

# A COMPARATIVE STUDY OF

R.K. Narayan and Arundhati Roy  
Linguistic and Literary Aspects



N. PRASANNA LAKSHMI

Copyright © 2020, N. Prasanna Lakshmi  
All rights reserved.

No part of this publication may be reproduced or transmitted  
in any form or by any means, electronic or mechanical, including  
photocopy, recording or any information storage and retrieval system  
now known or to be invented, without permission in writing from  
the author, except by a reviewer who wishes to quote brief passages  
in connection with a review written for inclusion in a magazine,  
newspaper or broadcast.

Published in India by Prowess Publishing,  
YRK Towers, Thadikara Swamy Koil St, Alandur, Chennai,  
Tamil Nadu 600016

ISBN: 978-1-5457-4744-5

Library of Congress Cataloging in Publication

## CONTENTS

<i>ABOUT THE BOOK</i> .....	xvii
<i>LIST OF FIGURES</i> .....	xix
<b>Chapter 1: INTRODUCTION</b> .....	1
1.1 INTRODUCTION .....	1
1.2 WHAT IS INDIAN ENGLISH? .....	2
1.3 WHAT IS STYLISTICS? .....	5
1.4 APPROACHES TO THE STUDY OF STYLE .....	7
1.4.1. Stylistics from Literary point of View .....	7
1.4.2. Stylistics from Linguistic point of view .....	8
1.4.3. Modern Linguistic Approach .....	8
1.4.4. Dimensions of Stylistic Analysis.....	12
1.4.5. Stylistic Studies with Limited Goals .....	14
1.4.6. Computational Stylistics .....	14
1.5 AIM OF THE PRESENT STUDY .....	15
1.6 METHODOLOGY .....	16
1.7 LAYOUT OF THE BOOK .....	17

<b>Chapter 2: REVIEW OF LITERATURE .....</b>	18
2.1 INTRODUCTION .....	18
2.1.1. Phonology .....	18
2.1.2. Lexis .....	19
2.1.3. Syntax .....	20
2.1.4. Kachru's work on Indian English .....	20
2.2 LINGUISTIC ASPECTS OF INDIAN ENGLISH LITERATURE.....	21
2.3 STYLISTIC STUDIES ON INDIAN ENGLISH FICTION ..	23
2.4 WORKS ON R.K. NARAYAN .....	24
2.5 WORKS ON ARUNDHATI ROY .....	28
2.6 APPROACH TO STYLE IN THE PRESENT STUDY .....	31
<b>Chapter 3: A BRIEF INTRODUCTION TO THE TEXTS.....</b>	32
3.1 INTRODUCTION .....	32
3.2 R.K. NARAYAN .....	32
3.3 SWAMI AND FRIENDS .....	33
3.4 THE GUIDE.....	37
3.5 ARUNDHATI ROY .....	42
3.6 THE GOD OF SMALL THINGS .....	44
3.7 CONCLUSION .....	47
<b>Chapter 4: METHODOLOGY .....</b>	48
4.1 INTRODUCTION .....	48
4.2 DIFFERENT GOALS OF STYLISTIC STUDIES .....	48
4.2.1. Genre-Based study .....	48
4.2.2. Author Identification .....	49
4.2.3. Stylistics for Textual Analysis .....	49

## CONTENTS

4.3	METHODOLOGY AND THE TOOLS OF ANALYSIS .....	51
4.3.1.	CALTS–Tools .....	53
4.3.2.	INTEX-Tools.....	54
4.3.3.	Wordsmith Tools .....	62
4.4	THE GOAL OF THE PRESENT STYLISTIC STUDY: METHODOLOGY ADOPTED.....	63
4.4.1.	Checklist of Linguistic and Stylistic Categories .....	65
4.5	MAN AND MACHINE METHOD OF STUDY .....	66
4.6	CONCLUSION.....	66
<b>Chapter 5: DATA AND ANALYSIS .....</b>		67
5.1	INTRODUCTION .....	67
5.2	LEECH AND SHORT’S FRAMEWORK .....	68
5.3	KACHRU’S BILINGUAL (TRANSFER) FEATURES .....	68
5.4	STYLE FEATURES IN R.K. NARAYAN’S TEXTS.....	79
5.4.1.	Lexical Categories .....	79
5.4.2.	Bilingual (Transfer) Features .....	87
5.4.3.	Grammatical categories .....	93
5.4.4.	Figures of Speech .....	102
5.4.4.1.	Grammatical and Lexical Schemes .....	102
5.4.4.2.	Phonological Schemes .....	103
5.4.4.3.	Tropes.....	104
5.4.5.	Cohesion and Context.....	106
5.5	STYLE FEATURES IN ARUNDHATI ROY’S TEXT .....	113
5.5.1.	Lexical Categories .....	113
5.5.2.	Bilingual (Transfer) Features .....	120
5.5.3.	Grammatical Categories .....	129

