EXPLORING THE COALESCENCE OF LANGUAGE AND LITERATURE THROUGH A STYLISTIC ANALYSIS OF CRISTINA PANTOJA HIDALGO'S "WHEN IT'S A GREY NOVEMBER IN YOUR SOUL"

By

VERONICO N. TARRAYO

Ph.D Student, The Graduate School, University of Santo Tomas, Manila, the Philippines.

ABSTRACT

This paper argues that in interpreting literary pieces, language and literature should team up for their mutual benefit. Based on this assumption, this study explores the interface between language and literature by examining along stylistic lines the flash fiction piece "When It's A Grey November In Your Soul" written by Cristina Pantoja Hidlago, a renowned Filipino author. Using Leech and Short's (2007) schema, the present study attempts to decipher the language code of the said literary text in terms of the following features: lexical categories, grammatical categories, figures of speech, and context and cohesion. The analysis proves that specific textual features could lend themselves well in interpreting the text. Among the lexical categories are group of words that indicate confusion (i.e., semantic field); predominant use of concrete nouns, special use of proper nouns, and abstract nouns referring to social and psychological states; adjectives denoting sense perceptions (visual descriptions, mostly colors); and specific verbs indicating speech acts. On the other hand, these grammatical features contribute to text interpretations are interrogative sentences and minor sentences (i.e., sentence fragments); predominant use of simple sentences; use of the literary present in general, and punctuations (i.e., em dash and ellipsis). Lexical repetition and alliteration are found to be effective figures of speech in comprehending the flash fiction piece. As for context, the flash fiction piece employs the first-person narration with Direct Speeches (DS), one Free Direct Speech (FDS), Free Direct Thoughts (FDT), and one Indirect Thought (IT). Repetition, recurring motif, and linkage as cohesion elements help elucidate the effects and meanings the writer intends to evoke in the story. The implications of the present study for literature and language teaching are also discussed.

Keywords: Fiction, Flash Fiction, Literary Interpretation, Philippine Literature, Stylistics.

INTRODUCTION

Relying on language alone can lead to a mechanical and soulless interpretation of a literary piece (emphasis, added); a purely literary criticism that is solely based on a reader's intuition will not hold much water (Cañares, 2002). Language and literature should team up for their mutual benefit. This relationship between linguistics and literature is hailed in T. Eliot's (1936, as cited in Fairchild, 1999, p. 63) poem "Burnt Norton":

> Words after speech, reach
> Into the silence. Only by the form, the pattern

> Can words or music reach
> The stillness, as a Chinese jar still
> Moves perpetually in its stillness.

In fact, Widdowson (1975) defines stylistics as, "the study of literary discourse from a linguistic orientation" (p. 3). He further explains that what differentiates stylistics from literary criticism on the one hand and linguistics on the other is the fact that it serves as the means to link the two. In this view, stylistics as the middle ground forges the link or the overlap between linguistics and literary criticism as complementary disciplines.

Figure 1 presents how Widdowson demonstrates the interdisciplinary function of stylistics.

The role of linguistics in literary interpretation has been a subject of debate among scholars from both disciplines of language and literature. Unlike in the classical times until the Medieval Period when both language and literature had been closely associated, the 20th century saw them as distinct areas. It was not until Russian Formalism, whose most prominent linguist Roman Jakobson (1960, as cited in Burke, 2014), that the two areas were merged purposefully as complementary disciplines in order to establish the "literariness" of texts based on linguistic features or devices. Thus, to understand literature is to understand the language in and through which it is conveyed. In the closing statement of his article "Linguistics and poetics," Jakobson (1960) argues the relationship between linguistics and literary studies are explained as follows.

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that … linguists have been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms (p. 377).

