

Jean-jacques'
production of 1993
that denounces by
paul simpson
contemporary styl...

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**ASSIGN
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Azuike (1992) “ has an expand efficient guide on the best way to dissect style both semantically and abstractly. He watches that diverse stylisticians devise their own particular techniques for examination; consequently, there might be numerous methodology of investigation. Perusing and getting a handle on the message of the content is the initial step in light of the fact that resulting parts of the examination will be identified with the achievement or disappointment of the author in passing on the message. An abstract of the content is important at this stage”. “ The following step is the level of word usage, and Azuike clarifies”:

“ By style, we mean the selection of words. The level of lingual authority chosen by the author tremendously affects the viability or on the other hand insufficiency of the message. “ The author can choose to work at various levels of word usage to suit diverse purposes and extraordinary groups of onlookers. The essayist may pick straightforward and solid words and articulations. He can likewise make do with the dynamic, elaborate or Latinate words and articulations. In any case, the lingual authority of an essayist ought to reflect adequate gathering of people affectability in light” of the fact that a definitive objective of an essayist’s message is utilization by a focused on gathering of people.”

Paul Simpson, in his book *Stylistics*, “ refers to Jean-Jacques’ production of 1993 that denounces contemporary stylistics: no one has ever extremely recognized what the term ‘ stylistics ‘ means, and regardless, scarcely anybody appears care. Stylistics is ‘ weak’; it is ‘ on the melt away’; and its heyday, alongside that of structuralism, has blurred to however a distant

memory". " Additional disturbing once more, few college understudies are ' anxious to pronounce an aim to do examine in stylistics'. By this record, the demise chime of stylistics had been sounded and it looked as if the finish of the twentieth century would be joined by the unavoidable going of that wavering, hopeless teach. What's more, nobody, it appeared, would mourn its demise. (2)Simpson challenges this assertion by Jean-Jacques Encircle". " He indicates how, in the 21st century, stylistics is waxing more grounded, and seeing a multiplication of sub-trains that use expressive techniques. He refers to the cases of women's activist stylistics, psychological stylistics and talk stylistics. Simpson estimates that the act of stylistics adjusts mnemonically to three Rest: it ought to be thorough, retrievable and replicable. He additionally distinguishes the accompanying levels of dialect that ought to hold any importance with a stylistic Ian." 222" These essential levels of dialect can be recognized and investigated in the complex examination of a content, which thus makes the investigation itself more sorted out and principled, more in keeping so to talk with the rule of the three Rest. In any case, what is totally integral to our comprehension of dialect and style) is that these levels are interconnected: they interpenetrate and rely on one another, and they speak to numerous and concurrent phonetic activities in the arranging and creation of an expression"

Diction in a God in Every Stone:

It is very clear from the very start that diction of the novel is simple and comprehensive but supports the time and space as well as characters. " An abrupt change is seen from one dialect to the other and from one accent to the other as the character changes or with the change in space and time. As

it is seen that in the start when the writer tells about the start of the story she narrates some story of the Persian king Darius who sent Scylax to explore the Indus river and way to Asia, here vocabulary is from ancient language and some examples used in the opening pages are: circlet, Odysseus, Caspatyrus (Peshawar) and Darrius's all these words support the event going on and help the readers understand the era and culture of that time. When write takes her readers to Constantinople and Labraunda vocabulary abruptly changes as it can be seen in the following examples. Suggested Tehsin Bey in that way he had of putting forward a

Certainty as though it were a theory he was asking you to consider.

“ An eel?

An eel? Why an eel?”(p11)

Moreover she herself admits this fact that language plays a very important role in construction of a good diction.

“ _ A Snake the man with sandy blond hair said, in German accent” (p11)

Similarly readers must note that while talking about Egypt she very deliberately speaks about Pyramids.

“ Did he want his daughter running up the pyramids in

Her bloomers like Mrs. Flinders Petrie “

There is always a shift from Standard English to peer gathering slang, to pidgin,

Slang, and to the e accent of that very area'

" The English woman moved away from the window, saying jaldi, jaldi_

" One of the first things any English woman or man learned in India.....

.....untied the dried khus blinds and replaced them with wet ones." (p84)"

These italicized words tell us how there is shift in the choice of lexical items with the change of location.

" But everyone here speaks both Hindko and Pashto and many

People Urdu and Also English and every language of the world

Someone here can speak. This is Peshawar." (p100)

" The reports of the nineteenth-century travelers hadn't prepared her for this: on the terraced upper slopes of the mountain enough of the vast temple complex remained intact to allow the imagination to pick up fallen colonnades, piece together the scattered marble and stone blocks, and imagine the grandeur that once was. Here, the Carian forces fled after losing a battle against the might of Darius' Persians; here, the architects of the Mausoleum, that wonder of the world, honed their craft; here, Alexander came to see the mighty two-headed axe of the Amazon queen held aloft by the statue of Zeus."(p20)

“ _ You will receive a pension, won't you? For the rest of your life?