5.5.4. Figures of Speech .....	139
5.5.4.1. Grammatical and Lexical Schemes .....	139
5.5.4.2. Phonological Schemes .....	140
5.5.4.3. Tropes.....	140
5.5.5. Cohesion and Context.....	142
5.6. COMPARISON AND DISCUSSION.....	146
5.6.1. Common style features .....	146
5.6.1.1. Lexical Categories .....	146
5.6.1.2. Bilingual (Transfer) Features .....	150
5.6.1.3. Grammatical Categories .....	155
5.6.1.4. Figures of Speech .....	161
5.6.1.4.1 Grammatical and Lexical Schemes .....	161
5.6.1.4.2. Phonology .....	162
5.6.1.4.3. Tropes .....	162
5.6.1.5. Cohesion and Context .....	166
5.7. SPECIFIC STYLE FEATURES IN R.K. NARAYAN'S TEXTS.....	172
5.7.1. Lexical Categories .....	173
5.7.2. Grammatical Categories .....	173
5.7.3. Figures of Speech .....	175
5.7.3.1. Tropes .....	175
5.8 SPECIFIC STYLE FEATURES IN ARUNDHATI ROY'S TEXT .....	176
5.8.1. Lexical Categories .....	176
5.8.2. Grammatical Categories .....	176

## CONTENTS

5.8.3. Figures of Speech .....	179
5.8.3.1. Phonology .....	179
5.9 DISCUSSION .....	179
<b>Chapter 6: SUMMARY AND CONCLUSION</b> .....	194
6.1 INTRODUCTION .....	194
6.2 SUMMARY .....	194
6.2.1. Indian English style features .....	195
6.2.2. Specific Style Features .....	195
6.2.3. Findings .....	196
6.2.4. Limitations of the Study .....	196
6.2.5. Tools .....	197
6.2.6. Conclusion .....	197
<b>REFERENCES</b> .....	199

## LIST OF FIGURES

<b>Figure 1:</b>	List of the 100 most frequent tokens in “The God of Small Things” (GST) .....	56
<b>Figure 2:</b>	List of the 100 most frequent Tokens in “The Guide” (TG).....	57
<b>Figure 3:</b>	Results: Characters, Tokens, Digrams and Unknowns in “The God of Small Things” (GST) .....	59
<b>Figure 4:</b>	Results:Characters, Tokens, Digrams and Unknowns in “The Guide”(TG) .....	60
<b>Figure 5:</b>	Display of the text: Character, Digrams and Unknowns .....	61
<b>Figure 6:</b>	Results: Characters, Tokens, Digrams and Unknowns in “Swami and Friends” (SF).....	61
<b>Figure 7:</b>	Statistical Results: Type Token Ratio, Distinct words, Word length in “The God of Small Things” (GST) .....	62
<b>Figure 8:</b>	Comparison: Type Token Ratio, Distinct words, Word length in “The God of Small Things” (GST) and “Swami and Friends” (SF).....	63
<b>Figure 9:</b>	Use of Hyphenated words in “Swami and Friends” (SF) .....	80
<b>Figure 10:</b>	Use of Hyphenated words in “Swami and Friends” (SF) .....	81
<b>Figure 11:</b>	Use of Hyphenated words in “The Guide” (TG) .....	81
<b>Figure 12:</b>	Use of Premodification in “The Guide” (TG).....	98

<b>Figure 13:</b>	Use of Premodification in “Swami and Friends” (SF) . . . . .	98
<b>Figure 14:</b>	Use of Pronouns in “Swami and Friends” (SF) . . . . .	107
<b>Figure 15:</b>	Use of Pronouns in “The Guide” (TG) . . . . .	108
<b>Figure 16:</b>	Use of ‘and’ in “Swami and Friends” (SF) . . . . .	110
<b>Figure 17:</b>	Use of Proper nouns in “The Guide” (TG) . . . . .	111
<b>Figure 18:</b>	Use of Proper nouns in “Swami and Friends” (SF) . . . . .	112
<b>Figure 19:</b>	Use of Hyphenated words in “The God of Small Things” (GST) . . . . .	115
<b>Figure 20:</b>	Use of Hyphenated words in “The God of Small Things” (GST) . . . . .	115
<b>Figure 21:</b>	Use of Hyphenated words in “The God of Small Things” (GST) . . . . .	116
<b>Figure 22:</b>	Use of Premodification in “The God of Small Things” (GST) . . . . .	133
<b>Figure 23:</b>	Use of Pronouns in “The God of Small Things” (GST) . . . . .	142
<b>Figure 24:</b>	Use of ‘and’ in “The God of Small Things” (GST) . . . . .	144
<b>Figure 25:</b>	Use of lexical item ‘Past’ in “The God of Small Things” (GST) . . . . .	145
<b>Figure 26:</b>	Comparison: Use of Hyphenated Words in “The Guide”(TG), “Swami and friends”(SF) and “The God of Small Things”(GST) . . . . .	147
<b>Figure 27:</b>	Comparison: Use of Premodification in “The Guide”(TG), “Swami and Friends”(SF) and “The God of Small Things”(GST) . . . . .	158
<b>Figure 28:</b>	Comparison: Use of pronouns in “Swami and Friends” (SF), “The Guide” (TG) and “The God of Small Things” (GST) . . . . .	167
<b>Figure 29:</b>	Comparison: Use of ‘and’ in Swami and Friends (SF) and The God of Small Things (GST) . . . . .	169
<b>Figure 30:</b>	Comparison: Use of Propernouns in “The Guide” (TG), “Swami and Friends” (SF) and “The God of Small Things” (GST) . . . . .	170

## CHAPTER 1

# INTRODUCTION

### 1.1 INTRODUCTION

The present research is a study of the styles used by two outstanding Indian English writers, R.K. Narayan and Arundhati Roy in their fiction. The research focuses particularly on the linguistic and literary style features characterized jointly as ‘style markers’ (Leech & Short 1981, Kachru 1983, Crystal 2003). The works selected for the study are R.K. Narayan’s “Swami and Friends” (SF) and “The Guide” (TG) and Arundhati Roy’s “The God of Small Things” (GST).

