

Elements of Stylistic Analysis

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ABSTRACT

This paper aims at presenting the reader with an analytical approach to Stylistics (a new branch of Linguistic Sciences).

As a model research in analytic stylistics, the paper first introduces a set of two schemes, the first offers evaluative judgements, the second seeks analytical justifications. Then, the two schemes are applied to a very short literary passage (extracted from James Joyce's "A Portrait of the Artist as a Young Man"), for empirical illustration and demonstration.

Lastly, some non-literary prose-texts (quoted from the "Newsweek" magazine) are appended to the research, together with their evaluative judgements, to show the proposed analytical model at work in diverse environments.

1. Subject-Matter, Objectives, and Methodology

1.1. Stylistics, as a relatively new discipline, is that branch of scholarly activity which aims at investigating the characteristic components of the various types and subtypes of stylistic varieties, employing the scientific procedures of linguistic analysis.

Such procedures, as the ones postulated here, can represent a framework that may serve as a basis for the analysis and evaluation of different linguistic texts.

More specifically, however, Stylistics is mainly interested in the scientific investigation of the language of literature. Its ultimate objective is to provide the literary critic with the necessary handy tools with which he can make more precise statements, more insightful remarks, and more comprehensive judgements, about the work of art. (It can also help the sophisticated reader attain fuller enjoyment of the literary text.) To shed more light on this point, the following quotation will quite serve the purpose:

However, linguistics can contribute a great deal to our understanding of a text. It can help us become aware of **why** it is that we experience what we do when we read a literary work, and it can help us talk about it, by providing us with a vocabulary and a methodology through which we can show how our experience of a work of art is in part derived from its verbal structure.

Above all, however, linguistics can give us a point of view, a way of looking at a text that will help us develop a consistent analysis, and prompt us to ask questions about the language of the text that we might otherwise ignore. Since texts are the primary data for all literary criticism, adequate means of textual description are essential if any criticism is to be properly founded.⁽¹⁾

1.2. Of all the literary genres, it is poetry that has received most of the linguists' attention, up till now. The reason why a poem is easier to analyse than, say, a piece of fictional prose is, presumably, due to the fact that its relative shortness and condensation render it much more accessible to rigorous scientific investigation. It is also in poetry that language creativity and/or originality can best be manifested, and the irregular uses of creative language can be exexploited to a maximum level.⁽²⁾

1.3. The procedures introduced here are embodied in a set of two schemes, one offering the evaluative judgements, the second seeking the analytical justifications. However, it is also possible to apply the procedures in the reversed order, i.e., to start by seeking the analytical information which would eventually yield the evaluative results.

The scheme for **Evaluations** bears on the different aspects related to the various planes of stylistic variations. The scheme for **Justifications** deals with all the relevant features operating at the different levels of linguistic analysis. (The division of linguistic analytic procedures into levels, though artificial, serves purposes of clarity, precision, and vivid exposition.)

The two schemes, forming an integrated framework, can be applied to all different forms of language expression, literary or otherwise. The objective of this research is that it would, ultimately, serve as a stimulus to further attempts at the empirical approaches to Stylistics. It is important to note that they represent an initial attempt, a sample model that could be modified and/or expanded in a hundred different ways.

Furthermore, it was thought beneficial to include some non-literary texts in our study as well. Thus, in order to show the scheme of 'Evaluations' at work in diverse environments, some samples of polar values have been appended to the research, together with their evaluative judgements. (The appended material represents extracts from articles, reports, advertisements, etc., taken from a quite familiar source, viz. the *Newsweek* magazine.) Such judgements, however, can only be regarded as tentative, waiting to be verified by textual support. The student of Stylistics may take up these evaluative judgements as a starting point, and try, as a sort of self-rewarding exercise, to pursue the analytical procedures, looking for evidential justifications.

1.4. As to the conceptual framework and the terminological methodology applied here, it is important to note that no single theoretical approach has been adopted. The research introduces the basic concepts used in the description of syntax, independently of any single model of grammar. This serves a double purpose. First, it does not alienate readers who are opposed to certain trends in grammatical thought. Second, as an introductory work, it helps pave the way for other empirical researches, without being representative of any single-minded one-way track of syntactic thought.

