



Stylistics and Margaret Atwood

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Abstract

Language may be a daily prevalence. A language user uses in a very variety of things within the choice of his regular social life and interacts multifariously so on ability his intentions fathomable to other fellowmen. The individual approach of expressing ideas yet as speaking the common language uncommonly well constitutes what's referred to as style. A personal style determines the style during which an individual shapes his language use to suit his purpose. Style brings a couple of effect in performance, stylistics so that which are obviously unusual from the normal features in a language. In a language, there exists a range of designs which will be classified as scientific, literary, historical, legal, religious, rite and rhetorical supported the modes of communication and therefore the domains of language use. These communicative expressions assume totally different modes in several disciplines. Atwood is recognized as a very accessible writer. A phonological treatment of the writings reveals the phonetic relations of the phonemes. Lexical dealings are with the various kinds of expressions and compounds. Syntax indulges in identifying the various types of sentences. And semantics analyses the idiomatic expressions, compound constructions besides other aspects.

Keywords: language, stylistics, margaret atwood, phonology

Introduction

Literary consultants and stylists outline and interpret style however no adequate definition has been got hold of. The name 'Style' comes from Latin 'Stylus' that was an accident implement for writing on wax tablets. The construct of style so, goes back to the earliest Greek writing in rhetoric.

In general style is not involved in choices in separation, but somewhat at a pattern of choices: something that belongs to the text as a whole. If a text explains a pattern of remarkable preference for passives over actives, it is ordinary to think the preference a feature of style. It is not that stylistics is indifferent or that local feature of a text, but rather those local or specific features have to be viewed in relation to other features, against the environment of the persistent inclination of preferences in the text. The recognition of cohesion and consistency in preference is significant: without it, one would scarcely acknowledge a style. To go one stage further, 'consistency' and 'tendency' are most obviously reduced to 'frequency', and so, it appears, the stylistician becomes a statistician.

Style is established once an author expresses his ideas by choosing from the choices offered by language, many of such rhetorical components are:

- The approach sentences square measure restricted
- The relative length and quality of sentences
- The suggestive and figurative aspects in sentences
- The mode of usage of words
- The presence of linguistic entities that replicate the linguistics background of the author
- The approach during which discourse is arranges and patterned

Style has a lot of usually been related to written literary texts.

There's a lot of varied definition and emphasis for style in the sector of literary writing. The term 'style' is either applied to the linguistic habits of a specific author, or to the approach language is employed in a very specific genre, period, school of writing, or could also be a mix of those leading to an epistolary style, the style of the Victorians etc.

Style has been outlined in a very sort of ways in which by eminent writers and some of the definitions are as follows:

When a Man's thoughts are clear, proper words generally can usually provide themselves first; and his own judgement can direct him in what order to position them, thus as they will be best understood. (Swift, 22)

Roughly speaking, two auditory communications within the same language that convey around constant data however that square measure completely different in their linguistic structure, is aforesaid to take issue a la mode. (Hockett, 556)

Good style, it appears to me consists in in selecting the acceptable symbolisation of the expertise you want to convey, from among variety of word whose which means space is roughly, however solely roughly constant. (Warburg, 50)

Style is known as a stress supplemental to the data sent by the linguistic structure, while not alteration of which means, that is to mention that language expresses which style stresses. (Riffatore, 6)

Most ideas of style carry an allegation of individuality vis-a-vis generality; or place in own way, the corresponding of characteristic qualities against qualities shared with alternative works. (Spencer and Gregory, 59)

Style is outlined in terms of the selection that an author needs to build at completely different levels; grammar, phonetics and phonology lexis, syntax, semantics and pragmatics. (Kaul, iv)

Enkvist's approach to style as mentioned in his essay *On Defending Style* is as follows

- Style as a shell encompassing a pre-existing core of thought or expression.
- Style as an alternative between alternate expressions.
- Style as a deviation from a norm.
- Style as a group of person characteristics.
- Style as a group of communal characteristics.
- Style as those dealings among linguistic entities that square measure storable or could also be storable in terms if wider spans of text than the sentence.

According to this definition, style is that the results of over one linguistic item and also the study of style should not be restricted to the descriptive linguistics or morphological or lexical or syntactic observations. A stylistic study can solely be enriched if the observations square measure created at levels of language structure and language use.

The term 'style', has an uncontroversial meaning, refers to the way in which language is utilized and given in a context, by a person, for purpose, and so on. Within the employment of literary writing, there is further scope for varying interpretation and emphasis. Sometimes the decision has been give the morphological habits of a contrasting novelist, at peculiar times it has been direct the behaviour explanation is used in a particular genre, continuance, enlighten of writing or some aggregation of these: 'epistolary style', 'early eighteenth-century style', 'euphuistic style', 'the fashion of Victorian novels', etc. All these uses seem intuitive and serviceable. It would be cloak-and-dagger to brought pressure to bear up on our fantasy of behavior to such of them, let us charge authorial behaviour, and blackball the others. The unattended assumption such makes in by such expressions is that in the corpus of writings suggested there are some detailed uses of language, which are effective of inattention as a style. The study presents style through the language structure and language use used in the novels and intends to throw light on the recent trends in the use of modern English for literary purposes as well as for present communication meant for development of the society.

The theory of linguistic stylistics has to do with a stylistic learning that falls a lot on the 'scientific rules' of language in its analysis. This system will hold the lexical, grammatical, figures of speech, context and cohesion. Literary stylistics differs from linguistic stylistics in that the latter abstracts and describes the fundamentals of language used in conveying a rigid subject matter whereas the previous dwells heavily on external correlates to give details a text, with irregular increase into the basics of language used.