Narayan’s recognition as a creative writer of outstanding literary works started from his mother country. In March 1961, the Sahitya Akademi Award for 1960 was given to him for his masterwork “The Guide”. In 1964, he received the Padma Bhushan. In 1967, the Leeds University conferred on Narayan as honorary D. Litt. Narayan has also been honoured by American Universities. He was made an Honorary Fellow of the Department of English literature, American University of Washington. He also received the 1974 English speaking Union and Books Abroad Literary Award for his autobiography “My Days”. This was a newly constituted literary award

given annually by the American University, for the best writing in English by one whose native language is not English. In July 1976, Narayan received the Honorary Degree of D. Litt. from the University of Mysore on the Diamond Jubilee. On 18 January 1982, R.K. Narayan was honoured as a writer of fiction. He has been made an honorary member of the American Academy and Institutes of Arts and Letters. He is the first Indian writer to receive its Award, which was given to Narayan at New Delhi by Mr. Harry G. Barnes, the new U.S. Ambassador to India. The citation stated that the novelist had “helped view life both with laughter and through tears and in the process had enabled us (Americans) to recognize that we are all part of the entire continent of humanity” (p.1). Narayan has often been recommended for the Nobel Prize. A good deal of research has been done on his works both in Indian Universities and Universities abroad. “The Guide” is a text book for undergraduate study of Indian English literature in some departments of English.

Another remarkable writer of Indian English is Arundhati Roy, who has become unique as a recipient of the Booker prize novel “The God of Small Things”. There is something new about Arundhati Roy’s use of language as reflected in coining new words, changed spellings, reverse words, use of italics, verbless sentences, etc. Gillian Beer, Professor of English at Cambridge University and Chairperson of the Booker prize committee praised the book for “its linguistic inventiveness, its narrative power, and its courage”, (1997, The Telegraph). Kamala Das (1999:32) thinks that Arundhati Roy used English “as a play thing” whereas Anita Desai (1999:32) congratulates Arundhati Roy for giving legitimacy to Indian English.

## 1.2 WHAT IS INDIAN ENGLISH?

Indian English (IE) is a cover term for the forms of English used in South Asian countries such as India, Pakistan, Sri Lanka, Bangladesh, Maldives, Nepal, and Bhutan (Kachru 1983). It is the variety of English which is used by a large number of educated Indians as their second language. Kachru notes “English now has national and international functions that are both distinct and complementary. English has thus acquired a new power base and a new elitism” (Kachru 1986, P.12). India is the third-largest English-speaking country in the world, after the USA and the UK. Crystal (2003)

observes that in India the number of English speakers outranks the combined number of English speakers in the USA and UK. On his first visit to India Crystal (October 8<sup>th</sup>, 2004) noted, “it is impressive to see how far Indian English has moved from the English spoken in the US or the UK. The most noticeable difference is the rhythmic tone of speaking that comes from the influence of the mother tongue. This English has a greater degree of politeness and effusiveness than English spoken anywhere in the World” (2004:1). He further says, “The future of Indian English is the future of Indian power. After the US, India is the only country that can command the field of information technology. That will come from their power over Indian English” (2004:1). This indicates the importance that English has acquired in the Indian polity.

English has attained this status due to its wide use in the legal system, administration, secondary and higher education, the armed forces, the media, business, and tourism. Indian English has also been acclaimed internationally for its voluminous literature known generally as Indian writing in English. India is the third-largest in producing a large number of books after the United States and the United Kingdom, and the largest number of Indian books are published in English as compared to other Indian languages. Creative writing in English is considered an integral part of the literary tradition in South Asia. According to an Indian critic, Iyengar, there seems to be an acceptance of Indian English literature as “one of the voices in which India, speaks...it is a new voice, no doubt, but it is as much Indian as the others” (Kachru 1994:528–529). Indian writing in English dates back to the 1830s, to Kashiprasad Ghosh, who is considered the first Indian poet to write in English. Sochee Chunder Dutt was the first writer of fiction. In the beginning, political writing was dominant (Kachru 1994:530–531). For instance, Rammohan Roy wrote about social reform and religion in the medium of English (Sanyal 1987:19).

In modern times, Mulk Raj Anand, R.K. Narayan, and Raja Rao have considered are the big three in the field of Indian English fiction. Other prominent writers are Manohar Malgaonkar, Kamala Markandaya, Anita Desai, Salman Rushdie, Arun Joshi, and Arundhati Roy, who have achieved considerable recognition in world literature.

