is an attempt to apply the method of reader-oriented reading of short stories to an avowedly 'creative' language classroom. Widdowson (1992) demonstrates more radically deconstructive and

creative approaches to literature by rewriting famous or canonical poems (Robert Frost's 'Dust of Snow', Theodore Roethke's 'Night Crow', Wordsworth's 'Solitary Reaper', etc.) in some other styles to draw attention to the properties of poetic language. All of these four works, and many other works of the same persuasion and orientation, are challenging, explicitly or implicitly, the Romantic worship of Literature and its tacit claim that works of Literature are holy texts and cannot or must not be changed in any single word or phrase.

4.1.3 Creativity in Writing

I argued in 4.1.1 that literary creation is not altogether a mystery. Of course, there always will be some part of creation that cannot be explained even by the artist him/herself, but literary creation never fails to be realized through a process of writing, with the system of language as its inevitable resource, and this can be explained or even taught theoretically. Nash (1992: 133) argues:

As a first contribution to this vast theme, I make the following proposition: that if creativeness cannot be taught, composition certainly can, and that we may have access to creative mysteries through the study of compositional skills. The making of the simplest expository text can call for the exercise of complex imaginative powers. There is creativeness in composition; whence it is not unreasonable to assume that there is composition in creativeness, and that the apparently free play of fantasy may be governed by principles as firm as those that guide the construction of mundane expository prose.

Based on this assumption, Nash theorizes this idea of demystified 'creativity' in composition in reference to the four aspects of the compositional faculty: *repertoire*, *storage*, *selection* and *prediction* (ibid.: 133-141). Carter and Nash (1990: 203) also argue:

Creativeness is not a rare endowment granted only to a few. Everyone is in some measure and in some particular respect creative; able, that is, to conceive new things and, by the command of particular materials and particular techniques, to bring those things into tangible being. Of all available materials for the exercise of creativeness, the word, spoken or written, is the commonest and yet in many ways the least tractable.

As creative writing has been recognized as a subject of academic study and pedagogical practice, a number of books on the methods of teaching creative writing have been published (e.g. Nash, 1980; Kress, 1982; Graves, 1983; Krashen, 1984; Perera, 1984; Harris and Sanderson, 1989; Kroll, ed., 1990; DeMaria, 1991; Harris, 1993). Noticeably, these books put more stress on the process of writing, considered as a process of enhancing students' language awareness and literary sensitivity, than on its result in the form of a created text. For example, Harris (above: 45) argues:

For a fortunate few, writing is a quickly achieved objective. Most of us, however, find that writing is full of starts and stops, punctuated by long pauses for reflection or by the need to regenerate concentration. The work may also require a lot of reworking or revising before we feel at all satisfied with the result.

The last twenty years have seen great steps forward in our understanding of the processes of writing and in our realization that these processes can be harnessed to help learner writers. We are also beginning to realize that the development of certain ways of approaching the whole task of writing - writing behaviour - is an important aspect of teaching successful writing.

Creative stylistics, as I explain fully in later sections, is different from this kind of teaching method in two respects: firstly, although it suggests its own methodology about writing processes, it is more goal-oriented; and secondly, it is meant basically for writers, not necessarily professional writers, whose aim in writing is primarily to create their own works of

literature, rather than to learn language or literature.

4.1.4 Creativity in Conversation

As we have seen in 2.3.2, the traditional distinction between literary and non-literary languages has been problematized in recent studies about the relationship between language and literature (with a small 'l'). Carter and Nash (1983; 1990: 16-17, 29-60) suggest that there is a cline of non-generic 'literariness' from the lower degree of its appearance in ordinary language to the higher degree in more calculatedly artistic writing. The idea of 'creativity in conversation', most explicitly presented in Carter and McCarthy (1995), is a discoursal counterpart of 'literariness' and also a linguistic property to be measured on a cline:

Everyday conversation reveals uses of language that are strongly associated with criteria for 'literariness', that is, with the uses of language that characterize texts held by members of given speech communities to be 'literary'.

Their idea of 'creativity in conversation', I hasten to add, is completely different from that of Chomskyan rule-bound 'generation' of grammatical sentences according to our innate linguistic competence; indeed, it challenges the generative theory about universal syntactic rules in that it focuses on context-bound word plays which speakers actually perform spontaneously and unconsciously in their everyday conversations at various grammatical levels. Carter and McCarthy (above) further suggest, with recourse to Widdowson (1975), that there is also a cline of semantic density and textual patterning maximized in the literary text, and, on this assumption, that sensitizing students to the creative use of language in conversations leads to improving their literary competence.

4.1.5 Cognitive Development or 'Creative Language Awareness'

Carter and McCarthy's pedagogical suggestion can be reformulated and transformed into one of the basic assumptions for building up a theory of creative stylistics: we can develop our everyday linguistic creativity in speech into a more sophisticated form of creative literary writing. The crucial function of a writing methodology, therefore, will be to help a writer recognize his or her own creativity in textual construction. Harris (1993: 78-79) used the term 'cognitive development' to refer to the process, which his methodology is designed to help, of pupil-writers' increasing realization of what they really want to create. I would refer to a writer's recognition of his or her creativity by the term 'creative language awareness'; I prefer this term to Harris's 'cognitive development', since the latter implies the practical processes of pre-writing conceptualization and the temporal development of textual design. Creative stylistics tries to theorize creative textual construction as a mechanism of combination and patterning of linguistic and rhetorical choices from different grammatical categories, and therefore is not concerned, at least at a theoretical level, with the temporal ordering of writing processes like drafting, writing, and revising. Its primary concern is to provide a basis, which I will map out in 4.4 in the form of a 'checklist', for highlighting and exploring our 'creative language awareness' mostly in the context of literary writing.

4.2 RHETORIC

Rhetoric is a notion of considerable significance in terms of meaning, history, and practice, and

therefore cannot be properly discussed in a single section, or in less than a book if it comes to that, nor do I intend to go into any detailed discussion of its multi-dimensional problems (for a general introduction to the history and theory of rhetoric, see Bitzer 1963; Dixon, 1971; Kennedy, 1980; Vickers, 1988; for a survey of 'the great tradition' of rhetoric, see Bailey, ed. 1965). Instead, I would like to adopt the notion in my theory of creative stylistics insofar as it supports a countermove to the mainly descriptive approach of traditional stylistics.

Rhetoric started far back in ancient times as the art of persuasive oration, and was already well established by the time of Socrates and Plato, who basically condemned it as the 'mother of lies'. Their attitude, in which *right* rhetoric is seen as 'the art of winning the soul by discourse, which means not merely argument in the courts of justice, and all other sorts of public councils, but in private conference as well', as being 'always intrinsically honorable', and also as being based upon truth (*Phaedrus*), seems to be more romantic than that of Aristotle, who gave a systematic account of it in *The Rhetoric*. In *De Oratore* Cicero briefly describes the classical course in rhetoric:

I had listened also to the traditional precepts for the embellishment of discourse itself: that we must speak, in the first place, pure and correct Latin, secondly with simple lucidity, thirdly with elegance, lastly in a manner befitting the dignity of our topics and with a certain grace; and on these several points I had learnt particular maxims. Moreover I had seen art called in to aid even those qualities which are peculiarly the endowment of nature: for example, concerning delivery and the memory, I had taken a taste of certain rules which, though concise, involved much practice.

In *Institutio Oratoria* Quintilianus presents a classification of three different styles of speaking - the plain, the intermediate, and the grand or forcible - which is later formulated into the trichotomy of style (plain or low, middle, and high or grand) by Latin scholars and applied to the analysis of exemplary pieces of literary writing especially by Vergil.

Rhetoric changed its form through the Renaissance until it was understood as a standard of stylistic propriety and decorum. Then, after a long period of underdevelopment, though with some illuminating work done by Hugh Blair, George Campbell, S.T. Coleridge, Herbert Spencer, J.S. Mill, rhetoric revived in our century together with poetics. This revival was associated, as we have seen, with the increasing concern on the part of linguists, stylisticians, and literary scholars with the systematic study of language and literature (as is symbolically shown in the title of Booth's book *Rhetoric of Fiction*), or rather with the relationships between them (see also Richards, 1936). Ullmann (1966: 130) explains this revival as the replacement of traditional rhetoric by stylistics as new rhetoric:

The disappearance of traditional rhetoric has created a gap in the humanities, and stylistics has already gone a long way to fill this gap. In fact it would not be altogether wrong to describe stylistics as a 'new rhetoric' adapted to the standards and requirements of contemporary scholarship in the linguistic as well as the literary field.

The development of theories and methodologies in language and literature teaching during the past ten years has brought this traditional notion into renewed prominence as one of the most important dimensions to be explored for pedagogical purposes. In this context, rhetoric has been discussed and examined as a technique of creative writing (Nash, 1980; 1992), as a whole dynamism of history and culture (Leith and Myerson, 1989), as a principle of dialogic reasoning (Myerson, 1994), or as a mechanism of literary discourse operating through the exchange across the text between its three agencies, the speaker(s) or writer(s) or maker(s), the audience or reader, and the subject-matter (Andrews, ed., 1992). In the 'Introduction' to Andrews (ed.)(ibid.), the editor argues:

It is illuminating and indeed energizing to conceive of rhetoric in this way because not only does such a conception - taking in as it does a great deal more than 'style' - link itself in an unbroken tradition running back to Isocrates and beyond (and no doubt to

other theoreticians and practitioners of the art in other cultures), but it also enables us to conduct a kind of archaeological dig to unearth the way in which any communicative act is shaped in the present. At any moment the way in which a situation is framed in terms of language (in the broad sense) can be explored.

Wales (1995) further looks to the moral claim of rhetoric for a theoretical support in putting forth her idea of 'ethical' stylistics - 'a discipline which has the public authority to make judgements about correctness and incorrectness, good and bad, right or wrong' - though she admits that '[a]n ethical stylistics might not be so radical [as rhetoric] after all.' It will be worth mentioning here that the Poetics and Linguistics Association has chosen 'The New Rhetoric' as the central topic of their 1997 conference.

In all of these recent studies on rhetoric, the notion retains its original sense of addresser-oriented verbal creativity, controlled by and expressed through the established code of communication. I take up this sense of rhetoric as one of the basic premises of creative stylistics, which starts from a writer's intention or artistic design (roughly equivalent to *inventio* in classic rhetoric), goes on to the arrangement of themes, motifs, and other basic material (*dispositio*), then to the selection of appropriate modes of expression out of the relevant code (*elocutio*), and finally gets to the construction of text.