2. Scales of 'Judgement' and 'Analysis'

2.1.

(A) Evaluations (Initial Judgements)

The evaluative judgements are of two types. They either represent relative values up and down the linguistic scale. Or else they constitute a slotting process. 'Type of Style', for instance, is an illustration of the first case; 'Attitude' is an illustration of the second. It must be admitted, however, that although the majority of cases will fit into one or another of the classificatory categories, border-line cases do sometimes occur.

- | | | |
|------------------|---|---|
| I. Type of Style | : | 1. Grand
2. Medium
3. Plain ⁽⁴⁾ |
| II. Context | : | literature / business / politics / sport /
engineering / propaganda / enter-
tainment / etc. ⁽⁵⁾ |
| III. Form | : | standard / colloquial / dialectal / archaic / -
slangy / etc. |
| IV. Function | : | informative / artistic / critical / persuasive-
/ etc. |
| V. Register | : | narrative / poetic / scientific / conversatio-
nal / dramatic / diarylike / everyday
language / etc. |
| VI. Exposition | : | objective / personal / pompous / intellec-
tual / sensational / etc. |
| VII. Attitude | : | serious / humorous / sarcastic / ironic / de-
rogatory / laudatory / emotive / etc. |

2.2.

(B) Justifications (Levels of Analysis)

The following list of grammatical categories does not claim to be exhaustive. However, it has been constituted in such a way as to cater for most of the stylistic varieties of English--not just the single text that is to be examined here. The diversity of syntactic approach is intentional, since it would allow for the needed variation of illustration and exposi-

tion that best suits an introductory empirical study as the present one. Selections and restrictions would be left to the academic discretion of further studies, each accommodating its approach to its objectives and its field of investigation.

With regard to the present inventory of categories, however, the analyst may use only those categories which are relevant to the analysis of the text under consideration. That is, in order to discuss the items of a certain category, it must have a functional value with regard to the textual analysis. Values which seem to fall within the standard limits of normal usage, on the other hand, need not be discussed at all.⁽⁶⁾

- I. Phonological Features : 1. distinctive sound features (the use of consonant clusters, diphthongs, short-vowels, sonorous consonants, monosyllabics, etc.)
2. harmonious correspondences (alliteration, rhyme, assonance, consonance, sound repetitions, etc.)
- II. Orthographical Features : the use of italics, figures, symbols, abbreviations, punctuation marks, special indentation features, etc.
- III. Typographical Features : the use of bold types, heavy print, drawings, diagrams, curved letters, handwriting, etc.
- IV. Morphological Features : 1. the use of shortened forms, certain inflectional or derivational affixes, etc.
2. coinages: new compounds, irregular combinations, etc.
- V. Lexical Features : 1. the choice of certain particular vocabulary items in preference to others, as indicative of the evaluative alternatives
2. the use of specialized terms, slangy forms, hackneyed phrases, proverbial sayings, cliches, etc.
- VI. Syntactic Features⁽⁷⁾ : 1. kind of sentences (simple, complex, copound; long, short)
2. order of clauses (loose, periodic, balanced)

3. type of clauses (dependent, elliptical, parenthetical, etc.)
4. grammatical categories: voice; tense; aspect; mood (indicative, imperative, subjunctive)
5. heavy resort to special word-classes or subclasses, e.g., pronouns, modals, demonstratives, manner adverbs, etc.
6. repetition of certain elements and/or units, parallel construction, etc.
7. word-order: inversion for rhyme, inversion to create emphasis, etc.
8. predominant 'sentence-pattern', e.g., "N - Be - Adj", "N₁ - Tr. V - N₂", etc.
9. constituent structure: noun phrases vs. verb phrases, right-branching, left-branching, embeddedness, etc.

- VII. Semantic Features : 1. the use of connotative references vs. denotative references, semantic associations ('stream of consciousness'), etc.
2. synonymous patterns, antonymous patterns, etc.

VIII. General Stylistic Features

1. cohesion: sequential structuring of sentences, paragraphs, ideas, etc.
2. figurative speech: metaphor, simile, personification, etc.
3. address: direct, third person, etc.
4. lucidity of complexity of expression, the use of symbolization or other types of contextual and/or pragmatic correlations, etc.
5. etc.

