STYLISTICS AND ITS ORIGIN. STYLE IN CLASSICAL RHETORIC

Norboyeva Nuriniso Usan qizi
Samarqand davlat chet tillar insituti Roman-german tillar fakulteti 3-kurs talabasi
Nnuriniso2001@gmail.com

Annotation: *This article provides information about stylistics and the history of its origin, stage of development, as well as the role of style in classical rhetoric.*

Keys words: *Stylistics, style, conceptions of style, classical rhetoric, phonological, semantic, syntactic, pragmatic level.*

Since stylistics refers to the study of style, therefore, at this stage it is important to see how the concept of 'style' played an important role in ancient rhetoric. Aristotle and Cicero both voiced style. For Aristotle style meant clarity, if a speech was devoid of clarity then it failed to serve its purpose. Cicero, on the other hand, mentioned three kinds of styles used in the art of persuasion: plain, middle and grand. The first style or plain style refers to the manner which is devoid of any ornamentation or embellishment; it is clear and makes use of common and ordinary words. The second style or middle style makes use of ornamentation to persuade, and the devices used are imagery and humor. The third or the grand style refers to majestic and moving and it makes use of all kinds of rhetoric devices to ornate the language (Borchers 2002, p. 33).

Style as a manner of expression was used as an ornament to embellish the language in ancient rhetoric. Its place in the organized system of speech, as propounded by Aristotle in Rhetoric *was as follows:* Invention, Arrangement, Style, Memory, *and* Delivery. *Style, according to this division mainly refers to figures of speech that 'draw a contrast between words and actuality' (Thompson, 1997, p. 539).*

This idea of style has its origin in ancient rhetoric. Ornamentation or use of figures of speech or stylistic devices were used to ornate and bedeck the language (Brown and Gilman, 1960; Enkvist, 1973).This style was used for evocative and persuasive purposes. This notion of style is one of the most popular ones and related with beautification of language. Poets of middle ages relied heavily on this notion of style. Their pieces of prose and poetry were thus decorated with style. Despite, sometimes being considered asanadditional element in the language, writers excessively relied on this concept of style.

This conventional idea of 'style as a man' or 'style as personality' was popularized by Compte De Buffon's in (1753). According to him, 'Style is the man himself.' According to this definition of style, we refer to some individualistic manners and expressions of individuals that make their writing distinctive. For example, Bacon's epigrammatic style, Lamb's autobiographical style and Rabindranath Tagore's mystical style accord with this definition of style. To say all the studies of the authors that examine the stylistic markers used by the authors in their text are based on this notion of style would not be an

exaggeration (Quirk, 1959; Chatman, 1972). This shifted the focus of devices used in language to the user. The onus now was on the shoulders of poets and writers to use style for ornamentation or just present the things as they are. In a way, this notion was based on the individual personality and preferences of the writers as they perceived the world.

It is this notion of style which the scholar argues should be the study of stylistics. The idea of choice allows the authors to make choices at each linguistic level to express their idea. In words of Turner (1973, p. 21) 'an element of choice seems to be basic to all conceptions of style'. Hough also views that whatever view we may take of its nature, in talking about the style we are talking about choice - a choice between the varied lexical syntactic resources of a particular language. The distinctiveness that is hallmark of every genre is based on the element of choice. This choice of words and style should be conscious keeping the purpose and objective of text in mind This concept of style is most frequent when we discuss the subject of literature. In words of Enkvist (1973, p. 15) 'style can be seen as a DEPARTURE from a set of patterns which have been labeled as a NORM.' In words of Traugott and Pratt, (1980, p. 31) 'A further concept of style, one that has been favored by the generative frame of reference, is the concept of style as deviance, the idea that style is constituted by departures from linguistic norms'. The concept has its root in Russian Formalism which was further elaborated by Mukarovsky, Havränek, Jakobson and other Prague Structuralists under the name of foregrounding theory. It is important to quote Leech and Short here who define foregrounding as 'artistically motivated deviation'. The only drawback with this theory is the concept of 'norm'. Norm, according to this theory can define the term deviation in relative and contextual terms.