The idea of persuasion in rhetoric is also useful to creative stylistics, for any piece of creative writing initially persuades the reader, more explicitly than implicitly, to experience the world in the text. Lodge (1992: x) discusses the rhetorical aspect of fiction, one of the major genres of creative writing:

I have always regarded fiction as an essentially rhetorical art - that is to say, the novelist or short story-writer persuades us to share a certain view of the world for the duration of the reading experience, effecting, when successful, that rapt immersion in an imagined reality that Van Gogh caught so well in his painting "The Novel Reader".

Cockroft and Cockroft (1992) use the term *literary persuasion*, as opposed to *functional persuasion*, to refer to 'the techniques by which prose-writers, dramatists and poets seek to convince us of the imaginative truth and emotional significance of their discourse' (4). It is this literary persuasion that creative stylistics is designed to help authors to perform with its prescriptive guidance.

This idea of prescriptivism will need more explanation. In traditional stylistics, we have assumed, or have been obliged to assume, that the linguistic and textual structures of a given work of literature are what the author intended them to be, simply because there is no reason to believe otherwise. Therefore, if we find a contextually unnatural word or phrase in a literary text, we are advised to regard it as an intentional deviation to generate a certain effect rather than simply to say that it is a wrong choice. However, when the author's intention is clearly known, we will be able to argue that a certain form of expression is better than others for realizing it, or that the author is writing poorly in a certain passage and therefore is not conveying his or her intention in an efficient way. In the same way, if the literary values of a text have been attributed by means of descriptive stylistic analyses to a certain linguistic device, we can reasonably expect to gain a similar value or effect by adopting that device. In this sense, Cockroft and Cockroft (above), basically more descriptive than prescriptive in their explanation of the rhetorical devices for literary persuasion, may possibly provide an efficient set of rhetorical tools.

4.3 LINGUISTIC IMPERIALISM

Linguistic imperialism has conventionally been a topic in general discussions about language teaching in the ESL and EFL contexts rather than in stylistics, but we need to touch on the

problem so that creative stylistics can be really creative for any language user, regardless of his or her cultural background. It would be worthwhile to confirm the commonly acknowledged idea of English linguistic imperialism in order to make the point of this section clearer.

According to Phillipson (1992: 47):

A working definition of *English linguistic imperialism* is that *the dominance of English is asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages*. Here *structural* refers broadly to material properties (for example, institutions, financial allocations) and *cultural* to immaterial or ideological properties (for example, attitudes, pedagogic principles). English linguistic imperialism is one example of *linguicism*, which is defined as 'ideologies, structures, and practices which are used to legitimate, effectuate, and reproduce an unequal division of power and resources (both material and immaterial) between groups which are defined on the basis of language' (...). English linguistic imperialism is seen as a sub-type of linguicism.

As I argued in Chapter 1, the whole discipline of stylistics has been highly activated by the rapid development of a pedagogical stylistics which purports to present efficient methods of teaching language and literature through linguistic analysis of literary texts. From the late 1980s, this special branch of stylistics has expanded itself, as we saw in 1.5.5, into the domain of second or foreign language teaching. What these expanded activities have highlighted after all is the fact that what this discipline has been doing in the name of pedagogical stylistics actually is the teaching of *English* language and literature through *English* stylistics, and that its worldwide popularity relies heavily on the globalization of English at least partly as a result of Anglo-American imperialism rather than on the theoretical efficacy of the discipline itself. This process of linguistic globalization by itself is a sufficient ground for reconsidering the disproportionate emphasis on English as 'a world (or international) language'

in the foreign language teaching, but bringing stylistics into this context may make the problem much more complicated, for literature is one of the most culture- and ideology-bound linguistic activities, and its employment as teaching material necessitates the cultural understanding on the students' part of its backgrounds, which possibly leads to the imposition of Anglo-American ideologies and value judgments upon the pedagogical activities. True, no language teaching can be culture- or ideology-free, but pedagogical stylistics is capable of tightening the language-culture link in the ESL and EFL contexts, thereby solidifying, irrespective of, or possibly against pedagogical stylisticians' liberalistic intentions, the ideological grounds for linguistic imperialism.

This is not to say that we should dismiss pedagogical stylistics as useless or imperialistic and go back to the relatively culture-free method of traditional grammar teaching, nor am I arguing for any radical changes in curriculum. Some people in non-English-speaking countries even suggest the downgrading of English studies in curriculum to the same level as French, German, or Spanish studies, or more drastically, the replacement of English by some other supposedly universal language like Esperanto, Ido, or Volapük, but the practical advantage of learning and using English has become too great to be ignored. I would rather argue that, if we ever try to teach and learn English, importantly neither as the language of Britain, the United States, and any other English-speaking countries nor as the most excellent world language, but as a language which happens to be the most useful code for international communication for the present, we should do it from the cultural viewpoints of its learners.

In the contexts of ESL and EFL pedagogy, it has been a normal practice to model the target skills on the way native English speakers actually perform in their linguistic and cultural activities. In other words, in studying and teaching English as a second or foreign language, learners have always been required to conform to the linguistic code of English as well as to the cultural code of native English speakers. In English classrooms in Japan, for example,

teachers, irrespective of whether they are native or non-native speakers, have tended to express strong disapproval of typical Japanese way of self-expression through understatement, equivocation, or sometimes even through silence, and encourage students to be more attuned to the English culture and more verbally communicative than their own culture normally requires them to be. Hence we have a traditional way of teaching English through English (including American) literature on the basic assumption that to learn a language is to learn a culture, of which literature is the most eloquent representation. However, when we try to use English in the contexts of cross-cultural communication, the simultaneous and overall switching of both the linguistic and cultural codes not only requires painful efforts on the part of non-native speakers but may possibly mislead native speakers into forming a wrong impression of non-English societies. I would rather argue that, if non-native learners of English are to take pains in making themselves understood linguistically, they should also take pains to make themselves understood culturally as well, by transforming, if necessary, the peripheral part of the language, within the limitation of universal comprehensibility, to fit into the cultural structure with which they are most comfortable.

Having said that, I am well aware of the problems for non-native speakers of English in performing in English a cross-cultural communication with native speakers on an equal basis, not to speak of creating aesthetic texts, and would need some justifications in expanding the domain of stylistics into creative writing by non-native speakers. A minor justification may be given by the example of Joseph Conrad, who started learning English at the age of twenty and later became one of the inheritors of the Great Tradition of British fiction. His literary achievements suggest that it is not theoretically impossible, though extremely difficult in fact, to create aesthetic texts in a secondarily acquired language. But the more significant justification will be provided by the fact that a number of post-colonial writers, with different cultural backgrounds and at different levels of English language acquisition, have produced literary

works, or 'written back' in the terminology of Pennycook (1994), in varieties of English or many different Englishes. It is possible, of course, to discuss the differences of language situation between the Commonwealth and the non-English-speaking countries, but I find it more natural and theoretically more convenient to assume, in the whole context of what Pennycook (above) calls 'the worldliness of English', a cline of proficiency in English(es) from the most elementary non-native situation of language acquisition to the creative mastery of the language(s). This assumption makes it possible for any creatively-motivated user of English to produce a text in English, as I will demonstrate in Chapter 5, beyond the cultural and ideological boundaries of this language.

4.4 CHECKLIST FOR CREATIVE LANGUAGE AWARENESS

4.4.0 Introduction

This section provides a checklist of creative stylistics, with which an author can make sure of his/her creative language awareness and literary intentions and systematically proceed from the embryonic stage of conceptualization of his/her work to the final stage of literary representation. The items in the checklist are so arranged that they may build up from the more general to the more specific, but this arrangement does not necessarily mean the chronological order for the author to follow.

4.4.1 Intention

Every piece of creative writing has at its very basis the author's intention to express something, to convey some kind of literary meaning by way of writing. Put the other way round, without the author's literary intention, no creative writing ever happens; even in the case of automatic writing, if it can be called creative, there is always the intention of someone, an initial author, who puts the whole process into action. Therefore, the first prerequisite to be confirmed here is:

- The (would-be) author is ready for literary creation and has something to write about.

4.4.2 Message, Theme, or Motif

Once the author's creative intention is confirmed, the next process - which, I hasten to add, is not practical or temporal but completely theoretical, for actual literary creation quite often starts from an already narrowed-down theme, or even from some specific technical or textual details, which are to come later in this checklist - is to make sure *what to write*, as opposed to *how to write*, which will be examined later.

When the author is creatively inclined, he/she is trying to convey some idea(s) - literary message, theme, or motif - to the addressee (reader, audience, listener, etc.). The author may seek to write a Gothic-style horror story, a historical romance, a Bildungsroman, an absurd play, or may envisage a beautiful sylvan landscape for elated poetic description. Or he/she may want to present profound philosophical ideas about life and death. Irrespective of the level and degree of thematic cognition or conceptualization:

- The author must be aware of what he/she is trying to write (about).

4.4.3 Text Type

This idea has been traditionally treated under the name of 'genre', but I prefer the term 'text type', with its implication of covering all possibilities of textual construction, to the pre-established notion and framework of 'genre'. However, as a guideline for the author, the list of different types of traditional literary writing will be of some help: poem (epic, lyric, ballad, ode, sonnet, haiku, prose poem, etc.), drama (tragedy, comedy, history, etc.), novel (fiction, non-fiction, metafiction, novella, SF, fantasy, etc.), short(-short) story, and essay. Of course the author does not have to follow this line of conventional classification to fit into one of a conventional literary forms, but in order to give the basic framework to what he/she is going to write:

- The author should choose one particular text type for realizing his/her literary intention.