As an area of linguistics, stylistics serves as a method of textual interpretation in which "primacy of place is assigned to language" (Simpson, 2004, p. 2). For stylisticians, language forms, patterns, and levels (e.g., phonology, morphology, syntax, semantics) are an important index of a text's function. This link between form and function is crucial to the definition of stylistics. Linguistics, which is an effective tool for literary interpretation, proves itself to be

Figure 1. Widdowson's Concept of Stylistics (1992, p. 4)

indispensable for the understanding of the structure, and most importantly, the effects of literature; thus, linguistics profoundly adds to one's experience and appreciation of literature. According to Leech (2008), "Within stylistics, that is, linguistic and literary concerns are as inseparably associated as the two sides of a coin, or (in the context of linguistics) the formal and functional aspects of a textual study" (p. 3). Wales (2001) in her second edition of *A Dictionary of Stylistics* reiterates the definition of stylistics as a discipline primarily concerned with the description of the formal features of texts and the functions of these features in relation to the interpretation of the texts. Because of this assumption, doing stylistics has been considered an effective method of inquiry in analyzing literary texts (Carter and Simpson, 2005; Jeffries and McIntyre, 2010; Leech and Short, 2007; Simpson, 2004). Leech and Short (2007) opine that a criticism of literature is likewise a criticism of language because, "If a novel is no more than and no less than a verbal artifact, there can be no separation of the author's creation of a fiction of a plot, character and moral life from the language in which it is portrayed" (p. 22).

As a process of interpretive or literary text analysis based on linguistic procedures, stylistics provides a principled method of reading and interpretation by merging the linguist's concern with linguistic description with the literary critic's aesthetic appreciation (Carter, 1995; Leech and Short, 1981; Widdowson, 1975). At present, linguistic analysis of literature is considered an active and creative area of literary studies. Just like any other areas of application, linguistics seems to be not essential to the study of literature. For a fact, one does not need to be knowledgeable about linguistics in order to read literary pieces, and critical analysis of literature has long been conducted without examining formal linguistic devices. However, linguistics contributes to the understanding of a text, for it helps "us become aware of why it is that we experience what we do when we read a literary work, and it can help us talk about it, by providing us with a vocabulary and a methodology through which we can show how our experience of a work is in part derived from its verbal structure" (Traugott and Pratt, 1970, p. 39). For example, the poetic function of language in literature, with its unusual syntactic structures and punctuations, can deautomatize
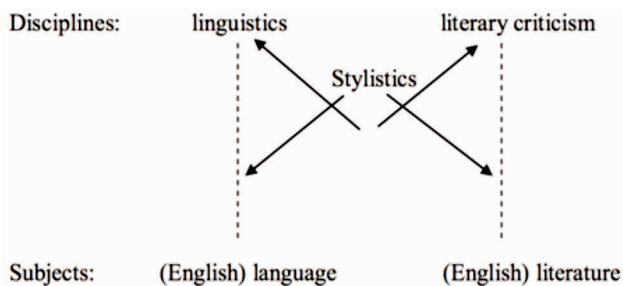
readers' expectations of these two grammar aspects (Bradford, 1997). Thus, the readers, who are puzzled by the unusual subject matter and grammar or syntax, engage themselves in the meaning-making activity through the text. This attempt activates their schema to understand the text, and to solve the puzzle, they construct or devise a new schema to demystify the text. In the process, instead of remaining as a "consumer of it (text), he (or she) becomes an active 'producer,' a creator like the artist who wrote it (text)" (Ruddel, Ruddel, and Singer, 1994, p. 493).

