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STY LIS' nes AND STUDY OF  
 THE STUDY OF LITERATURE

Abstract The analyses given Mrs. in this paper showed that Florence stylistics E.and literature should be studied side by side. literary needs a stylist for a complete analysis of his works, since stylistics is the linguistic investigation of style.

examined in this Finally, a critical stylistics analysis of a poem, stylistics and the study or  
 111 order to give a clear understanding of

Introduction stylistics is simply defined as the study of style. It is the linguistic investigation of style, and „linguistiC is an academic discipline which studies language scientifically" (Widdowson, 1975). stylistiCS studies certain aspects of language variation, therefore, is essentially a part of linguistics. It is the study of the Social function of language and is a branch of what is now called sociolinguistics. LiteratUre, on the other hand, is any Of imagination. It could be oral or written works,

particularly There those is a of relationship high and lasting between artistic stylistics value.and the study of literature, because stylistics works

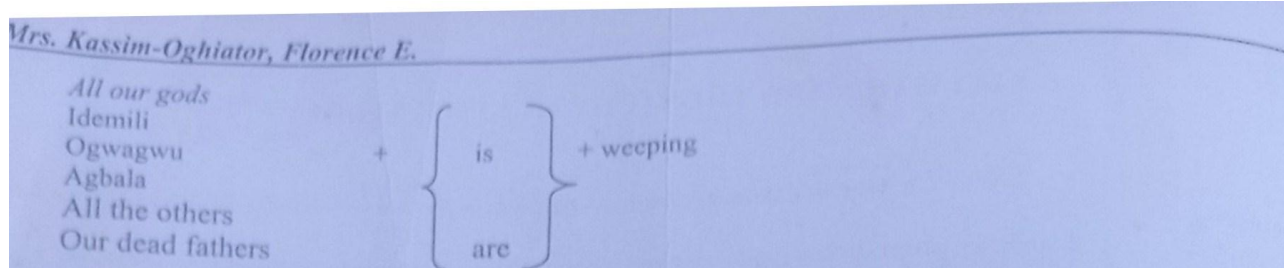
on data provided by others, particularly, the literary artist. Stylistics aims at characterizing text as

According to Crystall and Davy (1969), stylistics is the study of the awareness of the kind of structures language has, and the kind of features expected to be of stylistic significance, the awareness of the kind of social variation which linguistic features tend to be identified with. The purpose of stylistics therefore, is to develop in the learner sensitivity of language use in a literary text; to develop in the learner an analytic strategy.

## Stylistics and the Study of Literature

Stylistics usually embark on linguistic analysis of texts in order to examine how the resources of language codes are used to investigate literature as a work of art. And linguistics is a discipline which studies the nature and use of language. The new lexicon Webster Dictionary of the English language defines stylistics as "the study and art of the selection of language characteristics created by a situation especially a literary language. Widdowson, (1975), says. By stylistics, I mean the study of literary discourse from linguistics orientation, and I shall take the views that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two.

Leach and Short (1981), on their own, interpret stylistics as the study of the relationship between the significances of a text, and the linguistic qualities in which they manifest. This means that stylistics is the linguistic study of literary discourse.



An extract from Achebe's text Arrow of God will make an illustration of linguistics and literature, as shown below;

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In the text, there is syntactic repetition of 'is' which is foregrounding. "The language code, the use of a single expression "All our gods" would serve the same purpose of the verb 'is' repeated several times. Nature is the that uses in its concrete form, beyond the pedestal (Chapman, 1973). It is not that matter per se, that which has been captured in point. To appreciate a work of it is necessary to know (the linguistics codes cannot especially in their context of use, because the symbols are a symbol of something meaning constructs. It is this notion that Chapman (1973), argues that meaning "cannot be confined but they can be investigated through linguistics codes in order to arrive at styles used by individual writers to get at meaning objectively.