(Note that it is the **syntactic** and the **general stylistic** features that constitute the core of the analysis. The other features are to be exploited as evidence, only when pertinent.)

3. Analytical Procedures

3. 0. 'The Text'

He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid a waste of wild air and brckish waters and the seaharvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures of children and girls and voices childish and girlish in the air.

A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and softued as ivory, were bared almost to the hips where the white fringes of her drawers were like feathering of soft white down. Her slateblue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight and soft as the breast of some darkplumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.

She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet suffering of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as bells of sleep, hither and thither, hither and thither; and a faint flame trembled on her cheek. -Heavenly God! cried Stephen's soul, in an outburst of profane joy.

He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.

“James Joyce (1916): pp: 175-6”

3. 1. Evaluations :

Type of Style	: Grand
Context	: literature
Form	: rhetorical
Function	: artistic
Register	: narrative
Exposition	: personal
Attitude	: emotive

3. 2. Justifications :

I. Phonological Features :

1. Distinctive Sound Features :

The passage consists mainly of short words--mostly monosyllabics--with short vowels. This reflects a gay light-hearted mood. It also conveys a sense of the rapid rhythm of accelerating emotion and excitement.

2. Harmonious Correspondences :

Generally speaking, the intentional incorporation of harmonious correspondences in a certain text is an indication of its being **rhetorical** as to Form, and **artistic** as to Function.

More specifically, the harmony of sound-sequences in the present passage may be said to reflect the harmony of successive sensations as experienced by the hero.⁽⁸⁾ Such harmony is expressed here not only through the feature of alliteration, but through sound repetitions as well, e.g., **unheeded, happy and near to the wild heart; alone amid a waste; wilful and wild-hearted; where the white fringes of her drawers were like feathering of soft white down;** etc.

Note, further, that these examples contain ten occurrences of the glided consonant (semi-vowel) /w/. Glided vowels (diphthongs) are also predominant throughout. In general terms, glided sounds--be they consonants or vowels--give a pleasant effect, reflecting a sense of smoothness and softness; they may be said to convey a sense of a peaceful atmosphere and a relaxed mood.

II. Orthographical Features :

Two observations related to the punctuation system may be

worth mentioning here. First, the use of the colon in the last sentence of the second paragraph. Second, the use of the dash in the last sentence of the third paragraph. It might be relevant to try to shed some light on these two points, in their respective order.

According to common punctuation conventions, a colon represents a pause at which more elucidation or exemplification is to follow. This might be significant here: **her long fair hair was girlish: and girlish, ...** The use of the colon at this place, together with the repetition of the word occurring before it, may be said to represent a pause: the hero needs some time to reflect on what is going on, to absorb all the new sensations. It is also a moment of elucidation and illumination, as the picture is getting clearer and clearer.

As to the use of the dash before an unspoken utterance--an utterance of the soul--this is obviously an indication of the serious signification attached to such an utterance, and the power of its motives. The dash makes the words following it sound real; as if they were actually uttered, not merely thought of.

III. Typographical Features:

This is irrelevant here. That is, there is no functional value attached to any specific usage--deviant or otherwise--of the typographical features.⁽⁹⁾

IV. Morphological Features:

In a creative work of art, some coinages, deviations, or other forms of special usage, are usually tolerated, sometimes even sought after, but almost always enjoyed, by attentive readers.

In this passage, the writer exploits some such morphological deviations. These deviations may be said to help reflect the strange, sudden rush of emotions as experienced by the hero. They are discussed here under two sub-headings: 'new compounds,' and 'new derivations.'

a) New compounds:

In some compound words, the writer dispenses with word-boundaries and/or hyphenation, e.g., **seaharvest, seaweed, gayclad, and lightclad.** ('Seaharvest' and 'seaweed' are thus formulated, on the analogy of

'seabird', which also occurs in the text.)

The writer also introduces some new morphological combinations: words that consist of an adjective plus a noun each, unhyphenated. The adjective either comes first, as in **softhue**, or it comes last, as in **slateblue**.