The metamorphosis of a reader becomes possible in the context of stylistics, for since he is used to understanding meaning through intuitive means, linguistics allows him to prove his 'hunches' through a more systematic manner. In fact, Short et al. (1998, as cited in Jeffries and McIntyre, 2010) argue that in doing stylistics, being objective means to be detailed, systematic, and explicit in analysis. This involves producing evidence to prove one's views and considering counter-evidence if making interpretative claims, and remaining explicit and open about these claims and the evidence for them. Stylistics also solves problems of interpretation by providing reasons why a certain structure is more possible than the others. Because texts are the fundamental data for literary criticism, the presence of textual features, such as punctuations, words, and sentences, gives access to the understanding of literary works. Certainly, adequate means of textual description of literary texts through linguistic analysis are crucial if any criticism is to be made or founded. According to Traugott and Pratt (1970), "Linguistics helps ensure a proper foundation for analysis, by enabling the critic to recognize the systematic regularities in the language of a text" (p. 40). On the one hand, linguistics gives attention to the language of the text, examining closely how it "behaves" and "misbehaves" (Widdowson, 1975, p. 82, as cited in Cañares, 2002). On the other, literature focuses on the 'artful' devices in the text to suggest its flow and fluidity.

By analyzing what exists in, through, between, and beyond the text, stylistics—in a broad sense—lends itself not only as a way to merge the disciplines of linguistics and literature, but to converge a variety of fields, such as semiotics, gender studies, structuralism, and others as well. Because stylistics is an empirical discipline, it serves as a platform for the probable contextual and pragmatic effect of meaning(s) obtained from words in a selection, "testing ideas against texts and even generating ideas through textual interrogation" (Hall, 2014, p. 239).

1. Research Objective

This study is an attempt to interpret a flash fiction piece through the lens of stylistics. Specifically, the study intends to examine what textual features lend themselves well to the stylistic analysis of the Filipino flash fiction piece "When It's A Grey November In Your Soul" by Cristina Pantoja Hidalgo, in terms of: (a) lexical categories, (b) grammatical categories, (c) figures of speech, and (d) context and cohesion.

2. Theoretical Framework

2.1 Leech and Short's (2007) Schema

The present study adopts Leech and Short's (2007) schema to examine the linguistic and stylistic categories of the flash fiction under consideration. The use of the checklist can provide a range of data that can be analyzed in relation to the literary effect of each passage (see Appendix B for the comprehensive checklist and notes on the categories). According to the proponents of the said model, the list "serves a heuristic purpose: it enables us to collect data on a fairly systematic basis" (p. 61). Likewise, inherent in the model is the tendency for categories to overlap, which means that the same feature can be found or noted under different headings.

Leech and Short (2007) also believe that every stylistic analysis entails selecting some features and ignoring others; thus, it is a highly selective exercise, which may focus on one feature or a number of features. The stylistic selection attempts to establish the relation between the significance of a text and the linguistic features through which the significance of the text is manifest. As a result of the process, a link is forged between linguistic discrimination and literary discrimination, which provides the critic specific features of style or 'style markers' that necessitate a more careful analysis or investigation. Leech and Short proposed the four categories of these style markers are lexical categories, grammatical categories, figures of speech, and context and cohesion. Under these

categories, the said proponents are listed as following subparts.

A. *Lexical Categories:* general, nouns, adjectives, verbs, and adverbs.

B. *Grammatical Categories:* sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and general – any general types of grammatical construction used for special effect.

C. *Figures of Speech:* grammatical and lexical schemes, phonological schemes, and tropes.

D. *Context and Cohesion:* the former considers the external relations of a text or a part of a text, "seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions" (Leech and Short, 2007, p. 64), while the latter considers ways in which one part of a text is linked to another (i.e., internal organization of the text)

The schema, which presents a systematic manner of analyzing prose fiction along each of the categories in the list, takes into account the fact that the text is "not simply a composition of words and sentences, but couched in a language code that is itself a system of units and processes" (Fowler, 1977, p. 14, as cited in Cañares, 2002). In fact, in the context of literature as discourse, Leech and Short (2007) regard language as a multileveled code comprised of phonology (sound pattern), syntax (grammar and lexicon), and semantics (meaning); thus, stylistics focuses on the study of linguistic features of a text to arrive at its literary interpretation, and these linguistic features relate to the abovementioned levels of language.