4.4.4 Setting and Characterization

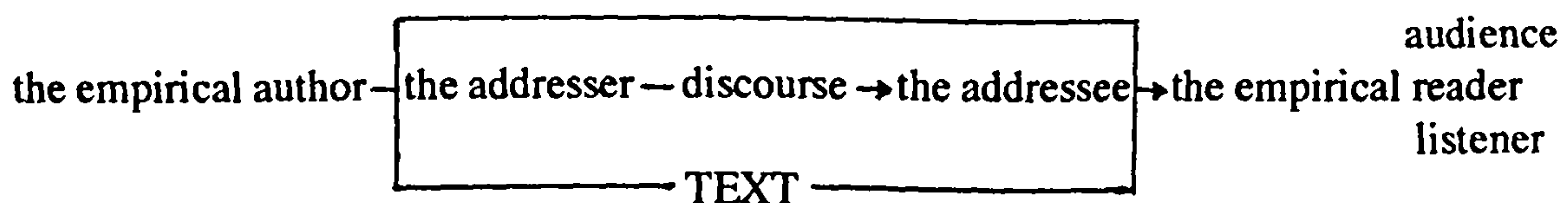
With the possible exception of those texts which consist only of ideas - religious, metaphysical, political, cultural, artistic, or whatever - or authorial presentations, a literary text needs a basic setting - place, time, situation, etc. - for actions to happen around a character or characters, who may be human beings, animals, plants, insects, dolls, spiritual beings, or even automata. These two elements are quite often fixed automatically when the author becomes aware of his/her message, theme, or motif, but the author should make sure of them separately, so as to clarify the framework of his/her literary creativity, by asking him/herself:

- What (or where) is the basic setting of his/her literary discourse, and what kind of

character is needed as an agent of action(s)?

4.4.5 Narrative Structure and Point of View

The actual or 'empirical' author cannot speak in the text, nor can he/she choose an empirical reader, audience, or listener as the receiver of his/her message. The author has to adopt a persona or an addresser as a textual construct, who conveys for him/her the whole discourse to an addressee, specified (as in the case of 'Sir' and 'Madam' in *Tristram Shandy*, 'Lady' in Coleridge's ode on 'Dejection', or '(dear) reader' in many Victorian novels), unspecified, or 'implied' as another textual construct. This whole framework of message transmission can be roughly diagrammed as follows:



(It is a normal practice of modern critical theories to assume such outermost intratextual entities as Ideal Author/Reader, Implied Author/Reader, Model Author/Reader, or Virtual Author/Reader, but they have no place in my framework, because they only make sense in descriptively oriented reading theories and do not help an author map out a plan for literary creation.)

This of course is an oversimplification, and the intratextual addresser-addressee relationship may vary according to the type of discourse: one of the characters may tell the story of his adventure to another character (as in 'The Rime of the Ancient Mariner'), or to the general

public (importantly, in the text; as in *The Catcher in the Rye*); an omniscient narrator may just describe the whole action impersonally, that is, to the unspecified addressee; the discourse may require a Chinese-box narrative structure in which one addresser-addressee relationship is framed inside another (as in *Frankenstein*, *Wuthering Heights*, or *The Woman in White*; for a clear illustration of Chinese-box narrative structures, see Eco, 1994: 17-25).

The function of narrator (one type of addresser) is quite often confused with the textual element of point of view, but they should be clearly distinguished: though a point of view is sometimes identified with the addresser's observation, the addresser, especially one who is omniscient, may take different points of view according to the scene which is being described. Genette (1980: 186-189) also points out the necessity of distinguishing the two ideas (*mood* and *voice* in his terminology):

However, to my mind most of the theoretical works on this subject (which are mainly classifications) suffer from a regrettable confusion between what I call here *mood* and *voice*, a confusion between the question *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?* - or, more simply, the question *who sees?* and the question *who speaks?*

The choice of the point(s) of view is, as Lodge (1992: 26) points out, 'arguably the most important single decision that the novelist has to make', and one of the most difficult elements to handle. Lodge (above: 28) illustrates a typical problem a lazy or inexperienced writer has in handling it:

A story - let us say it is the story of John, leaving home for the first time to go to University, as perceived by John - John packing his bag, taking a last look round his bedroom, saying goodbye to his parents - and suddenly, for just a couple of sentences, we are told what his mother is thinking about the event, merely because it seemed to the writer an interesting bit of information to put in at that point; after which the narrative

carries on from John's point of view. Of course, there is no rule or regulation that says a novel may not shift its point of view whenever the writer chooses; but if it is not done according to some aesthetic plan or principle, the reader's involvement, the reader's "production" of the meaning of the text, will be disturbed.

Thus, the author has to make sure:

- *Who is speaking to whom, from what point of view?*

4.4.6 Tense, Aspect and Time-Shift

Time in literary discourse does not always stay within one continuous sequence; it often goes back and forth between a number of different time points. However, unfortunately, we have a limited number of tenses and aspects - present, past and future tenses, and progressive and perfective aspects - for temporal or time-shift references. Therefore, the author has to make the most of this set of tenses and aspects, with the aid of what I would call lexical and graphological 'time-shift markers' in order to make a suitable time arrangement for his/her discourse. (Lexical time-shift markers include 'had' as an auxiliary verb, 'now', 'then', 'at that time', etc.; graphological time-shift markers include paragraphing, spaces, italics, asterisks, etc.)

The normal tense of fictional writing is the preterite (past tense), partly because, as Lodge (above: 135) points out, 'anything that has been written down has by inference already happened', and partly because the conventional narration in the preterite is established as a result of the gradual self-effacement of the narrator who once dominated the text, speaking in the present or future tense ('*What I am going to tell you is a story of so-and-so. Now, listen carefully. Once upon a time, there lived a beautiful princess....*'). Recently, however, some

novelists have been experimenting with present-tense narration (e.g. Robert Coover, *Pinocchio in Venice*; William Trevor, *Felicia's Journey*; and Helen Dunmore, *Burning Bright*). This experiment is in a sense quite reasonable, for once the dominant present-tense narrator has completely effaced himself, as in many of the modern novels, there is no reason to set the present tense aside for his intrusion, and it will be far more convenient to adopt it from the beginning, with the past tense and the past perfective aspect available for describing the past actions and events in the story. Thus:

- *The author must arrange the time sequence according to his/her literary intentions and textual designs, using time-shift markers, as necessary, such as 'had' (as auxiliary verb, indicating the shift to the past in the story), 'now' (as a marker to indicate the return to the main time sequence of narrative), or other lexical or graphological signals.*

4.4.7 Syntactic Choice

To express the same idea or to refer to the same event or situation, a lot of different syntactic choices are possible - long/short, active/passive, affirmative/negative, declarative/interrogative/imperative, periodical (left-branching)/ loose (right-branching), simple/compound/complex sentences - though different syntactic forms, even if equivalent in referentiality and truth value, inevitably convey information in different ways.

Syntax has to allow a certain principled combination of lexical items when language is primarily performing the poetic function, which, according to Jakobson, 'projects the principle of equivalence from the axis of selection into the axis of combination' (Jakobson, 1960). Syntactic choice may even be subordinate to phonological or prosodic choice if the text requires more symmetry, as is often the case with poetry, in terms of sound structure or rhyme. The

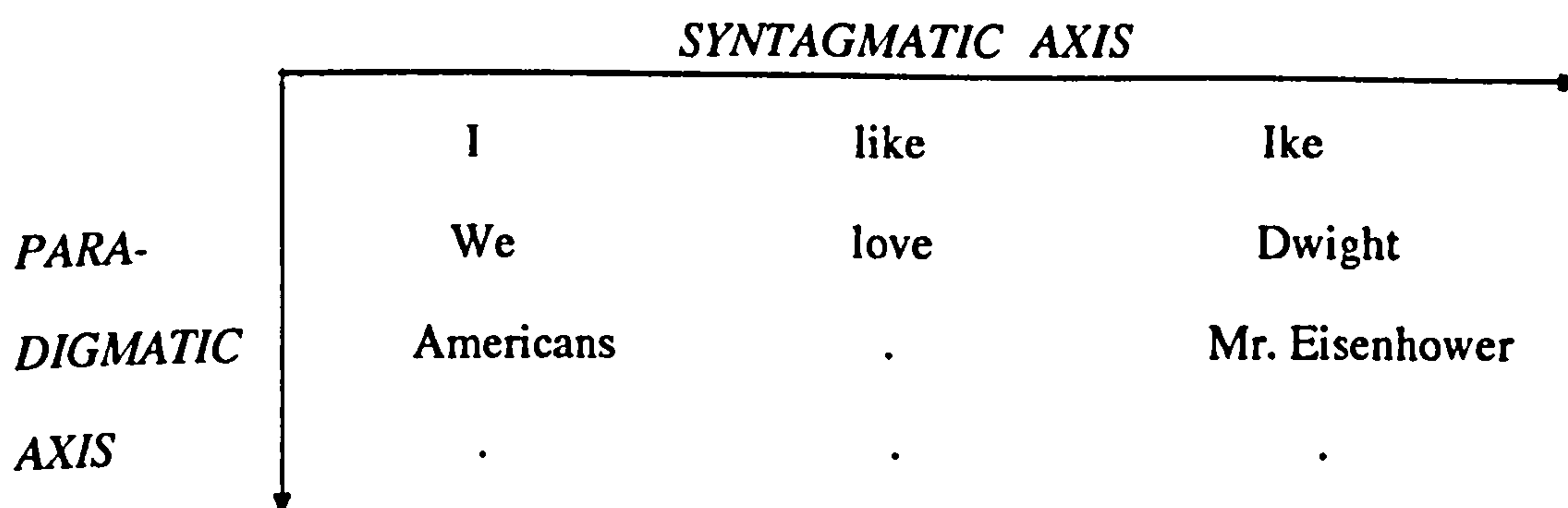
author may choose any of the possible sentence forms, but the important thing to note here is that:

- *Syntactic choices must conform to or be consistent with other intended textual (phonological, prosodic, semantic, etc.) designs.*

4.4.8 Lexical Choice

Take for example the first sentence from Katherine Mansfield's short story 'The Stranger': 'It seemed to the little crowd on the wharf that she was never going to move again.' The pronoun 'she' refers, it turns out later in the text, to the boat, or liner, which stays motionless on the water against the expectation of the people waiting for the return of the passengers. The choice of this pronoun in the very first sentence of the story is rather confusing, for, without any preceding context, we normally understand the pronoun as referring to a female character. The author could have written, 'It seemed to the little crowd on the wharf that *the boat* was never going to move again', or '... *the liner* was never going to move again'. The original sentence and these two possible alternatives are referring to the same situation in the given context; in other words, the three words 'she', 'boat', and 'liner' are referentially equivalent in this particular context. However, they have different stylistic values: 'she' suggests some preceding context in which the boat has become too familiar an object to the people on the wharf to be referred to otherwise; 'boat' is a neutral word, simply conveying the visual image of a vessel without any additional implications; 'liner' is more informative, suggesting that the ship is for passengers and is possibly luxurious. The stylistic effect of the original choice correlates to the fact that, as is revealed later in the story, the people on the wharf have been waiting for the liner to come in for more than two hours.