It may also be noted that one of the sources of rhythmical effects in the passage is the repetition of one of the two elements of the compound, as in **gayclad**, **lightclad**; or the repetition of the base, in different inflected forms, e.g., **She seemed like one ... into the likeness; crying to greet ... that had cried to him; etc.**

b) New derivations:

i) New adjectives are formed from nouns by the addition of a suffix **-ed**. Thus, on the analogy of **wild-hearted**, we have **kilted**, **softhued**, and **darkplumaged**.

ii) The writer uses the archaic form **clad** (in itself, an indication of 'Grand' literary style), and affixes it to adjectives (whereas it is normally affixed to nouns), viz. **gayclad** and **lightclad**.

iii) To the noun **feather**, he adds the verbal suffix **-ing**, and treats it as a gerund; yet, he omits the nominal article. (Article omission also occurs in: 'of gently moving water'.)

iv) **Class shifting**: The adverb **down** is used here as a noun, most probably to signify: "the lower part".

v) **Comparative '-er'**: The writer uses the comparative **fuller** where the more neutral 'positive' form **full** would be expected. This is done, maybe, to enhance the semantic effect of the adjective.

V. Lexical Features:

The choice of a particular set of lexical items, from among different levels of alternatives, is often a major factor in determining the type of style employed by the writer.⁽¹⁰⁾

More specifically, most of the lexical items of this passage are of the evaluative type. They are adjectives of condition, as well as adverbs of manner or degree, e.e., **happy**, **alone**, **childish**, **still**, **strange**, etc. (The writer is also very economical in his use of articles and other determiners, making the descriptive narration as condense and as concentrated as possible.)

Furthermore, as the whole passage is tinted with the hero's feeling, the lexical items used here were found to belong to one or another of the following lexical categories :

adjectives of condition	: unheeded, happy, wilful, aflame, wild, etc.
adverbs of manner & degree	: boldly, gently, wildly, on and on, etc.
adjectives of colour	: brackish, grey, lightclad, slateblue, etc.
nouns "sea & water"	: seaharvest, shells, seaweed, midstream, etc.
nouns "birds"	: feathering, dovetailed, darkplumaged, etc.

Note, further, that the lexical category of "sea & water" could be said to represent the notion of free motion; that of "birds" could be said to represent the notion of complete freedom. Besides, most of the lexical items here express positive, rather than negative values, viz. **wilful, happy, aflame, wildly, lightclad, seaharvest**, etc. (but not **unheeded**). This may be said to be associated with the care-free, brisk, ecstatic state of mind of the hero.

VI. Syntactic Features :

1. Kind of Sentences :

The sentences are not very long (some are quite short); they are mostly of the simple and compound kinds. As the hero is a "young man", his thoughts are too straightforward, too transparent, to be expressed through complex sentences.

2. Order of Clauses :

The sentences are loose, as the Register here is **narrative**.

3. Type of Clauses :

The clauses are of the independent type. Sometimes they occur as complete sentences, separated by semi-colons, e.g., **His cheeks were aflame; his body was aglow; his limbs were trembling**. This helps create an effect of spontaneity and unpremeditated thought and action.

4. Voice; Tense; Aspect; Mood :

The voice is active; the tense is past; the aspect is simple; the mood is indicative. These are mostly characteristic features of the **narrative Register**. Such positive features would strengthen the intimacy between writer and reader; they also help make the description more direct and vivid.

5. Heavy Resort to Special Word-Classes :

The two persons involved in the narration here are referred to as **he** and **she**; thus, these two pronouns, together with other members of their paradigm occur all the time. Adjectives also dominate the whole passage, as the writer's main concern is to convey to the reader a very life-like image of what is going on both inside and outside the mind of the hero.

The other point worthy of mention here is the deviant use of the conjunction **and**; it is used in some places where a mere comma would be expected. This reflects an attitude of vigour, of continued action, of the rapid succession of incidents, and of the accelerating rhythm of emotions, as experienced by the hero.

6. Repetition and Parallelism :

These two syntactic devices are maximally exploited here. They serve two purposes. First, repetition portrays the intensity and suddenness of the rush of incidents and feelings. Second, parallelism, as a rhetorical element, helps create some musical rhythmization that best reflects the ecstatic rapture resulting from the fast development of emotions within the breast of the hero.