The literary artist sometimes uses indirect form of expression to express his ideas. He may hide in foundation under a symbol, a metaphor, or a simile. Figuratives used in works of literature come from unconscious mind of the artist. And sometimes, the artist works with inspiration. For instance, the poet is unable to compose until he is ill. Spill (I and II)'s reason is no longer with him. "This is where the stylist uses his linguistic knowledge in the analysis of the work of the literary work.

As Adagbonyin (2002), asserts, the aim of stylistic analysis is basically to investigate the

resources or language which are used (Or communicative purpose in texts. Consequently, as an approach

to literary explication, which leans a good deal on the insight offered by linguistics, stylistics studies literary discourse from a linguistic orientation (Adagbonyin, 2002). Stylistics is the study of social function of language, and society's influence on language is manipulated in literature.

There is no use of language that is not open to stylistic analysis. But literature contains a higher incidence of special linguistic features than other uses of language. As Chapman (1973), puts it, literature far more diversity of individual usage of deviant features to special effect than other uses of language or other styles do in the exploration of meanings conveyed by language. Since language is from society, the writer of literature uses language in the manner that is creative.

The linguistic utterances that involve imagination have quality in the use of words to convey referential meaning. No wonder Cluysenaar (1976), posits that;

Linguistic conventions are in themselves no barrier to creativity or its reception: they are their condition; background out of which verbal work is made.

Literature stands out unique among other writings because the choice of words of literary artist and the overall language employed in a literary text is always different from what may be termed the 'everyday' conversational language use of a speech community.

While a school of thought believes that literature should be studied without the application of the scientific and descriptive methods of linguistics (stylistics) and that literature could only be approached with all the literary devices for analysis. Yet the literary artist and linguist know that literature cannot be studied in isolation without recourse to linguistic criteria, because the context of literature, which is drawn from the society of the artists, depends on language for its realization.

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Stylistics and the Stmt

Nwogo, in Yankson (1987), notes that there are occasions when the

global use, the various (linguistic) lay stages by which the creative writer can enhance his communication

In fact, is not other we art except through an understanding of literary language or texts, which (he t the linguistic

(1976), notes again that of can against language system itself.

languages: semantic, lexical involve departures from expectations regarding different 'levels' of phonology. The stylist is in a better position to an analysis of language in

regard the linguistic analysis of a poem as the linguist has so much to contribute to

ozimede (1999), maintains that since is an form whose stuff is language, then it follows that we can employ linguistic method in the examination of literature. An illustration to this can be seen from Chomsky's

famous nonsense colourless green ideas sleep furiously sound semantically nonsensical at the level. But when put into by Bassnett-Mac Guire

becomes meaningful (Akwanya, 1996).  
Thus;

Colourless Green ideas  
Sleep  
Furiously

In this form, it is a text and no longer a nonsense sentence. As a text can be given a full stylistics analysis, which involves linguistics and literature.

In a similar vein, Adejare (1995), attempts successfully to apply linguistic justification to the perfectly grammatical structure of the so-called nonsense sentence. According to him;

The seemingly antonymous epithets (the semantic contrasts), 'colourless' (colour) and 'green' (+ colour) which modify the noun, 'ideas' (+abstract) could be said to be ungrammatical. But such a position would amount to theoretical illusion. The sentence is perfectly grammatical as can each be demonstrated at the deep structure level (in a tree diagram and). .. item in the sentence generates a bundle of semantic meanings which the situational category transforms into a specific semiotic meaning in context (pp. 163-64).

Adejare, summarises that the nonsense could better be semiotically read as ill-formed ideas "rest uneasily" or ideas yet to be properly formulated are difficult to fix in the mind. foregoing shows the use of linguistics to unravel the study of literature.