As in the case of syntactic choice, lexical choice may sometimes be controlled by phonological choice when a sentence or a passage is designed to perform a poetic function. Take for example a famous political slogan 'I like Ike'. Ike being a nickname of Dwight D. Eisenhower, the slogan had following paradigmatic choices in the same syntactic structure (subject - verb - object):



In the context of this electoral campaign, all the combinations of items ('I love Mr. Eisenhower', 'We like Dwight', 'Americans love Ike', etc.) are referentially equivalent. However, the particular combination of 'I like Ike' will be most preferable as a slogan because of its special phonological value, which Jakobson (1960) explains as follows:

The political slogan "I like Ike" /ai layk ayk/, succinctly structured, consists of three monosyllables and counts three diphthongs /ay/, each of them symmetrically followed by one consonantal phoneme, /..l..k..k/. The make-up of the three words presents a variation: no consonantal phonemes in the first word, two around the diphthong in the second, and one final consonant in the third. A similar dominant nucleus /y/ was noticed by Hymes in some of the sonnets of Keats. Both cola of the trisyllabic rhyming words if fully included in the first one (echo rhyme), /layk/ - /ayk/, a paronomastic image of a feeling which totally envelops its object. Both cola alliterate with each other, and the first of the two alliterating words is included in the second: /ay/ - /ayk/, a paronomastic image of the loving subject enveloped by the beloved object. The secondary, poetic function of

this electional catch phrase reinforces its impressiveness and efficacy.

In ordinary situations we do not pay much attention to stylistic differences between the referentially equivalent lexical items in the same paradigm, because they do not make a *pragmatic* difference. However, a literary writer should care about a multi-levelled combination of lexical items. Thus:

- In order to fill in a lexical slot in a text, the author should compare referentially equivalent lexical items and choose one that most tightens the textual cohesion and coherence with its phonetic, phonological, connotative, or other values relevant to the context.

4.4.9 Phonological Choice

This idea will possibly be more important in poetic writing than in fiction writing, and covers the whole idea of prosody. It can also happen, however, that one piece of prose is phonologically or phonetically preferable to others, even though their stylistic values are almost the same. Leech and Short (1981: 130-31) show how the sentence 'The discreet door clicked shut' is phonologically less preferable than the original 'The discreet door shut with a click', though they are semantically and syntactically equivalent. Leech and Short (above: 132-33) also discuss the phonological potentials of the written word and also the possibility of positively exploiting the potentials by means of graphological variations. Thus:

- The author should pay attention to the phonological values of sentences and to the whole prosodic structure of the discourse.

4.4.10 Graphological Choice

Graphology takes care of paragraphing, italicization, capitalization, hyphenation, spelling, spacing, indentation, etc. - in short, how to arrange and display the language of the text visually. It is through this process of graphological choice that the whole text is finally realized on the page. Although '[g]raphological variation is a relatively minor and superficial part of style', as Leech and Short (1981: 131) explain, it can indicate a special idiosyncratic way of speech (as in the case of Dickens's rendering of his characters' idiolects), an emphasis on a certain textual element (such as key elements of mystery in Agatha Christie's novels), a change of the scene and/or the point of view, or a time-shift (see 4.4.6). In most cases, the standard or neutral way of textual display will do, but the author should try to exploit the visual realization of his/her literary ideas by thinking:

- *What extra effects will be attained by graphological variation?*

4.4.11 Metaphor and Symbolism

In the classical framework of rhetoric, metaphor is one of the linguistic or verbal devices for expressing something more effectively or efficiently, especially by comparing it to something else without a lexical marker of comparison (*like*, *as*, or *than*; for a detailed explanation of the wide range of common metaphor, see Chapman, 1973: 76-77), although the word is sometimes used as a generic term for the set of comparative tropes including *simile*, *metonymy*, and *synecdoche*.

Metaphor may happen as an *ad hoc* figure of speech at the sentence level as in *He knelt down and the arrow of the sun fell on him* (William Golding, *Lord of the Flies*) or *Grief was*

the shape of a squat grey rodent lodged in the heart (John Banville, *Dr Copernicus*). This type of metaphor may be taken care of in terms of lexical choice, but the more important are the types of metaphor which govern larger units of literary discourse. Take again, for example, the opening passage from Katherine Mansfield's 'The Stranger':

It seemed to the little crowd on the wharf that she was never going to move again. There she lay, immense, motionless on the grey crinkled water, a loop of smoke above her, an immense flock of gulls screaming and diving after the galley droppings at the stern. You could just see little couples parading - little flies walking up and down the dish on the grey wrinkled tablecloth. Other flies clustered and swarmed at the edge. Now there was a gleam of white on the lower deck - the cook's apron or the stewardess perhaps. Now a tiny black spider raced up the ladder on to the bridge.

In this context, the fourth sentence *Other flies clustered and swarmed at the edge* refers to the passengers gathering uneasily at the edge of the motionless ship, though, separated from the context, it would not be called a metaphor, since it provokes no other image in the reader's mind than a swarm of real flies, without any implication or indication of rhetorical analogy. It only makes sense here in the whole structure of metaphor connecting it to *the grey crinkled water*, the *little flies walking up and down the dish*, and *the grey wrinkled tablecloth*. Furthermore, once the 'fly' metaphor is established in this particular context, it is next expanded into an 'insect' metaphor, as realized in the noun phrase *a tiny black spider*, which we now recognize as one of the crew in the newly established framework of analogy between insects and passengers. And this insect metaphor, with its connotation of 'smallness', suggests the poor visibility of the ship, which agrees with the epistemic word *perhaps* at the end of the fifth sentence, representing the unreliability of perception on the part of the onlookers, *the little crowd on the wharf* in the first sentence, with whom the point of view is set.

Metaphor may be used as a principle of symbolism, as an extension of the above-mentioned metaphorical network, pulling the whole text together at the semiotic level, in Riffaterre's terminology (Riffaterre, 1978), as opposed to the mimetic level. For example, 'coal' in D.H. Lawrence's 'Odour of Chrysanthemums' connects other key elements in the story such as miners, the locomotive engine, the hearth, and fire, in its metaphorical and symbolic representation of life (when it is burning) and death (when it is not burning). Generally speaking, poetry relies more heavily on semiosis than other types of discourse for realizing its literary values.

When the text is supposed to mean on completion more than its mimetic or literal representation:

- the author should arrange metaphors so that they may form a consistent structure and thereby convey the extra symbolic meaning(s).

(Cognitive metaphor has no place in this checklist, since it is our unconscious ways of understanding the world, and not a technique to be selected at this stage of creative writing; for an analysis of cognitive metaphor, see 3.1.)

4.4.12 Cohesion, Coherence, and Overall Textual Patterning

These elements - close textual connections in terms of lexical items, semantic density, syntax, motifs, phonological structures, rhetoric, or whatever - may occur at any stage of this checklist, but are most clearly seen and therefore most effectively adjusted at the final stage of composition. Therefore, when the draft of the work conceived is finished:

- the author should look over the text to see if it is cohesive and coherent in terms of lexico-semantic, syntactic, phonological, rhetorical, or thematic structures, and adjust the

relevant elements, if necessary, to make it more artistically displayed.

4.5 AUTONOMY OF TEXT

In our daily conversations it sometimes happens that an utterance means, at least to the addressee, something more than, or even other than, what the addresser intended it to convey; it may provoke laughter with an accidental pun or echo of some preceding utterance(s) or may be misunderstood as a poignant irony. These kinds of discrepancy between the intended and interpreted meanings or of contestation of meanings occur partly because of the addresser's careless or inefficient handling of language and partly (or largely) because of the imperfection of linguistic semiosis. This is even more the case with literary discourse which is full of intentional polysemy, ambiguities, double meanings, indeterminacy, open endings, and other suggestive nuances. And it is also true, as I discussed in 4.1.2, that the reader, with his or her interpretive inclination, plays an important, even creative role in reading. Then, how are we to evaluate the additional meanings and values a reader picks out of the text not through simple misleading but through legitimate inferences?

The autonomy of text is the premise of New Criticism, which started, partly under the influence of Richardsian Practical Criticism and T.S. Eliot's critical theory, as a reaction to the historical study of literature. On the assumption that 'the students of the future must be permitted to study literature, and not merely about literature' (Ransom, 1937), New Criticism formulated strict rules which prohibit readers from measuring the values of literary works by their authors' intentions ('intentional fallacy'), from taking into account the emotions provoked by poems ('affective fallacy'; for detailed explanations and illustrations of these two 'fallacies', see Wimsatt, ed., 1954), or from looking to any extra-textual information for an interpretive

support. New Critics have believed that the text is an autonomous domain of literature, or more specifically of poetry, and nothing more or less than its linguistic construct.

Creative stylistics may seem to stand in direct opposition to New Criticism in its prioritization of the author's intention as a basis for literary creation. However, these two theories, concerned with two different aspects of literature, one with creative writing and the other with critical reading, are not contradictory but complementary to each other. Indeed, the theory of creative stylistics does not rule out the autonomy of text. In other words, when some stylistic effects - phonological patterns, lexical repetitions, ideolectal inclination, preference for a certain type of metaphor, or whatever - are generated without the author's recognition, they still may count as the literary values, or at least the stylistic features, of the completed text. On the other hand, it may sometimes happen that intended messages are not conveyed to the reader owing to inadequate or awkward textual designs. In such cases, the text with all its defects still is an autonomous field of discourse, *unless the author intends it to be an object of further remedial revision and prescriptive improvement*. Creative stylistics after all is designed to help authors realize their creative motivations and literary intentions as faithfully, artistically, and effectively as possible, but it is concerned only with the processes of textual creation; the evaluation and description of the completed text lie entirely in the domain of the other schools of traditional stylistics.

In the next chapter, in demonstrating the practice of creative stylistics, I map out my writing plans, but it is all up to the reader to judge how successful the completed text as a literary work and to what extent it holds my original intentions.

4.6 SUMMARY

This chapter has established the basic premises of creative stylistics. The first section (4.1) reviewed the ideas of linguistic and literary creativity and argued that creative stylistics can help a would-be writer to be aware of his or her 'creative language awareness'. The second section (4.2) took a look at the classic and modernized ideas of rhetoric, one of the ancestors of stylistics, in order to introduce, or rather re-introduce prescriptivism into stylistic studies. The third section (4.3) touched on the controversial issue of linguistic imperialism in order to highlight the cross-cultural function of creative stylistics. The fourth section (4.4) provided a checklist of creative stylistics, with which authors can make sure of their creative language awareness and systematically proceed from the embryonic conceptualization of their works to the final stage of literary representation. However, the text completed through the awareness-checking processes will inevitably mean something different to the reader from what the author initially intended. Creative stylistics justifies this disparity between the author's intention and the reader's interpretation, as the last section (4.5) argued, by incorporating the New-Critical idea of the autonomy of the text into itself, which allows stylistics to abandon the completed text to the processes of interpretation.