Repetition and parallelism are manifested as follows. The writer first introduces a certain element, then starts to manipulate its semantic and situational content, in various subtle ways. He introduces the single element first, then either expands it contextually, or juxtaposes it against other elements; e.g., **He was alone and young and wilful and wild-hearted, alone amid a waste...**; **soft and slight and soft as the breast of...**; **low and faint and whispering, faint as the bells of...**

Sometimes, however, repetition is made for the sake of emphasis, i.e., in order to stress the semantic content of the message--in our case, this is the intensity and condensation of the experience--e.g., **A girl stood before him in midstream, alone and still, gazing out to sea; she was alone and still, gazing out to sea; hither and thither, hither and thither; On and on and on and on he strode;** etc.

Such repetition, it must be noted, helps create a harmonious symmetrical effect. This is done for rhetorical and aesthetic purposes, but it is also functional in as much as it reflects the state of mind of the hero. This can be shown by the following five factors : the first three sentences of the

passage start with the same pronoun plus the same form of the verb **Be**; the repetition of the single disyllabic word in a string of monosyllabic items, viz. **But her long fair hair was girlish: and girlish**; the repetition of the same noun as preceded by different possessive pronouns, viz. **the worship of his eyes her eyes**; the repetition of the same constituent-structure of clauses, viz. **His cheeks were aflame; his body was aglow; his limbs were trembling**; and lastly the frequency of recurrence of the conjunction **and** itself, as it acts rather like a musical note that is being repeated all the time.

7. Inversion :

Inversion, as a syntactic device, is a characteristic feature of **poetic Register**. As this is **Grand literary Style**, inversion is to be expected here as well, viz. **and voices childish and girlish in the air**. The purposes it serves are emphasis of meaning, elevation of style, and the creation of harmonious effects.

8. Pattern of Sentences :

The sentence pattern prevalent in this passage is “Noun - Be- Adjective”. This shows the writer’s concern with depicting the scene as it is, in a direct way, without any interference. It also reflects the simplicity, naivety, and power of intuition, of the hero’s experience.

9. Constituent Structure :

The sentences are not of the complex kind, so no embedding is involved. Coordination (compounding), however, occurs quite frequently, either between complete sentences, or between complements. An example of the first case is : **she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream**. Examples of the second case are : **He was alone and young and wilful and wild-hearted; Her long slender bare legsd were delicate as a crane’s and pure; was girlish: and girlish, and touched ...**

This irregular frequency of compounding, and of subject and complement repetitions, convey to the reader a sense of urgency, of an accelerating rhythm of immediacy and spontaneity. Besides, no sentence-connectors are employed here, e.g., **Then, Afterwards, Besides, After ... , Since ...**, etc. (the single exception is **But** used once). Such connectors

would, in fact, render the text more formal; they would alleviate the reader's direct involvement, and keep him at some distance.⁽¹¹⁾

VII. Semantic Features:

The type of semantic associations used here is what is commonly referred to as 'stream of consciousness': one idea leading to another, and yet to another, through semantic and/or situational associations, without necessarily being linked together in a logical or sequential order.

Besides, the semantic values in this passage are mostly derived from raw nature in general, and the sea and seaside in particular. This is illustrated by the use of the images and rhetorical figures that relate to the beauties and wildness of natural phenomena, e.g., **near to the wild heart; amid a waste of wild air; like one whom magic had changed into the likeness of a strange and beautiful seabird; as the bells of sleep;** etc.

VIII. General Stylistic Features:

1. Figurative Speech:

As this is elevated literary style, all varieties of figurative usage would be expected here, e.g.,

- a) Metaphor: **wild air; veiled sunlight, gayclad lightclad figures.**
- b) Simile: **Her long slender bare legs were delicate as a crane's; Her bosom was as a bird's.**
- c) Personification: **an emerald trail of seaweed had fashioned itself as a sign upon the flesh; the first faint noise of gently moving water broke the silence.**

2. Address:

Though this is third person address, the Exposition is **personal**. It is **personal** in the sense that we see everything through the eyes of the hero. In other words, it is the hero's thoughts and feelings that add all the colours, all the beauty, and all the brightness to the natural scene.