The opinion in Fowler (1971), is wrong which says that the linguist, offering but a new j which gives him that sense of exclusiveness often beloved by new groups in academic society, system of analysis, a new set of categories to set against those of his rival colleagues. Adagb (1999), disagrees with the foregoing assertion, and agrees that; the efforts of

Ozimeke

criticism and Adagbonyin both complain (2002) because also they are a similar both text-centred, description view, as he involving says the analysis meeting and point accurate, language and is stylistics

With the stipulations above, it means that stylistics analysis is very essential to the Study of literature. As Yankson (1987) says of African student, thus;

for the classroom (teacher to focus his attention on the sound patterns, semantic relations and syntactic organization of literary texts. This is how the student's linguistic intuitive insight can be developed so that he can appreciate the higher aims of literature; the aesthetic moral, social values, the messages etc. a shift from the present:

He

occupation with themes

towards a greater of the language of literary works There is no doubt that the foregoing assertion will come to useful results when the literary artist is aware of the potentialities of language does not hesitate to exploit language for the stylistic or linguistic justification which could be at the linguistic level of analysis.

... that, literature must be seen as language use ...  
... towards a greater exploration of the language ...  
... useful result

One of the stylistics central concern is the contrast of the language system of a literar of art with the general usage of time (Welek and Weren, 1963). Stylistics gives analytical in the study of a text. For example, Butler (1985) states that in Robert Graves' poem, The 1, structures of sentences, clauses, nominal, verbal and adverbial groups are all examined i details. Also, the verbs of the poem are classified as general, specific or rare and the use of article is investigated. These features in the text are discussed and are related to the public me; the poem.

The integration of linguistic techniques and literary interpretation is seen in stylistics study of literature. For instance, in Carter's analysis of Hemingway's short story Cat in t, (Butler 1985). Carter states that "the story is about the breakdown in a relationship between a his wife, and that the cat in the story is symbolic. The area of grammar which contributed to are shown. These include; the nominal group, and the verbal group. Anaphora is also used to sense of cohesive harmony.

An example of a stylistic analysis to a literary work is examined below;

"Tintern Abbey" by William Wordsworth

And I have felt

A presence that disturbs me with joy elevated thoughts

A sense sublime

Of something far more deeply interfused

Whose dwelling is in the light of the setting suns

And in the round ocean

And in the blue sky

And in the mind of man

A motion and a spirit that impels all things

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All objects or all  
thinking things And **olls** thought all  
things.

The verse talks about the presence of supernatural in nature, the controlling force of nature. The lexical items such as ocean, sun, sky and man suggest which is Semantically represented as Nature). The Poet also uses lexical items like; motion, sublime and interfused, which have

supernatural force. The fricative is also used, which depicts molvemetllt the serene nature of the environment. The preponderance occurrence of liquid suggests the slow of the poem.

and also prepositional phrases used in the poem. Four in the light of in the round ocean in the blue sky in the mind of men

These prepositional show that the exist in all of nature. The use of pattern repetition **supernatural** And in the And in the blue And in the mind, shows that in the impact of supernatural, all objects are controlled. Pattern repetition also gives a clearer meaning of the poem. The pattern repetition down to: And+Prep+Det+Noun.

The poet uses heavy subordination, for example; A motion and a spirit that impels all things All objects of thinking things.

The grammatical use of definite article are 5 places; the light, the setting sun, the round ocean, the blue sky, the mind 'The' shows the continuous existence of supernatural in nature. Also, the conjunction 'and' used in 5 places reveals the possibility of supernatural in all nature.

In line 10, there is a collocational violation; all thinking things. The verb, thinking has selected the NP, 'things' as its object. 'Things' has a semantic feature (+/-ABSTRACT — ANIMATE). The verb 'thinking' would have selected an NP with semantic feature, (+ CONCRETE + ANIMATE + HUMAN). Also, 'Thinking' and 'things' is chiming of sounds (alliteration) the stylistic effect is to create music and to enact meaning in the poem. The foregoing analysis is a stylistics analysis of a literary art work, which is relevant to the study of literature.

## Conclusion

One can say that stylistics is an academic discipline which is comfortably situated between language and literature without putting any of the two in jeopardy. One must take into consideration, the language use, and discuss linguistic organization of texts and the literary significance of such linguistic style and respond fully to a work of literature.

In a nutshell, not all the levels of linguistics analysis can be present in a text. A level that is present in one text may not be present in another text. But there is a sense of explication to literary appreciation and criticism would serve to yield absolute and relevant meaning in the study of literature.

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