Literary stylistics and linguistic stylistics have a different meaning and unique methods of operation. The former works on values and aesthetics while the latter produces a scientific analysis, functioning with such tools as grammatical, syntactic and phonological components of the language. With the appliance of linguistic standards to literary works, the literary critic felt 'threatened' and a few like Bateson stoutly 'fought' to oppose the 'encroachment'.

Though the idea of style is getting more and more intricate description, one should not overlook that its source is in normal, unreflective language. Its sense in regular language

can be found in any dictionary. Common to all definitions readers have ever seen in such works is an clarification that it refers to a method, mode, or type of doing or saying something. It is thus in average usage mainly a dualistic idea which differentiates two basics in a section of language. Ohmann concludes from this that "the theorist of style is confronted by a kind of task that is commonplace enough in most fields: the task of explicating and toughening up for rigorous use a notion already familiar to the layman." (Ohmann, 423) Yet in maxim this he has jumped a step: there is a point in an examination where we must choose either that a common language idea can be tensed up, defined thoroughly and made practical for a accurate exploration, or that it is too ambiguous and mystified to be useful. There is no a earlier assurance what the answer will be; it depends on the scrupulous conception. An illustration of a common language phrase which, like *style*, had an obvious field of suggestion, but which has been deserted by specialists, is *madness*; this has been restored by the term *mental illness*. The next phrase has then progressively invaded normal language, and it may yet restore the first here too. The extent of the field of suggestion is not the subject here: it is similar or very near the identical for both terms. The alter in terms involves a diverse approach by the speaker, a different categorization of the phenomenon concerned, and indeed a different theory of its base and of ways of dealing with it. The normal language phrase was piece of a normal language and common-sense theory. The theory required replacing; the term, therefore, also needed replacing.

The Canadian writer, Margaret Eleanor Atwood was born in Ottawa, in 1939. Until she was eleven she lived half of each year with her father who worked as an entomologist in the northern Ontario. Her writing was one of the many things she enjoyed in her "bush" time, away from school. In her six, she wrote morality plays, poems, comic books, and started a novel. Her writing resurfaced in high school, though, where she returned to writing poetry. Her favorite dark mystery stories writer was Edgar Allan Poe.

She received a bachelor's degree in 1961 from Victoria College, University of Toronto. Then she completed her master's degree at Radcliffe College in Cambridge, Massachusetts, in 1962. Atwood also studied at Harvard University in Cambridge, Massachusetts, from 1962 to 1963 and from 1965 to 1967.

Atwood has swapped prose and poetry all over her career, frequently publishing a book of each in the same or consecutive years. While in a common sense the poems signify "private" myth and "personal" expression and the novels signify a further public and "social" look, there is, as these dates suggest, repeated intertwines and cross-connection between her prose and her poetry. The short story collections, *Dancing Girls* (1977), *Bluebeard's Egg* (1983), and especially the short stories in the extraordinary anthology *Murder in the Dark* (1983) bridge the gap between her poetry and her prose.

Atwood's novels are cynical jabs at society as well as uniqueness quests. Her characteristic heroine is a contemporary urban woman, frequently a writer or artist, forever with some social-professional oath. The heroine fights for self and survival in a society where men are the all-too-friendly enemy, but where women are often contestants in

their own trap.

Atwood is also a gifted photographer and watercolorist. Her paintings are clearly expressive of her prose and poetry and she did, on instance, plan her own book covers. Her collages and cover for *The Journals of Susanna Moodie* take mutually the visual and the written word.

Atwood constant to publish and established further approval for three other books: *Oryx and Crake* (2003), *The Year of the Flood* (2009) and *Madd Addam* (2013), a trilogy that examined life in a post-apocalyptic Earth, portrayed by Atwood as a work of exploratory fiction. Atwood's approach to exploratory fiction has tangled a few features within traditional genre communities. After make public of *Oryx and Crake*, she drew a line in the sand, she told interviewer Robert Potts of the *Guardian*. This difference, among the believable fancy and the stranded possible future, is a topic often debated inside genre spheres. While Atwood was forcefully destined within science-fiction fandom, she painted an approach to the style of literature that mainly falls below the tentative fiction banner.

Atwood is recognized as a very accessible writer. The official Margaret Atwood web pages is edited by Atwood herself and used often. The Internet source is a wide-ranging, broad guide to the literary life of the author. It also reveals a peer into Atwood's behavior with the associates to her favorite charities, such as the Artists against Racism site, or amusing blurbs she posts when the advocate hits. As well, the site provides dates of lectures and appearances, updates of current writing projects, and reviews she has written.

Style varies from writer to writer. No two writers can write in the same manner as no two speakers can speak in the same way. Much deviation/variation can be seen in their methods of expression as well as presentation of facts, content etc., The most obvious reason for this difference lies in the impact of society and related environmental conditions to which the writer/speaker is associated with. The linguistic and social influences of the 'Author's narrative courses have been taken into consideration for describing the patterns of style.

Margret Atwood's use of the English language deals with these aspects too. As language is employed with reference to the existing Indian society, some of the socio-linguistic features are evident. The stylistic devices, innovations and deviations he has utilized in her works successfully confirm the mastery which he has gained over the newly emerged writing in English. Her discourse style is quite coherent with the content system and hence highly effective and efficient.

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