In the next chapter, I will apply this theory of creative stylistics to my own creative writing and demonstrate how it works through the processes of stylistic choices.

CHAPTER 5 PRACTICE OF CREATIVE STYLISTICS

5.0 INTRODUCTION

The previous chapters have established the ground for expanding the theory of creative stylistics, which fully complements the descriptively oriented disciplines of traditional stylistics. This chapter demonstrates the machinery of creative stylistics through the processes of my own literary writing and also suggests the possibility of applying this discipline to linguistico-literary teaching in the EFL contexts.

The primary aim of creative stylistics is to explore the possibility of applying stylistics to creative writing, which recently is getting more and more recognition and popularity as a subject of academic study. Thus, the basic material for my argument in its actual application below is not any ready-made text but a process of creating a text, more specifically my own plan of writing a short story and the processes of realizing it. The reason for discussing my own writing experience is, firstly, that my own literary intention is the only creative cognition I know for certain for the present, and secondly, that I find it convenient to demonstrate the creative processes of a non-English-speaking writer to suggest the cross-cultural function of creative stylistics. And instead of starting by intuitively responding to any particular piece of literary work, as is the normal practice of literary stylistics, I will start from bits and pieces of themes and motifs in my writing plan and then go on to put them together with due stylistic choices to make up one organic entity of literary meaning.

In the following sections I am going to describe the processes of my writing a short story about a young Buddhist monk's Zen training. They will be described not exactly in the chronological order, but according to a theoretical order of stylistic selections and check items, arranged for logical clarity, so that the description may look more like a checklist for creative stylists, or at least a list of some important items in the whole theoretical checklist - since I omitted such items as are not so important in, or relevant to, this particular work of mine - than

a poor writer's notebook written in discursive scribble. Under each heading I try to explain in stylistic terms why I have chosen a certain linguistic form and not others. Some sections take comparative approaches to my stylistic selections, but I will not list up all the possible alternatives I could have chosen partly because the range of choices is crucially determined by my ideolectal limitations and partly, and more importantly, because many of the 'possible' (as opposed to 'probable') alternatives simply do not fit into the story without altering its message to a greater or lesser degree. I am rather more concerned with the systematic presentation of my creative language awareness.

In disclosing my literary intentions, I also seek to overturn the Romanticism of Literature. Generally speaking, traditional stylistics has presented itself as an antithesis to the Romantic worship of Art, insisting that we cannot fully appreciate literature across the 'sacred' veil of mystification and, as a justification for its analytical practice, that literary values are immune from any degradation through the whole process of linguistic scrutiny. Creative stylistics advances this anti-Romantic idea of de-mystification of literature a step further by looking at literary creation not as a product of imagination or inspiration, much less of Muse, or the Wordsworthian 'spontaneous overflow of powerful feelings', but as replicable processes of meticulously calculated stylistic choices at different grammatical and textual levels (see also 4.1.1).

5.1 CREATIVE PROCESS

5.1.1 Intention

This is not a stylistic choice but the starting point of creative writing. With the possible exception of automatic writing, any creative writing presupposes something to write about - idea, feeling, landscape, etc. - as the initial incentive. In the case of my short story, my primary intention is to use English in a Japanese way, or more specifically, to represent in English the Zen idea of nonverbal transmission of the truth in some symbolic way in terms of the mental development of a young novice monk. (Let me hasten to add that I skipped the confirmation of my creative inclination because the message, theme, and motif of my story had already been focused enough at the time of the initial conceptualization.) The act of verbally representing the nonverbal conveyance of meaning is itself a self-contradiction, but I would like to solve this problem by only suggesting the supposedly inexpressible *satori* - the Buddhist idea of enlightenment - by linguistic forms of description.

5.1.2 Setting and Characterization

The differentiation of this item from intention, message, theme, or motif is merely theoretical; when I first conceptualized the theme of my story, it was closely tied up with my general idea of its setting - a young novice Buddhist monk asking permission to enter a Zen monastery, where he is to stay for long enough to attain spiritual enlightenment. Since the Zen school of Buddhism has continued basically the same daily activities and routine work for hundreds of years, the temporal setting of the story does not have to be specified, or even should remain unspecified to the end in favour of the general sense of universality and eternity.

5.1.3 Narrative Voice and Point of View

These two textual elements, quite often treated confusedly as one thing, should be clearly distinguished; for example, the story of Hemingway's 'The Killers' is narrated from the viewpoint of the boy named Nick Adams, who, appearing in the third person, cannot be the narrator (for further discussion about narrative voice and point of view, or *voice* and *mood* in Genette's terminology; see 4.4.5).

Since the protagonist of my story is a novice Buddhist monk and the theme is his spiritual enlightenment, the point of view should be his. As regards the narrator, there are roughly three choices: (1) the omniscient narrator who can see and tell everything, (2) the selective-omniscient narrator who potentially can see everything but persistently stays with one character's perception, and (3) the first-person narrator (in this last case only, the narrative voice and the point of view are identical). In my story, it will be quite unlikely that the perceptions or thoughts of other monks should be disclosed; its disclosure would lessen or even spoil the tension of some parts where they test the religious devotion of the young monk, as is the traditional practice in Zen monasteries, with affected hostility. On these grounds, the omniscient narrator is not the best choice for my story. The first-person narration, one of the other two possibilities, has its own problem for another reason: the first-person narration is based on the tacit assumption that the I-narrator is always aware of his thoughts and perceptions, since no one can tell what he or she did not think or notice, and therefore unable to represent the change of world view which happens in the monk unnoticed. Only the selective-omniscient narration, which is my choice, can realize this dramatic irony through its smooth and quick shift between psychological, highly subjective descriptions and objective, impersonal ones.

5.1.4 Syntactic Choice

The idea of syntactic choice in the processes of creative writing is based on the anti-Chomskyan assumption that no syntactic variation is immune from a semantic and stylistic change and that the writer can exploit syntactic variations to attach the most suitable meaning to a certain description. For example, the sentence *He turned his face upward* is not stylistically the same as *His face was turned upward*, the former being more agent-oriented or self-centred and the latter more objective and impersonal, although these two sentences can have the same referential meaning.

In my story, I will seek to suggest the young monk's enlightenment as the diffusion of his ego into the universal truth by using two different syntactic patterns for mimetic descriptions. In the first half of the story, the hero will appear frequently as the grammatical subject of a sentence, that is to say, as an agent of some action or thought, while in the latter half, especially towards the end, the more impersonal descriptions will be made from the detached viewpoint of the narrator. I will also exploit the long/short and simple/compound/complex/mixed variations of syntax to represent the monk's mental and spiritual development: longer and more complex sentences for suggesting his mixed feelings, worldly passions, and self-centredness, shorter and simpler sentences for his liberation from them.

5.1.5 Title and Symbolism

The most important symbols I chose for the story are cloud and water, which I also took up as the title. These two symbols originally came from the old Zen literature which represents by them homeless wanderings of Zen monks, who thereby came to be called *un-sui* (literally

'cloud and water'). Cloud and water also symbolize, as in my story, the Buddhist ideal of liberation from any worldly desires and commitments. In the beginning of the story, however, I use these symbols in their motionless, stagnant variations (a gray overhanging cloud, lingering snow), thereby suggesting, in contrast to their mobile images towards the end (rain, river, a white cloud scudding across the sky), that the monk is not yet liberated from some of the earthly passions.

The symbolism of numbers is also exploited in my story. When a novice monk asks permission to enter a Zen monastery for training, he is required, as a traditional practice of the Zen school, to go through the whole ritual of demonstrating his religious devotion, eagerness for entrance, and readiness for hardships by sitting at the entrance hall and next in a guest room respectively for a couple of days before he is formally admitted to the monastery. Starting with the description of this initial period of the entrance ritual, I chose the number of *three*, which conventionally symbolizes 'synthesis' interestingly in both English and Japanese, to describe any other specified length of time. This symbolism of *three* is further expanded to its powers and incorporated into the characterization of the Zen Master, who, being *eighty-one* years old and the *twenty-seventh* master of the monastery, represents at once the routine, tradition and completion of Zen training.

I also adopt the conventional scheme of door metaphor - 'door', 'gate', 'key', etc. - to represent the whole process of encountering a problem, tackling it, and finally solving it. This symbolism is a way of solving the dilemma of describing the illogical or even nonverbal human cognition.

5.1.6 Graphological Choice

In this story I will not exploit graphological variations so much, but in one part I will use the pronoun *He* (*His*, *Him*) with a capital H to refer to Lord Buddha. This practice inevitably deconstructs the linguistico-cultural convention in English and many other western languages in which the capitalized male pronoun in any other parts than at the top of a sentence normally signifies the God in Christianity. By deconstructing this convention and reconstructing it in a different religious framework, I seek to suggest the possibility of using English in non-English speaking cultural contexts (also see 3.1.4).

5.1.7 Intertextuality

I left out this textual element from the checklist in 4.4, since its exploitation requires literary expertise and therefore ought to be undertaken at more advanced levels than my basic checklist. This element also imposes a tough condition on the reader of the text: his or her recognition of the other implied text or 'hypogram' in Riffaterre's terminology (see Riffaterre, 1978) against which this particular element is created. Thus, this condition is rather an intellectual one, and this is why some pieces of literary work which depend heavily on intertextuality, such as T.S. Eliot's *The Waste Land*, Joyce's *Ulysses*, or Peter Ackroyd's *English Music* are on the verge of literary esotericism. However, intertextuality, when successfully exploited, may greatly enhance the literary values of a text, making it semantically denser and thematically richer with quotations, echoes, allusions, and so on.

Since my story is to deal with one of the most fundamental problems of human existence, it should not sound too clever with heavy requirements for deciphering the hidden codes of intertextuality. The only predetermined text I incorporate into my text is the well-known episode of nonverbal communication between Shakyamuni Buddha and his disciple

Mahakashyapa in one of the old Buddhist Sutras.