Despite these studies and developments as shown in table 1, defining style and stylistics, owing to their "elusive" nature (Bradford 1997), has remained one of the biggest challenges faced by linguists and scholars alike. Reasons for this are many, so are the questions pertaining to them. If stylistics is the study of style, then what is style per se? If style is a distinctive linguistic expression (Verdonk 2002), then how does it create a particular effect? If it creates a particular effect, then how is a particular linguistic choice made? (Enkvist 1964; Fowler 1966; Hough 1969; Leech & Short 1981; Turner 1973; Ullmann 1966; 1971) These and many such unanswered questions have never allowed scholars and stylisticians any respite. And it is their incessant quest to find answers to such questions that has always kept this field of stylistics alive and evolving. At this point it is important to see the development of stylistics from ancient rhetoric which was prescriptive in nature and provided a set of rhetorical devices with the help of which civilians were able to draft and compose their speeches and arguments, whereas modern-day stylistics became descriptive with its focus on providing the tools, methods and frameworks tostylisticians that enabled them to examine and interpret the text. Now, to look at the use of these tools and methods of stylistics further, we would see how these could be used to create the text with an intended purpose by making the choices at phonological, semantic, syntactic and pragmatic level. Before this, however, a comparative

analysis would highlight the current upsurge in the field of stylistics leading to the proliferation of multiple branches in the section below. In British Poetry, IA Richards can be called as the forerunner of stylistics. In his famous book, *Practical Criticism*, which is not a book of practical analysis of texts, but a theoretical guidebook, he lays the ideas of appreciating a piece of poetic work. For Richards, any poetic work should be analyzed by removing the extra-linguistic features that hinder the readers' sensitivity to appreciate any text.

This approach came into existence in 1920's when Richards started with a series of experiments. He gave poems to his students and asked them to comment upon their features without providing any information about the poet and the poem itself. Interestingly, students made comments on the formal features of the text by making a close reading of the poems provided. Through further readings, Richards based on his experiments and observations claimed that any work of art or especially poetry, is a self-referential material and does not require any kind of extra information to comment upon that. As an aesthetic object, it is self – contained and complete. His purpose was to encourage an 'organized response' in the students and encourage them to focus on 'words on the pages' to excavate meaning of the words and emotions expressed in the poem. His notable student William Empson, inspired from his work, paved a way for a new moment of New Criticism. His worked highlighted how words on a text can have different shades of meaning that he presented in *Seven Types of Ambiguity* (1930).

Inspired from the empirical work of Richards and Empson, New critics looked at the poem as a complex unit with deep structure and different layers of meaning. When F.R Leavis presented his views on how a piece of work should be approached, critics started looking at the moral seriousness, sincerity in the poem. The historical facts were kept aside to focus more on the text and appreciate its aesthetic qualities. It involved close scrutiny of the text and looked for the formal features of rhythm, rhyme, meter, paradox, ambiguity, characterization, theme and plot tointerpret the text. This movement was named after the John Crowe Ransom's book *The New Criticism*, released in 1941.For New Critics, the poem became a "legitimate object of study in itself" and a unique but highly-ordered "organism" and is related to "spiritual activity." This new criticism forwarded and road to Stylistics was paved.

These all the above movements present the journey of how the birth of a new field took place. When scholars and academicians in one field were not convinced with the old perspective, they probed the field of literature and approached the literary piece with different paradigms until today. For this study, the scholar presented the growth inventory of stylistics to highlight all the distinctiveness in each movement that contributed in shaping and making of this field.

LIST OF USED LITERATURE:

1.Abrams, M. (1999). A glossary of literary terms. Fort Worth: Harcourt, Brace College. Adler, M. J., & Lincoln, V. D. (2014). How to read a book. New York: Simone & Schuster. Aronowitz, S. (2000). Writing is not a Skill. Peer Review, 6 (1), 35. Bacon, N. (2009).

2.The Well-Crafted Sentence: A Writer's Guide to Style. Boston: Bedford/St. Baker, M. (1992). In other words: A coursebook on Translation. London: Routledge. Bandopadhyay, M., & Pandey, J.M. (2017). A Gift of Goddess Lakshmi. Penguin Random House India.