Stylistic influences from the regional languages seem to be a distinctive feature of much Indian literature in English, especially the native language influence is reflected in the form of the literal translation of local idioms

(Platt et. al:1984:181). According to Kachru (1994), South Asian novelists have not only nativized the language in terms of stylistic features but have also acculturated English in terms of the South Asian context (Kachru 1994:530). He points out that English has functioned “as the main agent for releasing the South Asian languages from the rigorous constraints of the classical literary traditions” (Kachru 1994:535–536).

English is virtually the first language for many educated Indians, and for others, who are bilinguals, English is the second language. Indian English speakers are primarily bilinguals or multilinguals, who use English as a second language in contexts in which English is used both as a “link” and as an “official” language. In a country like India, English serves two purposes. Firstly, it provides a linguistic tool for the administrative cohesiveness of the country. Secondly, it serves as a language of wider communication (Kachru 1986a:8). English functions in the Indian socio-cultural context to perform various roles that are relevant and appropriate to the social, educational, and administrative networks (Kachru 1986a:111).

English appears in both public and personal domains, and its functions “extend far beyond those normally associated with an outside language, including the instrumental, the regulative, the interpersonal and the innovative, self-experience function” (Kachru 1986a:37). As mentioned before, the role of English in an Indian multilingual setting is not replacive:it overlaps with regional languages in certain domains (Kandiah citing Sridhar, 1985; Shridhar and Shridhar, 1986; 1991:273).

Due to its longstanding interaction with various regional languages, Indian English has emerged as a variety in its own right. Crystal (2004) claims, “Already, a third of Indians are speaking the language, a percentage expected to rise in coming years. With the internet spreading English like no other tool ever, and Indians at the forefront of the IT revolution, Indian English will reach around the globe and take over from British and British forms” (2004:2). He points out that, on one hand, English speaking communities are striving to nativize the language to reflect their own experiences and on the other hand many are of the view that universally intelligible, the more or less standardized medium would be desirable (Crystal 1988:261–262). The Indian writer and philosopher Raja Rao wrote, “Truth, said a great Indian sage, is not the monopoly of the Sanskrit language. Truth can use any language, and the more universal, the better it is. If metaphysics is India’s primary contribution to world civilization, as we

believe it is, then must she use the most universal language for her to be universal ... And as long as the English language is universal, it will always remain Indian... It would then be correct to say as long as we are Indian—that is, not nationalists, but truly Indians of the Indian psyche—we shall have the English language with us and amongst us, and not as a guest or friend, but as one of our own, of our caste, our creed, our sect and our tradition” (quoted in Kachru 1986, P.12). Indian English should command the same attention globally as any other variety of English. It deserves to be studied in every aspect similar to other established varieties of English. According to Crystal (2004) “Indian English, I think, will soon be one of the most spoken forms of English in the world. I see it playing the most important role of a bridge between the Standard English spoken in the UK and the US, and the non-standard English spoken in countries like China and Japan” (2004:1).

### 1.3 WHAT IS STYLISTICS?

According to Verdonk (2002), Stylistics is the study of style used in literary and verbal language and the effect the writer/speaker wishes to communicate to the reader/hearer. It is a discipline that studies the sum of stylistic features characteristic of the different varieties of language (2002:4). Roger Fowler (1981) describes “stylistics as the application of theoretical ideas and analytic techniques drawn from linguistics to the study of literary texts” (1981:11).

Style thus can be seen as the various characteristic uses of language that a person or group of persons make in various local contexts. It belongs to parole and consists of choices from the total linguistic repertoire of a particular language. Style may be expressed in numerous ways, for instance, a person’s use of language in creative writing, his selection of words, manner of expression, variation in the use of language and deviation from the normal use of language.

The most important aspect of stylistics is ‘foregrounding’. Foregrounding comes originally from the visual arts and refers to those elements of a work of art that stand out in some way. According to Russian formalists, the purpose of art and literature is to defamiliarize the familiar. By defamiliarizing a work of art or a text, making it stand out from the norm, one makes it foregrounded. Foregrounding in linguistics was first

postulated by 'Mukarovsky'. The term was adopted by many Prague scholars studying literary texts in the early twentieth century like 'Van Peer' and it was introduced to academics in the west, through translations, by 'Garvin'. Foregrounding theory was seen as a means of explaining the difference between poetic and everyday language and it has become widely accepted as one of the foundations of stylistics. Foregrounding can be achieved in one of two ways, either through 'parallelism' or by 'deviation'. Parallelism as noted by Leech (1969) is Foregrounded regularity: For instance, *But he was wounded for our transgressions, he was bruised for our iniquities* (Isaiah, 53, V) (Mick Short: 1996). In this example, the lexical items 'wounded' and 'bruised' are shown as equivalent in some way, as are the other two words 'transgressions' and 'iniquities'. Here in the two clauses, wounding and bruising, and transgressions and iniquities are linked together. In this example, both the parallel structures are associated with their meaning. The deviation is a linguistic device that is intended to have an important psychological effect on readers (and hearers). The poetic language uses much deviation compared to other forms of literary and non-literary writing. If a part of a poem is deviant, it becomes noticeable and prominent easily.