5.2 CREATED TEXT

Cloud and Water

SAITO Yoshifumi

Ensho lifted the rim of his wicker hat and looked up at the long flight of stone steps leading to the ancient gate of the monastery. He raised his eyes further and saw a huge threatening mass of gray cloud overhanging the dark precinct buildings. It looked like rain, but what matter? Another hundred steps, Ensho thought in a fit of delirious expectation, and he would be in the holy embrace of Wisdom. He had walked a long way along a rough mountain road with lingering snow clinging here and there, clad in the heavy travelling outfit of a Buddhist monk, but the long journey left in him no physical fatigue, only the tingling pain at his toes rubbed by the thongs of the newly-woven straw sandals. He was young and resolute.

There was no human figure, not even a sign of movement, in the cold, tranquil precincts. All he could hear was his own rustling footsteps and the occasional chirps of small birds. So when Ensho arrived at the guest hall of the monastery, he hesitated for a moment to make any noise to break the silence. He took off his wicker hat and adjusted his outfit more carefully than usual, expecting someone to appear in the hallway and notice him before he

made any clumsy call - mis-hitting the bell, perhaps. He took a long breath, and, pulling himself together, took a firm grip of the hammer, aimed at the small bronze bell, hanging from a rail supported by a wooden framework, and finally, as if to stop another upsurge of hesitation, struck it with all his might. The sound pierced the air.

A grim-looking monk of great stature came out of the room at the farthest end of the hallway. The monk, middle-aged and seemingly in charge of guests, walked towards him with his eyes downcast, with his hands forked in each other at the chest. The wooden floor of the hallway, now squeaking to his heavy steps, was raised above the foundation stone on which Ensho was standing, so that when the middle-aged monk sat down at the edge of the hallway with an elegant flap of his black robe, they were looking at each other approximately on the same level. 'May I help you?' the monk said.

Ensho asked permission to enter the monastery for Zen training. He held his written application with both hands and handed it reverentially to the monk, who just took a quick glance at the envelope, put it upside down on the floor, and bluntly refused the request on the grounds that the monastery had no room for a newcomer at present. Requesting him to leave, the monk stood up and was gone.

He kept sitting there, bowed in supplication on the wooden platform at the entrance, with his head resting on his hands which were crossed on his travelling bundle. He sat there in the same posture, through the morning, through the afternoon, through all the abuse and threats from the monk who had turned him away and other monks occasionally passing in and out of the hall. It was not until the evening that Ensho heard a voice directing him to a

bare room for one night's stay, only to be turned out of doors at dawn onto the frosted ground. Still he sat in the hall patiently, in the same posture, through the cold morning, through the hostile afternoon, through all the hours of neglect and ill-treatment, until he was again directed to the same room in the evening, only to be kicked out again at daybreak. Still he went back to the hall with resolution in his eyes, took the same posture, and let everything pass with the perseverance of a devoted monk.

On the fourth morning of his silent entreaty, Ensho was admitted to an empty room in the lodging house for travelling monks, where he was again required to sit from morning till night, this time in the lotus posture. This was no less trying than the preceding ordeal, even though it was without all those harsh words, and without those hands pulling his neckband: this time he had to fight against the pain in his legs, against drowsiness, and above all against the temptation to unfold his legs and relax. He was aware of the watchful eyes beyond the sliding screen. Just stretching himself at full length would mean failure. He sat there for three days and three nights.

On the seventh morning, he was finally given formal admission to the monastery and was led to the Master's room for the first interview. Ensho prostrated himself before the Master, who was sitting in the lotus posture with his back against the alcove. When Ensho sat up, he saw the wrinkled face of the eighty-one-year-old Master, and a scroll, hanging right behind him, on which was written the ancient phrase *ko-un-ryu-sui* [going like cloud, flowing like water] in elegant Chinese calligraphy.

'I am Unkei Bantaku, the twenty-seventh Master of this monastery. I am sorry I cannot congratulate you on your entrance to this monastery. The

training is very hard. Are you ready?' The Master said.

'Yes, I am, Holy One.' Yes, he was ready for everything.

'Tell me, what made you come here?'

'An earnest desire to know the meaning of life,' Ensho answered.

'The meaning of life? Then I am not sure this is the right place for you. Do you know the legend of Mahakashyapa?'

'I don't, Holy One.'

'He was Shakyamuni Buddha's disciple. One of the oldest sutras says that in one of Shakyamuni's lecture sessions, this great Master kept silence in front of His disciples who were waiting for His holy words in an expectant hush. Instead of opening His mouth, Shakyamuni picked a beautiful flower and showed it to them. This strange behaviour made no sense to His disciples, except Mahakashyapa, who just smiled at his Master. And Shakyamuni acknowledged that only Mahakashyapa had achieved true enlightenment. Do you understand?'

'No, I don't'

The Master's lips widened in a benign smile. 'All right. I will give you an assignment so that you may understand it some day. Now, the question is: what is the sound of one hand clapping? When you think you've found the answer, let me know. Now, go back to your work.'

Ensho made a low bow once again and left the room. The sound of one hand clapping? What was that? He knew that it was one of the most popular *koans* [Zen paradoxes] for Zen training, but had never taken it very seriously. Now it hung in his mind, as the key he needed to open the first door and step into the first small antechamber of wisdom. He thought about it all the time,

while sitting during morning service, while having a meal, during the main Zazen training, during manual labour, even in dreams, but all his answers, sometimes logical and sometimes mysterious, and all his gestures - clapping, pointing, everything he could think of - were dismissed, at daily interviews with the Master, with a tinkling of the handbell or by a slight shake of the head. He worked hard, harder than any other monk, getting up earlier and going to sleep later for voluntary night Zazen, but he could not pass the first test. Some monks had even finished the elementary stage of their training and left the monastery, many others had gone on to the more advanced assignments, but he was left behind with the unanswerable question - and three years passed.

'Why do you not accept any of my answers, Holy One?' Ensho asked one morning. 'I have worked harder than anyone else. I don't understand what's wrong with me. I just can't make any progress with this *koan*. Please show me true enlightenment, the true meaning of life, Holy One!'

'You said you have worked harder than anyone else. No. You simply got up earlier than anyone else, sat longer than anyone else, read more pages of the Scriptures than anyone else. Tell me, can you smell the incense in the next room?' The Master nodded towards the room.

'No.'

'Then, open the screen and get it.'

Ensho stood up, went to the sliding screen and opened it, when a rich, inexpressible scent came from the incense burner on the ledge. He held it in both hands and returned to his seat.

'All right. Now, try to describe the scent as precisely as possible. Let us

suppose that there is someone who hasn't smelled it, but to know the scent of this particular incense is a matter of life and death to him. If you had to explain it, could you take the responsibility?'

'No, I couldn't, Holy One,' answered Ensho.

'Then you will understand I can't tell you the true meaning of life, either. All I can say is to go and get the incense burner. Go back to your work, Ensho.'

Ensho worked hard, harder than before. Even in the intensive sitting sessions in the first week of December, the hardest sessions in the year in which monks were not even allowed to lie down for sleep, he did not forget the voluntary night Zazen on the stone step outside. He sat there, struggling with the question of the sound of one hand clapping, and finally collapsed on the last day of the session.

He was taken to the medical room of the monastery and laid down on a sleeping mat. He lapsed into delirium and fever, struggling with some unknown enemy for three days and three nights. On the fourth morning, he dreamed a strange dream: he was standing on the top of a hill looking at a huge object shaped like an incense burner, from which came a puff of smoke, floating into a threatening mass of dark cloud, which suddenly collapsed into a torrent of rain, washing his body from top to toe, running downhill into a big river, irrigating the limitless stretch of land. In the distance, at the river mouth, he saw an old wooden gate - and something opened in him.

On the morning after his recovery, Ensho resumed his daily routine of Zen training. The morning bell summoned the monks to the Master's room for their individual interviews. His turn came, and his voice spoke for him the

theme of his interview, that inevitable question of the sound of one hand clapping. In front of the Master, his right hand drew a large circle at arm's length. On his face was a calm smile, which was presently replicated on the Master's.

'You have got it,' the Master said. 'And you've opened all the other doors except the last heaviest one. But I'm sure you will be able to find the key to that in the near future. Again I cannot tell you what is inside, but I can show you the way. Go back to your work, Ensho.'

Ensho made a low bow and left the room for the courtyard. His face was turned upward. A little white cloud scudded across the sky. It dispersed itself into the azure.

5.3 POSSIBILITIES OF PEDAGOGICAL APPLICATIONS

Although creative stylistics is originally designed for creative writers, it can be applied, as well as linguistic and literary stylistics, to the teaching of language and literature. Here I briefly illustrate the way it works in language classrooms by using examples from my EFL writing class for the first- and second- year undergraduate students.

In the first session of my writing course, after a general introduction to the idea of creative writing, I invite them to make sure of their creative motivation (which they are supposed to have at the time of application for the course) and to give rough-sketches of what kinds of message, theme, or motif they try to convey and what text types they adopt to do it (the first three steps of my checklist). It is interesting, though not surprising, that most students find it interesting to write about themselves, or to fictionalize personal experiences, although they are

not forced to present their cultural identity in writing, the emphasis of the course being more on writing skills than on literary or cultural understanding of writing. In the next few sessions I explain the rest of the checklist items (setting and characterization; narrative structure and point of view; tense, aspect and time-shift; syntactic choice; lexical choice; phonological choice; graphological choice; metaphor and symbolism; and cohesion, coherence, and overall textual patterning) in a lecture style, since all students, including 'returnees' from English-speaking countries, are basically non-native users of English and therefore need some help in understanding the notions conveyed by those items. Then, students set to their respective compositions based on their initial rough-sketches as well as on what they have understood in the lecture sessions. Their compositions go through the processes of grammatical correction, thematic modification, and rhetorical improvements before completion.

For example, during the workshop sessions, one of the female students submitted a draft story in the form of a letter to her future self, which began as follows:

Dear K.T. thirty years old,

**Hello, K.T. You become thirty years old, don't you? 10 years
will have passed from now. I am twenty years old.**

Apart from simple grammatical mistakes, I found something wrong, as the first reader of the draft, in terms of point of view and tense. The problem, I found out before long, is that, by adopting the present tense, the author automatically sets the point of view on the writer of the letter, which might have been more naturally presented from the viewpoint of its reader, since the basic (and conventional) assumption of the epistolary novel (see *Letters of a Portuguese Nun*, *Love-letters between a Nobleman and his Sister*, *Pamela*, *Rites of Passage*, etc.) is that the story, which is supposed to have already happened, is being reported to the reader. Of

course, there is no rule that says that an epistolary novel may not be narrated from the letter-writer's point of view, but in adopting the point of view, the story has to be told in the future tense, which is extremely difficult to handle in fiction-writing (see 4.4.6). Therefore, I suggested that she should begin the story as follows:

Dear K.T. of thirty years of age,

**Now you have become thirty years old. That is to say, ten years
have passed since I wrote this when I was twenty years old.**

and rewrite the whole story from the addresser's point of view.