3. Method

3.1 The Flash Fiction Piece – "When It's a Grey November in your Soul" by Cristina Pantoja Hidalgo

This study analyzes along stylistic lines the flash fiction piece "When It's A Grey November In Your Soul" by Cristina Pantoja Hidalgo composed of 498 words (see Appendix A for the copy of the text), which is included in the anthology of flash fiction, *Fast Food Fiction Delivery: Short*

Short Stories to Go, published in the Philippines in 2015 and a finalist in the 35th National Book Awards for the category Best Anthology in English. Noelle Q. de Jesus and Mookie Katigbak-Lacuesta (2015) coedited the said anthology. The author of the said flash fiction piece, a university professor emeritus of literature and creative writing at the University of the Philippines (UP), has written and edited around 40 books, including two novels, five short-story collections, and ten travel/memoir collections, some of which have won national awards, including the Carlos Palanca Grand Prize for the Novel. She is likewise the current director of the University of Santo Tomas (UST) Center for Creative Writing and Literary Studies.

3.2 Research Design

To examine the distinct linguistic and literary features of the flash fiction under study, the present study largely depended on qualitative analysis. The critical evaluation of the "short" short story was done through documentary analysis. Documentary analysis was consisted of sample passages from the text or in most instances, the entire text itself, that present salient linguistic features or 'style markers'[1] which were chosen on the basis of their "consistency" and "tendency" (Leech and Short, 2007, p. 34). Quantitative proofs, in the form of these linguistic features, can likewise help confirm the 'hunches' or insights the critic may have about a literary text. Thus, the researcher, at times, was tasked to note down the frequency of occurrence of discernible or noticeable linguistic features. It is important to note that according to Leech and Short (2007), every stylistic analysis involves the selection of some features, and ignoring others; therefore, it is a selective exercise, which may focus on one feature or several features. The quantitative linguistic proofs can serve as concrete evidence to support the intuitions the critic may have about the flash fiction piece. It should be recalled and noted, however, that an infrequent occurrence can likewise be a style marker; for instance, foregrounding, which can be a case of deviation (internal, grammatical, and the like) and is a basic

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[1] On style markers, cf. Enkvist (1964, p. 34): "We may now define style markers as those linguistic items that only appear, or at most least frequent, in one group of contexts."

principle in stylistic analysis, does not work solely on the basis of frequency.

3.3 Research Procedure

The study provides an integrative, bottom-up stylistic analysis of the flash fiction work under study. The researcher believes that "the modern linguist's scrutiny is not just a matter of looking at the text, but of looking through the text" to determine its significance (Leech and Short, 2007, p. 4). The stylistician has to peel off the linguistic features of the text layer by layer. The analysis of the textual features, which lend themselves well in describing the flash fiction's linguistic choices and interpretability, was done systematically, isolating and discussing important features regarded as 'style markers.' This phase of the present study combined linguistic criterion (or discrimination) and literary criterion in the analysis; thus, the critic's literary intuitions could be adequately confirmed through references to the text, thus looking into linguistic proofs. The flash fiction piece was subjected to different linguistic frames following Leech and Short's (2007) schema for works of fiction, i.e., lexical categories, grammatical categories, figures of speech, and context and cohesion. In case any of the said frames did not qualify significantly as a feature that could help realize literary interpretations of the text, such a frame was skipped. In other words, only the useful frames or categories were used for the stylistic analysis. Likewise, as guided by Leech and Short's schema, the researcher followed the terminology and general view of grammar presented in Greenbaum and Quirk's (1990) *A Student's Grammar of the English Language.* In the introduction to the said Greenbaum and Quirk's book, the idea of varieties of English is mentioned as a factor of the following: region, social group, field of discourse, medium, and attitude. The creative process in literature makes much of these factors, and they certainly come into play in terms of interpreting situations, intentions, and characters. Furthermore, in analyzing the figures of speech (e.g. simile, metaphor, paradox, irony), the present study referred to Leech's (1969) *A Linguistic Guide to English Poetry.*

4. Results and Discussion

4.1 Lexical Categories

4.1.1 General

Upon reading the FF piece, one may feel the sense of uncertainty of the narrator and the other characters who lose their old friend Cynthia. They themselves do not even know how to explain the sudden falling out with their friend or how such friendship just swiftly faded away. They never expected that Cynthia would disappear without saying goodbye. As a result, the narrator seems to feel guilty that she did not put much effort into reconnecting with her. The characters, especially the narrator and Anton, feel sad and troubled that they never bothered to know what happened to the deceased. The following set of words indicating this sort of confusion is herein cited:

(1) I don't even know why she died.

