



Language and style variation in Margaret Atwood's the edible woman

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Abstract

The popular usage of the idea of style shows the appropriateness as an idea in the theory of language. Several expressions may divide a function which is the leading one for a speaker in a given situation. The normal language use of the idea of style, therefore, relies on the existence of a crude purpose for a particular speech act which in turn allows a generalization of the meaning used. Literary texts are not limited speech acts with a simple reason; they are scandalously complex in their verbal structure and are not able to have certified to them any simple declaration of their purpose. Selecting a precise meaning between close options will be critically important in these texts a lot more frequently than in normal language. The idea of style then becomes more and more unsuitable as move from normal discourse to the study of the language and lastly to the study of literature; it is exactly its partial suitability in normal discourses which demonstrate its entire unsuitability in literary reading.

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Introduction

In this study of Atwood's prose style readers first contrast the two shopping excursions, then the two episodes where she plans the food, and lastly the two points at which she eats what she has prepared. For the sake of brevity readers refer to the first circumstances, the three actions in chapter 20, as Sample 1 (S1) and the second circumstances, the three actions found in chapter 30, as Sample 2 (S2).

The most important division to be made between the two shopping excursions is their length. In S1 Marian is so bewildered that the shopping requires five pages of monologue while in S2 the shopping is explained in one brief paragraph. Let's examine the complexities she has in S1 and how they are overcome in S2.

Striking differences can be established in Atwood's employ of verb forms. The six reflexive verb forms in S1 exemplify Marian's obsession with self-observation:

Found herself	to defend herself
Willing herself	caught herself
Examining herself	convince herself

In fact, she is at three removes from reality:

She had trapped herself lately examining on herself with a vague inquisitiveness, to see what she would do. (p. 177)

It is as if she is examining her own dream, her own *mise en scène*, where she has no run of plot structure. No reflexive verb forms are established in S2: although the speaker may still be by means of the third person, she has encouraged from the situation of monitoring the observer, to that of the observer. In S2 there is only one more cover to go to reach her inner self. Thus she is succeeding from a dream world to reality.

Each verb, except the verb "found", in S1 connecting to food option belongs to the speculative locates of either physical

action or sight:

Physical movement	sight	("found" may be classified
shot out (her hand	glancedx2	Under the notion of
location)		
Tossed	glared	
Closed (Her fingers)	looking	

There are no verbs which entail choice or craving. Having slight control of actions, Marian is similar to a pawn who laboriously shoots out her hand and closes her fingers about her purchases, a pawn whose threads are dragged by the consumer world. In contrast, not any of the verbs linked with food collection in S2 belong to the set of physical association or view. Here they are connected to choice and desire:

Picking the things off the shelves
 She *wanted* everything new
 She didn't *want*

Marian undergoes deeply in S1 from a emotion of incapability. The supermarket, which symbolizes the consumer world in microcosm, is a calculating, frightening force. This reaction of powerlessness with admiration to her environment is clear in the speaker's syntax:

She looked at her watch; *she* didn't have much time. Luckily *they* were playing a tango. *She* wheeled rapidly towards the canned soup section, trying to shake the glaze out of her eyes. (It) was dangerous to stay in the supermarket too long. One of these days *it* would get her. *She* would be trapped past closing time, and *they* would find her in the morning propped against one of the shelves in an unbreakable coma, surrounded by all the pushcarts in the place heaped to overflowing with merchandise. (p. 179)

The subject of each self-regulating clause is either "she" or "it/they" (, a syntactic agreement which characterizes the paranoiac anxiety between the speaker and an anonymous, nameless oppressor. This meticulous paragraph is not unusual of the rest of this prose part with stare to its suspicious flavour. Here are a few more instances of the use of "it/they":

It [the music] in the store was supposed to lull you into a euphoric trance

They would always be successful: they couldn't miss.

They've put another brand on the market."