3. Lucidity of Expression:

The passage is characterized by a pleasant, natural flow of linguistic sequences. Words are mostly monosyllabic; clauses are mostly

of the simple kind. This, in a sense, may be said to reflect the simple, innocent character of the hero as a young man.

4. Cohesion :

The passage consists of four paragraphs. The first paragraph describes the hero before the encounter with the heroine. The second is a portrayal of the heroine. The third is an account of the encounter between the two. And the last is a description of the state (physical and spiritual) of the hero after the metamorphosis has taken place. In this sense, idea-structuring and paragraph-structuring go hand in hand, as a meaningful pattern.

In paragraph-structuring, furthermore, the element of parallelism contributes to, and reinforces, the feature of stylistic cohesion of the whole passage. This can be further expounded as follows :

a) The first paragraph consists of three sentences, all of which start with the same pronoun : **he**. The sentences are also graded with regard to length; the first is too short, the third is too long.

b) In the second paragraph, all the sentences start with the same subject-referent, viz. **a girl, she, four occurrences of her, and but her**. Thus, the movement is from the indefinite **a**, to the more definite **she**, to the more intimate **her**.

c) The third paragraph, which portrays the encounter between the hero and the heroine, contains as many as thirteen personal pronouns belonging to the **he / him / his** and the **she / her / her** paradigms, besides one occurrence of **them**. This repetition of members of both paradigms is also matched by the rapid transition between the two paradigms, e.g., 'the worship of **his** eyes **her** eyes turned to **him**'. This highlights the intense vividness of the picture. The author here is like a scriptwriter (or a camera-man, for this purpose), who does not want to miss the slightest detail. The stylistic effect of this sharp-focus technique, when employed in such a masterly way, must be very impressive on the minds and feelings of the readers.

d) The fourth paragraph, which describes the state of mind of the hero after the encounter, contains six occurrences of the **he / him / his** paradigm. In line with the element of parallelism (as well as that of meaningful gradation), it starts with the subjective ('active', 'agentive') **he**, ends up with the objective ('recipient', 'agentive') **he**, ends up with the objective ('recipient', 'perceiver') **him**.

e) The final sentence starts with the word **on** repeated four times; which indicates a sense of continuity, rather, infiniteness. The four occurrences of **on** might be said to correspond to the four parts of the sentence: **he strode ... , far our ... , singing ... , crying ...** . These four parts, furthermore, are not connected together with a final **and**. This can be contrasted with the repetition of **and** three times in the first part; giving the impression, maybe, that all conjunctions have been exhausted, and that life, starting from 'that moment' will carry on, without interruption, acquiring new dimensions of open, free, continuity.⁽¹²⁾

APPENDIX

(1)

Speak French like a Diplomat
(January 4, 1982)

SPEAK FRENCH Like A DIPLOMAT!

What sort of people need to learn a foreign language as quickly and effectively as possible? *Foreign service personnel*, that's who. Members of the United States diplomatic corps are assigned to U.S. embassies abroad, where they must be able to converse fluently in every situation.

Now you can make a start on learning to speak French just as these diplomatic personnel do—with the Foreign Service Institute's Basic French Course.

The U.S. Department of State has spent tens of thousands of dollars developing this course. It's by far *the most effective way* to learn French at your convenience and at your own pace.

The Basic French Course consists of a series of audio cassettes and an accompanying textbook. You simply follow the spoken and written instructions, listening and repeating. By the end of the course you'll find yourself learning and speaking entirely in French!

The course turns your cassette player into a "teaching machine". With its unique "pattern drill" learning method, you set your own pace—testing yourself, correcting errors, reinforcing accurate responses.

Type of Style	: Medium
Context	: propaganda
Form	: standard
Function	: persuasive
Register	: conversational
Exposition	: logical
Attitude	: neutral

(2)

Reagan and the Third World

(February 8, 1982)

Reagan and the Third World

When America sneezes, Europe catches a cold—and the Third World gets pneumonia." That terse axiom about global economic relationships has not lost its currency. It expresses precisely, though lightly, an inescapable reality: international interdependence. That is why the pronouncement of a shift in policy in Washington—however naïve, unreal or regressive it may sound to the opinion leaders of other countries—cannot be scornfully dismissed. It is too easy. It is also dangerous.