These specific linguistic devices are functionally used in literary texts to enhance the meaning potential of a text and aesthetic function. Foregrounding includes departures from normal language use at the phonemic level (e.g. alliteration, rhyme), at the grammatical level (e.g. ellipsis, repeated phrase structure), and the semantic level (e.g. metaphor, oppositions). Unusual metaphors or similes (the traditional tropes) produce unexpected meaning, forcing fresh thoughts in the reader: e.g. *...the air on his face unkind as the touch of sweating metal* (C.D Lewis: Departure in the Dark) (quoted in "A Dictionary of Stylistics": Katie Wales, 1989). Repetitive patterns are superimposed on the background of the expectations of normal usage, and thus strike the reader's attention as unusual. Alliteration, parallelism, and many schemes involving repetition of lexical items are thus often exploited in foregrounding in literary language: For instance, *Blow, blow, thou winter wind* (William Shakespeare, As You Like It, II, vii, 174).

In the above example, the repetition of the lexical item *blow* stands out and becomes prominent. Here the wind has a greater force than usual, or the speaker has a stronger feeling about the winter wind than usual. Simple repetition is usually a restricted method of producing foregrounding.

Another method of foregrounding is parallelism, in which some structural patterns are repeated. This generally happens between phrases or clauses. For instance, *'He came, he saw, he conquered'* which is the repetition of the clause subject.

Stylistic analysis of a literary text and a non-literary text do not have identical outcomes. Stylistic analysis of a literary text usually includes some evaluation of its quality. Stylistic analysis of a non-literary text describes what is there and how it works. The analysis of a literary text may also call for 'interpretation'.

According to Leech and Michael Short (1981:10), "the word style... refers to the way in which language is used in a given context by a given person, for a given purpose and so on". That is, one can see the particular uses of language, the context it is used in, or the purpose for which it is used by particular persons on particular occasions. Style may be applied to both spoken and written, both literary and non-literary varieties of language, but in the traditional view, it is particularly associated with literary texts.

Within the domain of literary writing, there is again scope for variation. Some times the term has been used to refer to the language of a particular writer (the style of Dickens etc.). Other times it has been applied to the way language is used in a particular genre, period, school of writing, or some combinations of these: 'epistolary style', 'the style of Victorian novels', etc. In the traditional sense, an intimate connection has been drawn between style and an author's personality. A style is understood in terms of a domain of language use (e.g. what choices are made by a particular author, in a particular genre, or in a particular text (Leech 1981:38). In a text, we look at style in more detail, and with more attention to what words or structures are chosen in preference to others.

## 1.4 APPROACHES TO THE STUDY OF STYLE

There are various approaches to the study of style.

### 1.4.1. *Stylistics from Literary Point of View*

In the traditional approach, literary stylistics involved the study of traditional poetics, which included, among other things, an analysis of metaphor, metonymy, irony, etc. Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings of a text.

It generally has the purpose of commenting on quality and meaning in a text. The purpose is usually understanding, exegesis, and interpretation. It is also generally assumed that the process of analysis will reveal the good qualities of the writing. In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgements about the nature and quality of the writing. However, it is important to note that the concept of style is much broader than just the ‘good style’ of literary prose.

#### ***1.4.2. Stylistics from Linguistic point of view***

The focus of Linguistic stylistics is not primarily literary texts, but rather the linguistic model which is used for stylistic analysis. Early work in linguistic stylistics was heavily empirical. It referred to the identification of patterns of usage in speech and writing. In linguistics the purpose of close analysis is to identify and classify the elements of language being used. In this approach the work is linguistic oriented but not directly related to literary expression, for example, computer oriented studies of authorship.

Another kind in the work of linguistic stylistics is its analysis of the norm from which an author’s style differs in certain ways. Bernard Bloch observes style as “the message carried by the frequency distributions and transitional probabilities of (a discourse’s) linguistic features, especially as they differ from those of the same features in the language as a whole” (Donald C. Freeman 1970:5). Style itself is defined in terms of a deviation from a norm. Certain writers using certain constructions more or less frequently reveal some norm against which individual variation can be measured. It is obvious that the norm from which style departs is the norm of ordinary language but this is made up of many different norms. In making comparisons between writers and between texts, stylisticians work on the basis of contextual norms, i.e. Johnson’s essay style, against the other essayists of the period, or the larger context of eighteenth-century prose style etc (see Leech & Short 1981).

#### ***1.4.3. Modern Linguistic Approach***

In linguistic approach, the most influential contribution was that of Roman Jakobson in the form of his famous essay “closing statement: linguistics and poetics”. Jakobson emphasized the role of linguistics in stylistic studies and suggested that language must be studied with reference to its six functions: emotive, conative, referential, phatic, metalingual and poetic. He asserts

“the poetic function projects the principle of equivalence from the axis of selection into the axis of combination” (1960:358). The notion of the poetic function is of special relevance to phonological studies of poems.

The implication of Jakobson’s statement is that poetry systematically exploits in its syntagmatic chain the properties that belong to members of a paradigmatic group. In other words, in the selection of elements of different levels at different places in the syntagmatic chain, the literary artist exploits equivalence in sound, syntactic position, and meaning.

