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**Subject: Stylistics/ Course 07**

**Level: Master 02**

**V. Main Topics Within Srylistics**

**V.1. Cohesion:** (It is dealt with last course).

**V.2. Modality and Attitude :** The essence of modality is to reveal the speaker’s attitudes and judgements. Judgements and attitudes are expressed through the modalities of probability, obligation, willingness, usuality.

Consider these two basic statements:

* Bilings is in Montana.
* Billings is not in Montana.

\*Both are positive and negative sentences. They are absolute. We can fashion them less absolute through the modalities:

- Probability: Billings might be in Montana.

-Obligation: Billings should be in Montana.

- Willingness: Billings would be in Montana it he were given the choice.

- Usuality: Billings is usually in Montana.

**V.3. Process and Participation:** In English language, every different verb describes a different process. Toolan (1996) suggests that we can categorize the verbs of English language into four major process: doing, thinkings, sayings, characterizing. These processes are characterized as follows:

- Processes of doing (physical activity).

- Processes of mental activity (sensing, thinking, analysing,..).

- Processes of communicating ( saying, telling, reporting,..).

- Processes of characterizing (describing, or an x as Y, or Y-like).

\*On more formal expressions or lebels:

- Material processes.

- Mental processes.

- Verbal processes.

- Relational processes.

\* Related to processes, there are ‘participant roles’. For example, the process of physical activity involves a participant entity that is acted upon,…

\*In addition to process and participants, the third related element is time and place that are referred to as circumstances.

**4- Recording Speech and Thought:** Character’s speech and thought are basically reported through the following structures:

1-She said: “ I’m sorry, I can’t stop right now”

Framing clause+ dependent clause.

2-She wondered why those types always picked out her to ask.

\*Framing clause: It supplies a frame telling you who is doing the speaking or thinking.

\*Dependent clause: It records the character’s speech or thought.

\*In -1-, it is direct speech.

\*In -2-, it is indirect thought.

3- She wondered to herself: “ Why do these types always pick out me to ask”…Direct thought.

4- She said she was sorry but that she couldn’t stop right then….Indirect speech.

5- I’ m sorry I can’t stop right now.

6- Why do these types always pick out me to ask.

\*Both -5- and -6- are ‘free’ of the narrator’s framing clause. They are labelled ‘free direct speech’ and ‘free direct thought’ respectively.

\*Therefore, we have six distinct categories of speech or thought representation:

A- DT- ID- FDT-FIT.

B- DS-IS-FDS-FIS.

\*In narratives, we come across these expressions:

7.1. She then decided she wouldn’t, no matter what they said.

7.2.She resolved not to, whatever the circumstances.

7.3. She set her mind entirely against it.

\* These are narrative sentences, they narrate the character’s speaking or thinking. They are between indirect discourse and narration. They are away from direct observation of the events. They are called ‘pure narrative’ (PN). They have a sub-category called Narrative Reports of Discoursal Acts ( Taken from Leech and Short, 1981), i.e, NRDA.

\* If we put aside the distinction between speech and thought, we can label both of them as discourse D. And in considering NRDA as a sub branch within PN, then, we can identify four major narrational modes: ID. DD. FID.PN.

**Why Study Speech and Thought Mode?**

* It allows a recognition of how authors modulate from narration to ‘internal’ character reflection, is something worthwile.
* How does a narrator indicate that a character’s spoken words are admirable or important?: By relating them in direct speech, giving the impression that the character is an independent individual, speaking on their own behalf in fully their own words.
* How does a narrator indicate that a speaker’s or character’s precise words are not of great importance?: By using indirect speech or NRSA.
* How does a narrator ironize a character’s views?: FID is often an effective vehicle.