The turn away from the familiar Keynesian underpinnings of government policy is one such shift that cannot be taken lightly. It has given rise to a wave of disdain among governments and economists in European and Third World capitals. But it has also moved some thoughtful social scientists of liberal leanings to regard the change as a spur to reassess the overblown bureaucracies and waste apparent in the welfare economies of Europe and the developing world. It makes sense, after all, to trim the fat and increase efficiency, especially at a time of global recession. That seems to me a more rational and more useful strategic response to the ideas emanating from the new Administration in Washington than to take refuge in sullen scorn—or to resort to shopworn rhetorical blandishments. Nor should we sit tight and just hope that "this too shall pass." It will not. The Reagan Administration will go away sooner or later, but the impact of its ideas will be felt far beyond America's shores long after. They need to be addressed seriously.

Type of Style	: Grand
Context	: politics
Form	: formal
Function	: critical
Register	: everyday English
Exposition	: pompous
Attitude	: ironic

(3)

Curbing Drunk Drivers

(January 25, 1982)

Curbing Drunk Drivers

On a spring afternoon in 1980, 13-year-old Cari Lightner was struck from behind and killed by a hit-and-run driver as she walked to a church carnival in her hometown of Fair Oaks, Calif. The driver turned out to be a 47-year-old man with two prior drunk-driving convictions who was out on bail on a third arrest and who previously had spent just two days in jail. Cari's death provoked an extraordinary reaction in car-crazy California. Her mother, Candy, formed Mothers Against Drunk Drivers (MADD) and launched a personal campaign to stiffen the penalties for drunk-driving convictions. The result, signed into law late last year by Gov. Jerry Brown, is one of the nation's strongest laws aimed at people who drive under the influence.

California is one of nine states that passed tougher drunk-driving laws last year, and many other states seem likely to follow suit.* The new laws signal a reversal of the nation's traditional slap-on-the-wrist approach to drunk drivers, who kill 26,000 people a year—about half of all traffic fatalities. "We've got to let them know we mean business," insists Lt. Col. Johnny Lough, commander of field operations for the Maryland State Police. Last year Maryland created a special state-police unit aimed at drunk drivers that even set up roadblocks on some of Maryland's more accident-prone highways. The program helped double arrests of drunk drivers, including a man who killed Lough's 8-year-old grandson during the crackdown

Type of Style	: Medium
Context	: social affairs
Form	: journalistic
Function	: informative
Register	: narrative
Exposition	: objective
Attitude	: serious

(4)

Make-Believe Buildings

(February 15, 1982)

Make-Believe Buildings

Thousands of people pass the old Times Tower on the south side of New York's 42nd Street each week without realizing that it's not what it pretends to be. But those with long memories will scratch their heads. Didn't the Times Tower used to be somewhere else—on the *north* side of 42nd, where a slick white tower now stands? If you look closer, you can spot the truth. The Times Tower façade, rich with long, sweeping arches, columns, ornate friezes and dark shadows is . . . a painted mural! And that famous red sign reading "Times" in Old English script is nothing more than a charming painted lie.

Similar deceptions occur throughout the city. In Soho, the artists' district, the barren side of an old cast-iron building has been painted to duplicate a fanciful façade of classical columns and rows of tall windows, two of which are real, thus compounding the building's devilish illusions. And in the old South Street Seaport area in lower Manhattan there is a visual jest that tops them all. Painted on the side of a nondescript power station is a magnificent Federal-style building flanked by a wondrous arcade. The arcade opens out onto a view of the soaring Brooklyn Bridge just beyond. Above it rises the real Brooklyn Bridge itself, giving away the whole game.

Type of Style	: Medium
Context	: architecture
Form	: conversational
Function	: informative
Register	: dramatic
Exposition	: intellectual
Attitude	: humorous

(5)

Sir Freddie Tries Again

(February 22, 1982)

Sir Freddie Tries Again

Sir Freddie Laker wasn't flying last week, but he was walking on air. "I love you all and you did it," bubbled the ebullient entrepreneur. Emerging from talks with Roland (Tiny) Rowland, the chief of giant Lonrho Ltd., Laker had reason to be smiling. Rowland had just agreed to propel bankrupt Laker Airways back into business as the People's Airline.