Among the British linguists, stylistics has been studied by Halliday, Leech, Spencer, Mc Gregory, Fowler, and Sinclair. They have brought the notions of the register, collocation, and context to bear on their analyses of literary texts. Literary critics and stylisticians such as Jakobson, Halliday, Leech, and others argue for the inseparability of form and function; form and its stylistic relevance are interconnected. To Leech (1981) inseparability of form and content is known as monism. As against this, dualism argues for the separation of form and content, and thus it is possible for the same content or meaning to be viewed in different ways. However, to the monists, every change of form is a change of meaning. For instance, different choices of structure and expression will produce different nuances of meaning. For the monist, all stylistic choices are linguistic choices, and linguistic choices are stylistic choices. Style is not simply a ‘manner’ of expression, but it is something more meaningful (Leech & Short 1981).

In stylistics, the function of linguistic forms in texts is central. It is not only their grammatical function but also their function concerning the meaning of the text. Here the study of the function contributes to the theme and structure, which is termed ‘stylistic significance’ (Leech & Short 1981). In the study of form and function together, the recent approaches have adopted different grammatical models to study the stylistic function or effect or theme of linguistic features in literary texts.

British linguists analyse a given text at all levels of language (dependent/independent clauses, classes of verbals, nominals etc, phrase structure and morpheme). In the neo-Firthian view, language, including literary language, cannot be viewed apart from its context of situation. According to Halliday (1970) “Linguistics is not and will never be the whole of literary analysis, and only the literary analyst—not the linguist—can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories

and methods developed in linguistics, the subject whose task is precisely to show how language works" (1970:70). The British linguists describe a text by its situational features, that is, against the features of the register of its genre, the linguistic norm of the age to which it belongs and the personal linguistic norm of the writer, for instance, the exploitation of certain varieties of register and of the device of mixing registers for some specific purposes etc. These studies have brought to linguistic stylistics the forms of lexical set and collocation.

To study formal description of lexis, two important categories, collocation and lexical set, have been postulated. To Spencer and Gregory, "collocation is set up to account for the tendency of certain items in a language to occur close to each other ... For example, the item 'economy' is likely to occur in the same linguistic environments as items such as 'affairs', 'policy', 'plan', 'programme', 'disaster'..." A lexical set is a "grouping of items which have a similar range of collocation" (1970:78). Items such as "economy", "finance" and "industry" may be grouped together on purely semantic grounds. For a style critic, the idea of collocation is interesting primarily when dealing with a writer who consistently exploits the device of "collocative clash", that is, "the interaction between usual and unusual collocations", thereby creating new collocations. Spencer and Gregory quote examples from Dylan Thomas, like "a grief ago", "all the sun long", "the heart print of man" etc., as instances of new collocation.

Style is the coherence and convergence of patterns as described in the work of Halliday and Leech on cohesion. For Halliday and Leech, cohesion is an important device in the linguistic description of literary texts. The concept of cohesion explains how a writer manipulates lexical and grammatical choices to unify the text: the linguistic choices in a literary text "correspond with or presuppose one another, forming a network of sequential relations" (1965:67). In his analysis of Dylan Thomas's "This Bread I Break" Leech finds that the present tense patterns occur with the 1<sup>st</sup> and 2<sup>nd</sup> person pronouns "I", "my" and "you", whereas the past tense patterns occur with the 3<sup>rd</sup> person "man" and the adverb "once". His conclusion is that "these distributions accord with the semantic opposition between immediacy ('this-ness') and non-immediacy ('that-ness') of temporal and spatial reference" (1965:67). Lexical cohesion is achieved in two ways: through repetition of the same lexical item and by using items which have a clear semantic connection. For instance in Dylan Thomas's poem the items "wine", "tree", "fruit", "grape",

“vine” and “drink” form one semantic group; “day”, “night”, “summer”, “sun” form another. In this small poem of 15 Lines Leech notices six semantic groups of lexical items. Cohesion is also discussed in Halliday’s “the linguistic study of literary texts”, where he undertook a practical analysis of Yeats’ “Leda and the swan” to discover the cohesive devices used.

Non-literary stylistics (see Crystal & Davy 1969) and register studies have assigned situational use of language to various functions; e.g. advertising with persuasion; a history textbook with information; instructions for setting a video recorder. The method of analysis is to focus on the text in great detail, observing what the parts are and saying what function they perform in the context of the passage.

As a communicative act between the addresser (writer) and the addressee (reader), the stylistic analysis of a literary text has varied functions. Within the preview of the literary text, the real society functions are imitated; e.g. characters influence, argue, command, etc. Sometimes these functions are used to entertain, persuade, instruct, advise, inform with an intended purpose. This might affect the language: e.g. To persuade the text may use emotive, connotative language and make value Judgements. For the informative function, concrete nouns and factual adjectives might dominate the text. Imperative verbs are used for an instructive purpose. Similarly, the story may have intensifiers, and the nouns may be heavily modified. Tentative modals may be used in an argumentative text.

In any method of analysis features are dealt with in three stages as follows: identify-describe-explain. The features chosen from any text will be those which characterize the piece as to its function. They will be used to prove the initial statement, which is made about the linguistic nature of the text as a whole. The discipline of stylistic analysis is quite useful and may be applied to numerous studies.