Pretty soon they would have it in gold [Kleenex], as though they wanted to pretend it was used for something quite different.

They were having another of their sales-promoting particular programmes (pp. 176-179)

Saturating these examples is the notion that Marian is a tolerant victim of the unachievable strength of consumerism. This oppressor-victim relationship, so strongly marked in S1, is distorted in S2. In the one example of the speaker's use of "they": "Lucky, she contemplation, they sell roughly all in supermarkets these days" (p. 275), readers see that she is now using the store, the consumer world--to gratify her supplies; she takes profit of it rather than it of her.

In S1 various psychological distractions co-habit the identical sentence. The next paragraph is one example:

Her mother and her aunts certainly had been enthralled in the wedding dress and the invitations and things similar to that. At the instant, listening to the electric violins and vacillating between two flavours of canned rice pudding, she had no doubts about eating that, it tasted so synthetic, she couldn't bear in mind what they had all decided. (p. 179)

The next sentence in the on top of quotation is distinctive of various of the sentences in S1 in that it is extended (36 words, a long sentence particularly in view of that the mean length for this time is about 26 words), hypotactic ("listening hesitating."), concerned and episodic. The messy syntax reflects Marian's muddled, intermittent thoughts: she thinks on one thing while doing another. More exclusively, she is thinking about her wedding dress while deciding on which can of rice pudding to buy. The intertwining of these two allegorical levels in one sentence suggests that all the wedding belongings, the dress, the invitations, are just as artificial as the packaging and categorization on the food, and that in both circumstances Marian does not see away from the package. Atwood is also creating here a symbolic union of allegory. Since the word "canned" suggests "cans" (buttocks), the canned rice pudding is an icon of sex as consumer goods. A parallel allegorical melding is visualized in the portrayal of the Hawaiian girl on the sea along with the canned pineapples and their price. Marital sex is provided saleable goods.

As mentioned at the onset, the clearest disparity between S1 and S2 is their length. It takes Marian five pages to clarify her shopping excursion in the previous while in the latter all is narrated in one concise paragraph. There is extra briefness in S2 because there are no psychological deviations or

diversions. The first sentence, with its well impartial participial serrations, and its early locative phrase, achieves a sense of geographical and psychological direction:

In the supermarket she went methodically up and down the aisles, obstinately out-manoeuvering the muskrat-furred ladies, edging the Saturday children to the restrain, picking the things off the shelves. With the words "out-manoeuvering", "edging" and "curb" the wedding walkway is now a artery where Marian strategy the wheel. In S1 there is no state of which day it is whereas here she edges the "Saturday children to the restrain." She has become leaning to place and time.

In light of the steady syntactic break and digression in S1 we notice that Marian's thoughts rebound off the surface of objects (and people) and repel into neurotic cogitations of past and future actions. However, when she begins to shred away externals (the superficialities of objects) her language in S2 rids itself lots of its unwieldy decoration, making way for her perception of the head-the true essence of objects and people. Her thoughts penetrate, rather than deflect from, the present. And as these modifiers are cast aside the syntax becomes smoother, uninterrupted, focused and sequential. Because she ceases using up so much of her energy on digressive reflections and begins to channel it into artistic endeavor, Marian becomes what Atwood would call a "creative non-victim,"⁴ an active contributor rather than a passive observer. And thus verbs of originality increase while customized heads reduce; action is more principal than inspection.