Clearly, Laker's many admirers on both sides of the Atlantic hoped the effort might succeed. During the week, pledges to an ad hoc "Freddie's Friendly Fund" poured into a Sussex boardinghouse, for an estimated total of \$1 million. Almost 1,000 Laker employees marched on Parliament and the London Stock Exchange with a save-Freddie petition that bore 50,000-plus signatures and, 3,469 miles away, New Yorkers demonstrated in front of the British Consulate. Prime Minister Margaret Thatcher proclaimed herself a "Freddie Laker fan," and six Laker stewardesses even cut a disco record entitled—what else—"Let Us Fly," the tricky task of unloading Laker's eighteen large airplanes in the glutted second-hand market. The U.S. Export-Import Bank has a lien on five DC-10s, the Japanese Mitsui group on five others, and Midland Bank will handle the sale of other aircraft in the Laker fleet.

Type of Style	: Medium
Context	: business
Form	: journalistic
Function	: informative
Register	: narrative
Exposition	: witty
Attitude	: humorous

NOTES

(1) Traugott (1980): p. 20.

(2) For a closer look at the exploitation of linguistic devices in poetry, see our paper "A Linguistic Analysis of Poetic Inversion," *Arab Journal for the Humanities*, Kuwait University, Issue No. 10. For a broader view of the linguistic notion of 'irregularity' or 'deviation' in literature, see our paper *Linguistic Criticism*, Al-Azhar University Bookshop, Cairo, 1978.

(3) This passage is reproduced in Moody's *Varieties of English* (Longman: 1970, p. 192). This is where we have come across it--as representative of one of the varieties of English styles--and this is why it has particularly been chosen.

(4) The first and last of these three relative values are rather easy to identify. The second one lies somewhere in-between. That is, its value is negatively recognized. Cf. Leech (1969): Ch. 1.

(5) The repeated etc. in the items to follow is an obvious manifestation of the open-ended nature of these lists. For further alternate choices, see the evaluative judgements of the appended material.

(6) In other words, if the writer does not show any specific preference for any grammatical alternative, no specific evaluative function can be located.

(7) With regard to the grouping and structuring of the material of the syntactic features, the following quotation, though applied to a different text, might be pertinent: "No attempt is made here to cover all the syntax of English--no one has in fact done that yet, as the topic is so vast. Emphasis is laid on rules of a very general sort and, especially, on those structures that will be of use later on in literary analysis. Some basic information is also provided on how syntactic rules can be formalized, both to suggest the kinds of problems that linguists face in thinking about sentence structure and also to make other materials on syntax more accessible to you than they might otherwise be". Traugott (1980): p. 129.

(8) Cf. Traugott (1980): p. 69: "More complex is a kind of cohesion created by interaction of phonological patterns with meaning patterns. Even though sounds in themselves have no meaning, and even though the associations between sounds and meaning in language are arbitrary and conventional, there are ways of using sounds to complement meaning."

(9) Cf. 'Section 2.2' above.

(10) Cf., in this respect, the term **diction**, as used by some writers. The following quotation tackles this point: "In literary criticism the term 'diction' is often used to refer to the lexical aspect of style. Diction can simply mean the totality of lexical choices found in a given text or group of texts, but more often it refers to patterns of lexical choice, as when we speak of a writer's diction being 'abstract' or 'lofty'..... For instance, as we noted earlier, many forms which are synonymous or nearly synonymous semantically are differentiated pragmatically in the language, according to such factors as degree of formality, ... degree of technicality, ...; attitude conveyed. ...; genre of discourse, ...; or addressee, ... "Traugott (1980): pp. 116-7.

(11) This single **but** does not, in fact, interrupt the reader's involvement as much as it does break what would otherwise be a monotonous repetition of the pronoun **her**.

(12) If it does seem that this is little exaggerated or far-fetched, this is done for the sake of empirical research work: to enhance the methodological exploitation of all possible alternatives, since the writer's choices are not, in most cases, random ones. Cf., in this respect, Traugott (1980): p. 177: "Syntax, then, does a great deal to support meanings, and sometimes even helps create them especially when a sense of contrast between appearances and reality is at issue."

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