Essentially, the modern linguistic approach combines the literary and linguistic aspects of style features. Leech and Short (1981) have abstracted a number of style markers for studying styles. These style markers are broadly classified into the following four categories: 1. Lexical: (e.g. compound words, rare or specialised vocabulary); 2. Grammatical: (e.g. verbless sentences, question formation); 3. Figures of speech: (e.g. parallelism, metaphor, simile); 4. Cohesion and Context: (e.g. lexical cohesion, ellipsis, coordinating conjunctions, character representation) etc.

#### ***1.4.4. Dimensions of Stylistic Analysis***

Another important aspect of the study of style is its focus on various dimensions such as historical, sociolinguistic, and the like. The notions of style stylistics are largely a part of sociolinguistics since language is studied in relation to society. According to Widdowson, “stylistics, then, is the study of the social function of language and is a branch of what has come to be called sociolinguistics” (Widdowson 1974:202). A sociolinguistic style gives us social meaning whereas literary style gives us literary meaning. Literary meaning is marked for aesthetic information whereas social meaning shows the speaker’s membership in some social group. Thus, the function differentiation of literary language is known to be a kind of sociolinguistic variation.

In a broader sense, style may vary, in literary language, from one genre to another, or from one period to another: one may talk of the Euphuistic style; or the style of Augustan poetry. In each case, style is seen as distinctive: what makes style distinctive is the choice of items and their distribution at the level of text.

For J. Spencer and M.J. Gregory (1970) one important dimension of placing a text would be historical. One of the factors may be the language range of any period, which not only restrains the writer’s linguistic choices but also provides him certain creative opportunities. Those linguistic restraints and opportunities, grammatical, lexical, phonological, and even graphological, are not the same in one period as in another. For example, the possibilities that the English of Shakespeare’s period offered to the creative writer were not the same as those offered in the English of the Augustan period. Therefore, in placing a text historically, one has to be conscious of this historical range in the language available to the writer.

The second dimension in the placing of texts is their dialectal range. In any period the linguistic opportunities available to a writer will be determined by his chosen dialect. Moreover, in a given text especially in a play or a novel, dialectal shifts may be used for various purposes.

It is important to find out which linguistic markers of mode the writer is using for his characters in plays and novels. Unconventional spelling in a fictional work is used to represent the style or dialect of the speech of certain characters. The use of italics, underlining, and capital letters, may also represent the emphasis that the writer, narrator, or character puts on certain words. In novels, the writer may simply use graphological means,

such as the use of quotation marks and occasional contracted forms, to set the dialogue off from the narrative. The writer may wish to use a wide range of features, graphological, lexical, and grammatical for this purpose.

Three additional inter-related dimensions are the field of discourse (subject matter), mode of discourse (medium), and tenor of discourse (relation between speaker/writer and hearer/reader). The field of discourse of a text relates to its subject matter and the linguistic features are associated with it. The mode of discourse reveals the linguistic differences that result from the distinction between spoken and written discourse. In the opinion of J. Spencer and M.J. Gregory (1970) 'the literary artist may wish what he writes to be read as if it is spoken, in order to give the illusion of speech; or to be read as if it is overheard, to give the impression of a spoken monologue' (1970:84).

The tenor of discourse shows the degree of formality in the situation, which is based on the relationship between the speaker (or writer) and the bearer (or reader). Shifts of tenor may be used in literature, and not only in dialogue, to evoke certain effects. Style can be viewed socio-linguistically in terms of the availability of different codes. The stylistic choice of linguistic alternatives in standard English thus will differ from those in a country like India where the speakers in a community have not only choices to make from a given language variety but from alternative codes e.g. regional language, English, classical language, lingua franca etc. Certain style markers like transfer features, code-mixing, code-switching, etc., which are not part of the style markers identified by Leech and Short (1981), where monolingualism might be the reference point become relevant in the context of bilingual and multilingual societies like India.

In the context of Indian English, code-mixing and code-switching themselves are powerful stylistic devices. Sometimes regional language with English is combined to reveal the characters' speech patterns. In a multi-lingual setting, an Indian English writer with a large number of codes creates his own world.

As is discussed by various scholars such as Kachru (1983), R. Mohan (1972), and Nambiar (1973), Indian English has emerged through a creative process like other living languages. Indian English as a distinct variety is used as a stylistic device. The availability of a wide range of stylistic devices that Indian English offers to Indian writers, is not widely recognized, especially by foreign critics and readers. Creative

use of English in the case of Indian writer results from the influence of the indigenous Indian languages. Every Indian language has its own characteristic features that are carried over at the phonological, lexical, and syntactic levels into Indian English, and certain pan-Indian characteristics result from this.

In the view of Nambiar (1973), the language of the novels of Indian writers certainly depicts all the distinct characteristics of Indian English. However, this may not be true in the case of all Indian English writers. The writers differ greatly in their competence in the use of English. They can be placed at various points along the ‘cline of bilingualism’ (Kachru 1983, Nambiar 1973). Their placement on this ‘cline of bilingualism’ will limit the linguistic competence of individual writers as well as their access to creative stylistic choices to indicate character and personality types.

Kachru (1970) has made a comprehensive study of the style features of Indian English, which mark it as distinct from other native and non-native varieties of the English language. Some of these features are reduplication, pre-modification of nominal heads, compounds, distinct collocations, loan words, transfer features of idioms, metaphors, proverbs, etc.