The Edible Woman might have been composed in the 1960s, the point when those social order might have been overwhelmed Eventually Tom's perusing men. In this time from claiming time, post-war feminist developments were attempting should overcome that patriarchal model about crew also womanliness on separation themselves from the position about consumers. Conventional sex parts for example, such that mother, wife, housekeeper, or darlings were shameful for advanced ladies. They gazed to some options, yet the special case which might have been conveyed toward the social framework might have been a position of a specialist stuck done An deadlock particular occupation. In the nonattendance for any sensible possibilities to transform their condition, ladies articulated their objections, frailty, What's more uneasiness through their viewpoint to sustenance and, likewise a result, through their forms. This state prompted the climb from claiming sentiments of frustration, anger, and unfulfilment "around feminists. Those novel's production matched with the climb of the ladies' development over north America, y *et all* the it is depicted by Atwood Likewise "protofeminist" on it might have been composed Previously, 1965 Furthermore accordingly foreseen woman's rights Toward a few a considerable length of time. The female protagonist, Marian Mac Alpin battles the middle of those part that pop culture need forced upon her and her particular meaning for self; What's more sustenance turns into the image about that battle also her consequent defiance.

The primary hero of the novel, Marian MacAlpin will be a young, triumphant woman, attempting over statistical surveying. Her job, private life, and social relations appear to be on be idealistic, Anyhow The point when she figures crazy her boyfriend's customer nature Throughout a banter in the restaurant, she can't consume. Marian's starting absence of

yearning for nourishment. At long last prompts an consuming disorder, fundamentally the same as anorexia nervosa, which may be her body's light of the society's exert about forcing its arrangement on the model. Moreover, the three parts of the novel recommend those spans for this dietary issue. Foundation reasons are demonstrated to some degree one, Some piece two demonstrates the mind/body part. Also a component three reflects those spontaneous revelation of the issue.

Those sort of weight that drives her towards those institutional may be in no way, shape or form forced starting with above: "the weight may be rather mental. Also social which have organized her subjectivity that always stops her starting with Intuition or completing anything which may be socially abnormal. Marian notes that she What's more subside have never battled. There need been nothing on battle something like a direct result Marian's social molding need aided her will accept those victimized person part. She doesn't get it her emotions at first because, as stated by those lifestyle she need been conditioned, she if not have these sentiments.

Marian's character may be framed 1st by her parents' arrangements for her future, afterward by Peter's. Marian apprehensions Peter's intense identity investigates her identity or fragile personality. This subconscious observation from claiming subside concerning illustration predator is indicated by Marian's body. Likewise an absence of capability should consume. Marian's dismissal with consume Camwood a chance to be seen similarly as her battle until continuously strained under a greater amount ladylike part. Taking after her engagement, those change should third-person story demonstrates that Marian's story may be confined by somebody other than Marian herself; taking after Marian's recapturing from claiming identity, Atwood returns should first-person portrayal.

Marian's distancing from her form permeates the novel. It is maybe practically self-evident in the disturbed narrative, which shifts starting with first- will third-person portrayal in place should pass on Marian's expanding separation starting with her physical self. Marian's disassociation may be reminiscent of the attitudes for a few early second-wave feminists, with whom it appeared necessary with minimize, alternately indeed going disregard their forms and their maternal possibilities. Theoretically, by erasing those bodies, ladies could avoid patriarchal control. Likewise Marian goes with learn, however, those muscle to won't make arranged from claiming thereabouts effectively.

The Edible Woman under the cellophane covering is finally uncovered and destroyed. Marian has attained a rebirth of the spirit, a 'metanoia'. Thus, what we have observed in this novel is the persona's alteration from agreement to autonomy, from fatality to artist. When she is besieged by the onslaught of outer syntax is often intermittent and surrounded. Different levels of reality-through the intertwining of estimated sets-occur in the similar sentence. As she begins to think further obviously the syntax is no longer broken up by diversions; each sentence have one topic while frequent sequential adverbials mirror her ability to coordinate and order the external world. The verbs firstly used to explain her activities are awkward, roofless and mechanical, her mind not being in contact with her body. With her transformation, that is, when

her creative faculties intertwine with her body, the verbs characterizing her activities are smooth, controlled and powerful, an artful complementary of animus and anima.

It is shown here, because of Atwood's linguistic originality; a stylistic analysis of her prose is a very gainful method of investigating Marian's personality expansion. It provides a richer considerate of the text.

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