_Yes, Amma. (p130)”

One thing that is noteworthy is that there is significant difference in the language use in different sections of the novel.

Leech (1969: 14) cites Aristotle as saying that “ the best methods for accomplishing both lucidity and phrasing and a specific respect is the utilization of altered type of words.”

Similarly there is supportive vocabulary in every segment of the novel where a particular ideology or field is under discussion. As when Archeology is discussed there are so many words that are helpful to the reader to make his mind ready to get the meanings of those words and full understanding of the that segment, story and ultimately the novel.

Here in the novel is the theme of war which is supported by the vocabulary as follows:

“..... By septic wounds and death rattles and gangrenous limbs.” (p35)

As the novel is historic and history goes hand in hand with the love story of Vivin, there are so many words and phrases which make it a historic novel.

“ Come back and tell me about Troy if you have a minute?” (p 32)

“ A flock of white birds swarms around his ship. No, it's the sails. His crew has worked all night to surprise him with this gift. The ship is ready; the sails catch the wind and billow towards him. He whistles sharply and his horse,

tethered further down the mountain, responds with a whinny. Scylax runs towards the noise; the distance between him and the ship suddenly enormous. Today it begins. Today they set sail from the city of Caspatyrus, edge of Darius' empire, edge of the known world. Caspatyrus – the doorway to glory.”(p16)

“ _ That is why Mehmet made me stop you talking about Scylax”. (p 30)

As the novel is a struggle in the search of True religion of the world and the heroin that apparently seems to find History is in fact finding the spiritual peace and true religion of the world. So there are so many instances that support the idea that writer is in search of true religion of the world.

“ Bismillah-ir-Rahman-ir-Rahim, he whispered and the Buddha
Continued to gaze beyond him.....”(p177)

“..... in the necropolis surrounding the temple complex”(p16)

“.....the overlap and contrasts of Bible and Quran, the history

Of the tango” (p26)

“ and much of the time code exchanging From here all through the examinations of the writings, all figures in sections, except if where generally expressed, speak to the pages of the books under investigation”.

“ All these above examples show that she is expert in using vocabulary in accordance with the time, place and speaker. All these lexical items very beautifully takes the theme of the story towards the title of the novel” “ A

God in every stone” “ that itself shows the themes of search of the writer for religion and history. One very interesting thing to note is that Being a Muslim writer she gives due respect to Islam”.

“ Qayyum tried to pray, but the Merciful, the Beneficent had abandoned
This field and the men with it.”(p61)

“ _ Thank God there’s some sense in you.” (p52)

“ Here it is obvious that due respect is shown to the God and Islam.”(p52)

As the Vivin reaches Peshawar language shifts and gets native accent of the area and also localized vocabulary.

“.... to Calcutta where the Bengali babes were trying to cause trouble for the Raj.”(p55)

“ _he’d been the onto teach the dhol and Shania band how to play...” (p55)

Very beautifully the novel starts word “ Fig Leaves” (p15) “ which is a metaphorical reference to the Biblical book of Genesis in which Adam and Eve used fig leaves to cover nudity. This term is widely used as a figurative tool to provide meanings of covering of an object or an act that is otherwise painful or embarrassing having innocuous appearance. So this was very much deliberate choice which at once shifts the readers to the era of 515 BC to find himself in those circumstances to get full overview of the prevailing circumstances over there. More over as it is seen that the novel is written to celebrate the anniversary of WW1 which was very painful and embarrassing

that is why this word is used to open the novel that shows that something dangerous is going to happen”.

“ The idea of etymological stylistics needs to do with an elaborate report that depends vigorously on the ‘ logical tenets’ of dialect in its investigation. Such standards will grasp the lexical, linguistic, metaphors, setting and attachment classifications. Scholarly stylistics contrasts from phonetic stylistics in that the last modified works and depicts the components of dialect utilized as a part of passing on a specific topic while the previous harps vigorously on outer corresponds (history, logic, wellspring of motivation, “ and so forth) to clarify a content, with infrequent jump into the components of dialect utilized. Scholarly stylistics and phonetic stylistics have distinctive accentuations and diverse strategies for task.” The previous works on qualities and feel while the last displays a logical investigation, working with so much apparatuses as linguistic, syntactic and phonological segments of the dialect. With the utilization of semantic benchmarks to scholarly works, the abstract pundit felt ‘ undermined’ and some like Bateson forcefully ‘ battled’ to oppose the ‘ infringement’”.