I noticed a similar problem in a male student's short story in which his persona fell in love with a girl he found on a train on the way to the University. The story begins with the following passage:

**A man is sitting in a train of Inokashira-line. He is a student of
Tokyo University. He is not satisfied with daily lives. He might be
wrong with choosing his life. He think [sic] that everyone is not
satisfied with daily lives, and no one can make his life what he thinks.**

This is a story of his life and love...

As I discussed in 4.4.6, some modern novelists have been experimenting with present-tense narration, but here it does not fit in with the classic introductory remark **This is a story of** Therefore, I advised the student to use the traditional past-tense narration and also to provide the opening passage with more information about the hero and a richer gradation of psychological descriptions using different modes of thought presentation (see 3.2.4). My

suggestion was:

A young man was sitting in a train of the Inokashira-line. He was a student of the University of Tokyo. He was not satisfied with his daily lives. I might have made a wrong choice at some important turn of my life, the young man thought, though he was well aware that, for that matter, other people also were not always satisfied with their daily lives, that no one indeed could live as he or she wanted. The train slid into the station. He rose to his feet to get off, when his eyes were caught by a girl sitting in the next coach.

This is a story of his life and love...

One of the basic claims of creative stylistics is that it enables non-native users of English to use the language creatively in their own cultural contexts, but sometimes I find students' writings reflecting too much of their culturally determined psychology, to the degree that their discourses may cause misunderstandings. One good example is the following passage, which appears in a student's fictitious letter to a world-famous western musician, asking him to give a lecture concert in Japan:

We know that you are too busy to come to Japan and give us a lecture concert. Please don't mind if your answer would be "no". We are asking on the assumption that you couldn't.

Those people who have never visited Japan or some other Asian countries, where modesty is one of the most important moral values, would hardly understand this is an expression of

enthusiastic request. In order to bridge cultural gaps, it is sometimes necessary to step up to the point of mutual understanding by modifying culturally peculiar tones, as I did in suggesting an alternative passage:

We know you are very busy, but we would very much appreciate your considering our request.

Through these processes of improvements, students' drafts end up with becoming their own literary works. For example, the next draft (Text A) by one student is finally shaped into a completed short story (Text B):

Text A

THE GIFT FROM THE MOON

S.H.

One day in the autumn of 2031, five years ago, I walked back home about seven as usual from a *juku* which I'd gone to after my primary school's class. Then I found on my way, a man sitting on a bench in a square, who seemed to had been thinking about something. He seemed to be in his fifties.

I noticed even from the distance that he was a "Tadpole." Probably you haven't ever seen a real "Tadpole", because the residence under small-gravity has been prohibited by a law since three years ago, so "Tadpole" no longer exist.

When a man lives on the moon for many years, he comes to have a pitiable figure - having a lanky body and a big head - for the small gravity on the

moon, hso the word "Tadpole" had been quite popular as a discriminatory word to call laborers who worked at the nuclear fusion power plant on the moon, which is now controlled automatically.

And I saw a "Tadpole" there for the first time, although I lived in the center of Tokyo in those days as now.

Slowly I got near to the Uncle Tadpole and just gazed at him for a while. Then soon he talked to me as I hoped.

"Go back to your home quickly, boy, or it will get dark," he said with a tiredly husky voice.

"Dark? What do you mean? It never get dark around here, because we have many street lamps here in Tokyo," I said. Uncle Tadpole glanced his watch.

"Oh, it's already seven. I thought it was about five now, because it's still light outside," he said, looking around the square and the street along it. Many street lamps were lined constantly here and there.

"What many lamps there are!" he said, "we can't even see stars."

"Nobody wants to see the stars," I said.

"Nonsense," he said, "you know, the starry sky is the most beautiful thing in the world. I wish you could see the whole sky covered with stars from my house on the moon. It's more wonderful than what you see on the earth." He was looking up the sky seeing invisible stars.

"No, I don't want to see it," I said, "because the starry sky is uncanny."

"What?" the uncle turned his face to me.

"Yes, uncanny. When I went to my father's hometown in Nagano, I saw a starry sky for the first time. Numberless dots of light filled the sky - it was so

eerie," I said.

The Uncle Tadpole became silent, looking at me. He had black rings around his eyes and seemed very tired.

"How old are you?" he asked, breaking an awkward silence.

"Eleven," I answered.

"Once I was eleven," he said. "In those days, to work on the moon was the last thing I expected to do. Construction of the nuclear fusion power plant on the moon was just a pipe dream in SF stories. But now, over 90 percent of electricity used in Japan is generated on the moon"

"You work in the power plant? Well, my mom and dad were talking about that there may be a power cut all over Japan," I said.

"Yes. If the laborers on the moon really go on strike, that will come true," he said painfully. At that time, I didn't know there was a peril of going to war between the earth and the moon for their strike.

"Strike? Do you want to get the wages up?" I said.

"It is one of the reasons," he said. "But there is a more important and fundamental reason than that."

"What is it, *Uncle Tadpole*?" I asked. Then suddenly he turned his face away. Did I say something wrong?

The uncle kept silent for a long time, and finally said cheerily, "Go back to home quickly, boy, or your mom will be anxious about you, even without it gets dark. Go now."

"O.K. Bye, *Uncle Tadpole*!" I said and ran to my home.

The next day, when we had dinner, suddenly our LCD television switched

on automatically - it was an emergency broadcast.

The top-heavy man who appeared on the screen after a well-known announcer talking, was the very Uncle Tadpole I met at the square! He was the representative of the labor union on the moon. But I couldn't believe that he was the same man who had sat on the bench tiredly - because the man on the screen was so active and energetic, and had not husky voice but sweet one.

He began his address. "Ladies and Gentlemen on the earth! Today, the Government accepted our *two requirements* and the strike was called off. Therefore, the war was also averted. It's my great pleasure to inform this happy news to all of you on the earth," he said pleasantly.

After talking some subjects beyond me, the uncle announced the two requirements.

"First, never cut the wages of laborers on the moon any more. Second, *turn off the all electric lights now* for one hour."

We were all astound! To turn off all the lights! What was he intending to do?

Anyway, mom switched off all the lights in our house obeying the directions of the announcer on the screen. And all the street lamps were also turned off quite soon. The city was covered with complete darkness.

Then in the darkness, my eyes caught a small light through the window. I put my head out the window to be surprised - I saw the whole sky filled with numberless stars here in Tokyo!

Soon one hour passed, but any lights in any houses or any street lamps outside weren't put on. Probably everyone was talking with their family, their

friends, or their lover under the starry sky as we were.

I absorbed in the story which my dad told me. Romances about many gods and goddesses, adventures of Hercules, and tragedy of a couple separated by the Milky Way. The starry sky was no longer uncanny for me.

Looking up at the night sky, I - and probably everyone under the sky - wanted to say thank you to the "Tadpole" - no, no, wonderful people on the moon.

Laborers on the moon had lanky bodies and big heads as before until three years ago. But since that day, nobody looked down on them callin "Tadpoles" - as the uncle intended.

Text B

A GIFT FROM THE MOON

S.H.

One day in the autumn of the year 2031, which was five years ago, I walked back home at about seven in the evening, after finishing my after-school study at *juku* [cram-school]. Then I found on my way a man sitting on a bench in the square and apparently thinking about something. He seemed to be in his fifties.

I noticed even from the distance that he was a "Tadpole." No "Tadpole" can be seen these days, because residing in the low-gravity area has been prohibited by law since three years ago. But when people were living on the

moon, they had a pitiable figure - a lanky body and a big head - owing to the low gravity on the moon. Here came the word "Tadpole," a discriminatory name referring to the laborers who were working at the nuclear power plant on the moon, which is now controlled automatically. It was also the first time for me to see a "Tadpole," though in those days I lived at the center of Tokyo as now.

Slowly I drew near to Uncle Tadpole and just gazed at him for a while. Then he took notice of me and talked to me as I expected.

"Go back to your home quickly, boy, or it will get dark quite soon," he said in a tired husky voice.

"Dark? What do you mean? It never gets dark around here, because we have many street lamps here in Tokyo," I said.

Uncle Tadpole took a glance at his watch. "Oh, it's already seven. I thought it was about five now, because it's still bright outside," he said, looking around the square. Many street lamps were lined regularly along the street running all the way through the square. "What a number of lamps there are!" he said, "we can't even see the stars."

"Nobody wants to see them," I said.

"What a stupid idea!" he said. "you know, the starry sky is the most beautiful thing in the world. I wish you could see the whole sky covered with stars from my house on the moon. It's far lovelier than what you see from the earth." He was looking up at the sky with invisible stars.

"No, I don't want to see it," I said, "because the starry sky is uncanny."

"What?" Uncle turned his face to me.

"Yes, uncanny. When I went to my father's hometown in Nagano, I saw a

starry sky for the first time. Numberless dots of light filled the sky - it was so eerie," I said.

Uncle Tadpole became silent, looking at me. He had dark rings under his eyes and seemed very tired. "How old are you?" he asked me, breaking an awkward silence.

"Eleven," I answered.

"Once I was eleven," he said. "In those days, working on the moon was the last thing I expected to do. The construction of a nuclear plant on the moon was just a pipe dream in SF stories. But now, over 90 percent of electricity used in Japan is generated on the moon"

"You work in the power plant? Well, my mom and dad were talking about the power cut which may happen all over Japan," I said.

"Yes. If the laborers on the moon really go on strike, that will come true," he said painfully. At that time, I didn't know there was a possibility of war between the earth and the moon in relation to their strike.

"Strike? Do you want a raise?" I said.

"It is one of the reasons," he said. "But there is a more important and fundamental reason than that."

"What is it, *Uncle Tadpole*?" I asked.

Suddenly he turned his face away. Did I say anything wrong? Uncle kept silent for a long time, and finally said cheerily, "Go back home quickly, boy, or your mom will be worried, even if it doesn't get dark. Go now."

"OK. Bye, *Uncle Tadpole*!" I said and ran to my home.