#### ***1.4.5. Stylistic Studies with Limited Goals***

Generally, stylistic analysis deals with the use of language and its effect. But there are also stylistic studies with limited goals like author identification. Some of the statistical methods of analyzing style reveal the author of analyzing works of doubtful attribution. Such studies concentrate on linguistic traits, which may not necessarily be artistically relevant, e.g. range of vocabulary, sentence length, or frequency of certain conjunctions. The statistical theory of style has not found favour with the critics of style. Ullmann rejects it because it does not take context into consideration. It is not adequate to capture “the subtle nuances of style: emotive overtones, evocative resonance, complex and delicate rhythmic effects and the like” (1964:118).

#### ***1.4.6. Computational Stylistics***

In use since the late 1960s, computational stylistics uses statistical and computer-aided methods and analyses in the study of style and stylistics. According to Butler (1985), there are two broad areas within the domain of computational stylistics. Firstly, computers have been used to study the

stylistic features of particular texts, authors, genres, periods, etc., this study is termed ‘pure’ computational stylistics. Secondly, the isolation of stylistic ‘fingerprints’ by computer has been used to solve problems associated with disputed authorship, chronology, and integrity of texts. This type of study is known as ‘applied’ computational stylistics. One important study in computational stylistics is known as stylometry. The features include such elements as word length and sentence length in different texts to determine authorship. David Crystal (1991) uses profiles, which are charts or spreadsheets to study the distinct patterns that are stylistically important. This use of the profile has been applied to identify prominent style features in the legal style, newspaper-style, and so on.

Stylistics in its narrow sense is used for genre-based text study. Sameen (2003) in her book “Genre-Based Text Classification” discusses the application of stylistic profiling and other NLP tools to study the genre of a text which has a special function or purpose.

## 1.5 AIM OF THE PRESENT STUDY

Since English is learnt as a second language in India and used in certain specific situations, it varies in the stylistic features from native varieties of English. Not much work has been done on this aspect of Indian English. Kachru (1969) defines some stylistic features of Indian English such as Latinity, polite diction, phrase-mongering, excessive use of initials, use of clichés, use of rank reduced formations, bookishness, yes/no confusion, and reduplication. Another study shows the relationship between degrees of formality and certain syntactic features (Parasher 1988). However, more work has to be done on the stylistic features of Indian English. Nambiar (1973), in his chapter on ‘style’ in his book “Women Writers of Indian English”, discusses a very general methodology adopted for the study of individual writers. He claims that stylistic studies in the language of fiction have no concrete methods and techniques to arrive at a marked style. He has not made any comparison among the eight women writers to identify the distinct characteristics of Indian English writers.

No full-length description of Indian English is available yet. Though, some research has been done on the phonological, lexical, grammatical and stylistic features of Indian English. Indian English literature has been growing in various literary forms, for example, fiction (Mukherjee 1971), and poetry and essays (Iyengar 1962). Several literary and aesthetic

aspects of Indian English writing have been studied by various scholars. From the linguist's view, Indian writing in English offers rich data. Indian English has been recognised as a distinct variety like any other established variety. It is necessary that linguistic studies of Indian English literature must concentrate on those stylistic, syntactic, lexical, collocational, and semantic features, which distinguish it from writing in native varieties of English.

The aim of this study is to explore the stylistic devices that are used by the two Indian English creative writers namely R.K. Narayan and Arundhati Roy, and to understand their specific effects or functions.

The objective of the present study is to check the types and extent of style features including the typical features of Indian English and to understand their intended effects.

## 1.6 METHODOLOGY

Unlike other studies done on stylistic analysis, my approach is more systematic and is based on a framework designed to study the prominent style markers. Nambiar (1973) uses a very general method to study Indian English Women Novelists between 1947–1967. He does not apply any statistical procedures to prove his argument. Anil K. Dandhich (1996) works upon a theoretical method to study the introductory pages of four novels of R.K. Narayan. He also does not make use of any quantification methods to support his study. As far as the methodology is concerned, since stylistic analysis whether of literary or nonliterary texts, consists essentially in identifying linguistic patterns and their function/effect, a detailed study is made of the texts concerned in order to identify features having stylistic relevance. These preliminary observations then are further investigated for confirmation, wherever possible, with a few computer tools capable of performing linguistic analysis. For instance, Web tools like ENCG, Link parser, and TACT were used for abstracting non-English words, i.e. words of Indian origin. Similarly, CALTS tools were used to extract the most frequently used word lists and INTEX for hyphenated words, pre-head modifiers, verbless sentences, etc. However, these tools only served as helping aids in the research. The method adopted, therefore, involved machine and human interaction.

## 1.7 LAYOUT OF THE BOOK

The book is organised as follows: Chapter-I is an introduction to Indian English, its importance, and the objective of the research. Chapter-II deals with review of literature on Indian English as well as stylistic studies in Indian English fiction. Chapter-III is concerned with a brief introduction to the texts chosen for the study. Chapter-IV discusses the methodology adopted in the study. Chapter-V deals with the results of the study and makes a comparison between the two authors' styles. Chapter-VI consists of a summary of the research and concludes with suggestions regarding further research needs.

**You've Just Finished your Free Sample**

**Enjoyed the preview?**

**Buy: <https://store.prowesspub.com>**