**V. Narrative Structure:** Toolan (1996) advocates Labov’s description of the narrative. Mostly, it is composed of the following elemenrts:

1. **An Abstract**: What happened? A statement which attracts the attention of the reader.
2. **An Orientation:** Who was involved? When and where was this? (sentences describing participants, the time, place of events but not the events themselves).
3. **Complicating Action**: So what happened first?, then what happened? ( sentences in which the all-important and ordered events of the narrative are reported.)
4. **Evaluation:** How have you added to the basic story to highlight how it is interesting and relevant to your addressee or to you, the teller?.
5. **A Coda**: Answers the questions how does the story relate to us, here and now? Or it supplies a moral or lesson learned by the protagonist?....

**VI. A Few Well Chosen Words:** The choice of words ‘ diction’ is central in any literary work particularly.

**VII. Talking**: **Acts of Give and Take:** The study of speech acts is the most efficient tool for the study of the language of dialogues.

Consider the following examples:

* Good morning, Mr. Barnes…greeting.
* I’m so sorry darling…apology.
* I love that coat on you…compliment.
* Could you please phone back before 5?...request.
* Does she have an email address…question.

\*We perform acts through speech.

Referring to Halliday (1994), the author assumes that in every conversation, there is exchange. This exchange can be mental or physical.

* Mental: giving or seeking information.
* Physical: giving or seeking goods or services.

|  |  |  |
| --- | --- | --- |
|  | physical | mental |
| Speaker is giving to addressee. | Can I give a hand with that? | The sun reinforces vitamin D in the human body. |
| Speaker is seeking from addressee. | Will you give me a hand with this?. | Have you got a good hold at your hand?. |

|  |  |  |
| --- | --- | --- |
|  | PROPOSALS:  Goods and services | PROPOSITIONS:  Information |
| -Giving  -Seeking | -offer  -request | -inform  Question. |

\*Requests include command, begging, praying,…For example:

-Pull in to the side of the road, please.

-Could you pass the salad?

-Please, Don’t tell Mumy.

-Shall we begin?.

**VII.1. Speech Acts and Contexts**

Speech act identification is achieved by function and not form. With suitably different contexts, the same string of words can easily function as a request in one dialogue, and as a question in another situation. Thus, any utterance taken separately can not inform us about its function unless it is in context.

Consider the following example:

\*It’s cold in here.

This sentence can have different functions depending on the context, either:

* A request to close the door, or:
* A simple statement describing the weather, or:
* A command to wear your coat.

**VIII. Presuppossition**

**VIII.1. Foreground/ Background**

* In narratives, the expression of event-sequences carries with it accompanying or background information.
* In sentence structure, what comes first is the foregrounded. Example, in Austin’s ‘Musé des Beaux Arts’, suffering is foregrounded : “ About suffering they were never wrong, the old masters”.
* In a poem, the syllable with the most striking pitch-change is foregrounded.
* In a narration, any lexical sequential level of discourse construction, those lexical selections which are least predictable and therefore, in a sense, most distinctively informative are moments of foregrounding.

\*Thus, the foreground/background can operate at any level in literary composition and analysis.

**VIII.2. Presupposition/ Assertion**

* A typical declarative sentence represents, as a new claim, that such and such was the case. So the content of such declarative ‘new claim’ is called the sentence’s assertion.
* The things about which the sentence makes whatever claim it makes are called the sentence’s presuppositions. For instance:

1. My neighbour smokes…assertion/claim.

-I have a neighbour…presupposition.

-My neighbour is harming his health…presupposition.

b- Bill Clinton is the president of the United States….assertion.

* There is a person named Bill Clinton….presupposition.
* There is a position called ‘president of the United States’….presupposition.

**VIII.3. Presupposition/ Entailment:** A sentence’s entailment is a partial paraphrase of sentence’s assertion. It is a stating in different words of part of what is actually stated.

* A sentence can have different entailments.

Example:

1. John managed to stop in time.
2. John stopped in time.

* If –a- is true, then –b- is also true.
* If –a- is false, then –b- is also false.

**Reference:**

Toolan. M.( 1996). *Language in Literature. An Introduction to Stylistics*. Arnold.