The next day, when we had dinner, suddenly our LCD television switched

on automatically - it was an emergency broadcast. The top-heavy man who appeared on the screen, introduced by the well-known announcer, was no other than Uncle Tadpole whom I met at the square! He was the representative of the labor union on the moon. But I couldn't believe that the representative was identical with the man who had been sitting on the bench tiredly - because the man on the screen was so active and energetic and spoke not in that husky whisper but in a mellow, ringing voice.

He began his address. "Ladies and gentlemen on the earth! Today, the Government approved of the two demands we made and the strike was called off. Therefore, the war was also averted. It's my great pleasure to inform all of you on the earth of this happy news," he said really pleasantly.

After talking about some subjects which were beyond my comprehension, Uncle announced the two demands. "First, never cut the wages of laborers on the moon any more. Second, *turn off all the electric lights* for one hour from now. Here we need your help. Turn off the lights - now!"

We were all astounded! To turn off all the lights! What did he intend to do? Anyway, mom switched off all the lights in our house according to the directions from the TV screen. All the street lamps were also turned off quite soon. The city was covered with complete darkness. Then, in the darkness, my eyes caught a small light through the window. I looked out of it to examine it more closely and was surprised - I saw the whole sky filled with numberless stars, here in Tokyo!

Soon one hour passed, but not a single light was put on as far as I could see. Probably all the people were talking with their family, their friends, their

loves and lovers under the starry sky as we were. I was utterly absorbed in the stories which my dad told me. Romances of many gods and goddesses, the adventures of Hercules, the tragedy of a couple separated by the Milky Way ... The starry sky was no longer uncanny for me.

Looking up at the night sky, I - and probably everyone under the sky - wanted to say thank you to the "Tadpole" - no, no, wonderful people on the moon.

For some time after this, laborers on the moon still had lanky bodies and big heads as before. But since that night, nobody looked down on them, calling them "Tadpoles" - to Uncle's utmost satisfaction.

Students' writings are thus completed and put into a collection of students' creative works. An added pedagogical bonus of this final collection is encouragement to the authors for further literary creation as well as to would-be non-native student-authors.

This section has suggested with some examples of my students' classroom activities the possibilities of applying the theory of creative stylistics which I established in Chapter 4 and demonstrated in the present section. It has also tried to suggest that, though creative stylistics is primarily designed for creative writers rather than for language students, it can possibly enhance non-native students' (creative) language awareness as well as their proficiency in English with its cross-cultural orientation and stylistic prescription.

CHAPTER 6 CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

6.1 CONCLUSIONS

In this thesis I have undertaken:

- (1) a selective historical survey of stylistics with special attention to its academic formation in the context of the theoretical dissociation between linguistics and literary criticism (Chapter 1),**
- (2) a theoretical survey of stylistics with special attention to the way it has been defined and subcategorized (Chapter 2),**
- (3) a rearrangement of various stylistic theories according to the criterion of purpose, and a cognitively oriented demonstration of redefined linguistic, literary, and pedagogical stylistics (Chapter 3),**
- (4) a theorization of creative stylistics as a prescriptively oriented discipline complementing the descriptivism of traditional stylistics, in terms of the cognitive processes of textual creation (Chapter 4), and**
- (5) a demonstration of creative stylistics through an examination of my own literary writing, together with a discussion of further pedagogical and cross-cultural issues arising from this (Chapter 5).**

Through these chapters I have made it clear:

- (a) that the theoretical proliferation, the variety of nomenclature, and the arbitrary sub-categorization of stylistics has made this discipline seem more complicated than it really is;**
- (b) that stylistics has so far only followed the course laid down by descriptive linguistics and literary criticism, and has not yet fully explored or exploited the dynamic interaction**

between language and literature, since it has hardly paid attention to the issue of the creativity of style and language;

(c) that, in order to establish stylistics as a truly interdisciplinary field of study between linguistic and literary studies, we need to take up the classical idea of rhetoric with its prescriptive function as well as the new idea of 'creative language awareness' in order to open up the domain of stylistic study for the purpose of textual creation;

(d) that, as the descriptive analyses of traditional stylistics should be retrievable, so the processes of creative stylistics should be replicable for any creatively-motivated writer, irrespective of the kind of text he or she is trying to create;

(e) that, by being replicable, the theory of creative stylistics would be extraordinarily useful in pedagogical contexts in helping language learners both to improve their skills in writing and to sensitize themselves to language and literature; and

(f) that creative stylistics is designed to explore and exploit the possibilities of breaking down the native/non-native opposition in English studies and of bridging native/non-native cultural gaps in aesthetic creation.

As we have seen, it is next to impossible to give a clear definition of stylistics, because this discipline, which emerged and has consistently functioned as a mediator between linguistic and literary studies, aims at bridging the widening gap and ever-changing relationship between language and literature. Nevertheless, it has made remarkable progress in the latter half of our century and accomplished a great deal of work in the descriptive linguistic analyses of literary and non-literary texts as well as in the teaching of language and literature. The next step stylistics ought to take is towards the unexplored domains of literary creation and cross-cultural communication, and in this exploration, it will discover its new functions and possibilities, especially in English studies. As long as both English language and literature continue to

expand their fields and change their shapes in the context of the rapid globalization of English, stylistics is also destined to be a self-generating principle of interdisciplinarity.

Carter and Simpson (eds.)(1989: 17) review the history and predict the future course of modern stylistics by saying, 'if the 1960s was a decade of formalism in stylistics, the 1970s a decade of functionalism and the 1980s a decade of discourse stylistics, then the 1990s could well become the decade in which socio-historical and socio-cultural stylistic studies are a main preoccupation'. I would like to further extend this prediction by adding that in the 2000s creative stylistics is sure to play an important part in the overall development of stylistics and, hopefully, in the cross-cultural communication of the world.

6.2 SUGGESTIONS FOR FURTHER RESEARCH

The possibilities of further research on creative stylistics will be explored roughly in three, inevitably interrelated areas: (1) the theoretical improvement and refinement of the discipline, (2) its application to English language and literature classrooms, especially in ESL and EFL contexts, and (3) the further exploration of the possibilities of aesthetic creation by non-native English speakers.

The theoretical improvement and refinement of creative stylistics will be sought by means of incorporating the past achievements of traditional stylistics and relevant linguistico-literary disciplines into its basic theory, checklist and apparatus. For example, if modal verbs can be recognized as a suggestion of an underlying uncertainty, or complex sentence structures as the reflection of an impossibly complex situation, as Cockcroft and Cockcroft (1992: 15) point out with reference to a passage from Joseph Heller's *Catch-22*, another writer can reasonably expect to be able to create a sense of uncertainty or a complex situation by using those

grammatical forms. In the same way, if a given textual element or rhetorical device is proven by traditional descriptive stylistic analyses to provoke a certain feeling in the reader, we can put that particular textual element or rhetorical device into our prescriptive apparatus and use it to generate the same effect when we want it. In order to make this possible, we need to review or re-review a vast number of past stylistic studies 'backwards' as it were, not historically but theoretically, from prescriptive and rhetorical points of view, paying special attention to what kinds of linguistic techniques have generated certain literary values or effects in literature, how replicable the techniques are, and how retrievable those values or effects are. One technical possibility of this research is to input into a database as much information as possible about the accredited cause-and-effect relationship between stylistic devices and aesthetic values in past literary works, and rearrange the data in such a form that it may complement the inadequacy of my checklist and theoretical apparatus. This procedure will refine the checklist of creative stylistics into a more sophisticated and comprehensive 'guidebook' of rhetorical prescription. And the more elaborate the prescriptive system is, the more helpful it would be to inexperienced, especially non-native, writers.

This leads me to the second argument on the pedagogical applicability of creative stylistics. In 5.3 I illustrated my own classroom application of the theory, but it is tightly conditioned by the specificity of the curriculum and facilities of the university in which I work; I have adapted my own theory to fit in with our writing course, in which each teacher of English, native or non-native, normally takes care of ten to fifteen first- and second- year undergraduate Japanese students and teaches English composition by way of lectures, workshops, and homework assignments. In such a course, I cannot help putting more emphasis on the importance of creative motivation and on the very basic elements of writing and, importantly, being more remedial in grammatical instruction. However, the pedagogical emphasis may vary widely according to the degree of the students' proficiency in English or that of their literary

understanding. For example, in a postgraduate course in creative writing, which unfortunately and unreasonably is not yet fully established in Japanese institutes of higher education, it would be possible to skip the initial stage of motivation checking in order to focus more on the technical aspects of creative writing or further to exploit such elements or techniques as intertextuality, meta-fictionality, foregrounding, etc. on the assumption that the students' basic knowledge and understanding of literature is already well established. It would be interesting, therefore, to do some research on the possible ways the checklist of creative stylistics, with due improvements and refinements, can be used at many different levels of English education.

In exploring the possibilities of aesthetic creation by non-native English speakers, we will be concerned inevitably with the more general idea of the globalization of English. However, I have always been acutely aware, as a Japanese-speaking scholar pursuing English studies, of the problems of non-native speakers in using English, much more in creating literary texts in English. I have also had a mixed feeling towards native English-speakers' complaints in the letters-to-the-editor column of *The Japan Times* about Japanese people's careless or incorrect use of English: on the one hand, I completely agree with them and, as a teacher of English, even feel much responsibility for it; on the other hand, I always wonder to what extent and in what sense English has been truly globalized (for those angry letters of complaint about Japanese English or 'Japlish', which appear quite often in the column, tend to pose, implicitly or explicitly, radical variations of the native/non-native dichotomy: correct vs. incorrect, right vs. wrong, our language vs. their misuse of it, etc.). In this thesis I have tried to break down this dichotomy by assuming a cline of proficiency in English from the elementary stage of learning to artistic mastery, partly because it is convenient for my theory of creative stylistics to expand to the cross-cultural domain, but more importantly because in my own experiences I have found no substantial difference between English as a native language and English in the Commonwealth, or between the latter and English as an International Language, other than the

difference of level of language acquisition. Therefore, if the 'worldliness of English' has penetrated into the Commonwealth, as Pennycook (1994) illustrates with the example of English in Malaysia and Singapore, it may well penetrate into the non-English-speaking countries, or we may be able to enter into full participation in it, if we like, by ascending to the higher stages of language acquisition and aesthetic textual creation. It would be worthwhile in this sense to review how far Japanese learners of English have come and to predict how far we can go. This thesis itself may provide, merely by the fact that it is an English text written by a Japanese, an interesting reference point for that review and that prediction.

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