(2) Greg's e-mail gave no details.

(3) He [Greg] never responded to mine.

(4) She said nothing about being ill.

(5) His [Anton] eyes are troubled.

(6) "I don't understand," he begins.

(7) But he [Anton] knows I am bewildered as he.

(8) But I know in my heart that I will never find out.

4.1.2 Nouns

Several of the nouns utilized in the narrative are concrete ones (42 or 63.64%; see Table 1). These concrete nouns allow readers to access the emotions of the narrator, as she regrets losing touch with a very close friend and letting such a golden friendship slip by over the years. The FF piece opens with the narrator reminiscing with a nostalgic yet regretful tone:

(9) When It's a Grey November in Your Soul. That was the name of a café cum bar that Cynthia and I pretended to like going to. It was a bit of an affectation. Poetry and existential angst. We were undergraduates. It was the time of golden sunlight and laughter. There was no grey November in our souls.

   We didn't even really drink. A glass of wine-red for her, white for me. The occasional cocktail or liqueur. We preferred to go dancing. In our four-inch stilettos, with small silver hoops dangling from ear lobes and tiny stars trapped in our hair.

With the narrator losing touch with Cynthia, everything else comes in hurriedly, including the latter's death; and regret

Abstract	Concrete	
name	café cum bar	eyes*
bit	undergraduates	collar
affectation	sunlight	poet
poetry	laughter	cheekbones
angst	glass	campus
time	wine	gate
soul(s)*	cocktail	path
memorial	liquer	skirt
goodbye	dancing	glasses
prayer	stilletos	head
stories	hoops	copy
day	ear lobes	arm
minutes	stars	
meeting	hair*	
engagement	e-mail(s)*	
errand	school	
curiosity	details	
check	phone	
afternoon	book	
excitement	friends	
idea	people	
plan	room*	
dream	cheeks	
(know in my) heart	shoulders	
	(a pair of) spectacles	
	edge	
	shirt	
	pocket	
	chair	
	hand*	
F = 24 (36.36%)	F = 42 (63.64%)	

* noun appears in the text more than once

Table 1. Abstract Nouns and Concrete Nouns found in
"When It's A Grey November In Your Soul"

comes in with the list of things that could have happened:

(10) I don't even know why she died. Greg's e-mail gave no details. He never responded to mine. When did she and I last speak on the phone? When did we last exchange e-mails? She said nothing about being ill.

This little memorial, held in our old school, is my goodbye. I thought we might say a prayer, share a few stories, read aloud from her latest book.

The proper nouns When It's A Grey November in Your Soul, i.e., the café cum bar where the narrator and Cynthia used to hang out, and November serve to propel the sad tone of the story. Grey, a color of sorrow, can be associated with loss and depression. On the other hand, November can be linked to death, for it is within this month when people remember their deceased relatives and friends during the All Soul's Day. In other places, November is the period when there is decline in nature, e.g., falling of leaves, worsening

cold weather.

Since the FF piece hinges on the idea of friendship and connection, most of the abstract nouns refer to social and psychological states (16): *affectation, poetry, angst, memorial, goodbye, prayer, stories, meeting, engagement, errand, curiosity, excitement, idea, plan, dream,* and *(know in my) heart.* In the opening part, the narrator recalls how she and Cynthia, during their college days, were carefree and lighthearted as depicted by how they would go to the bar just to have a good time and go dancing, not even bothering to drink; they were young at heart, trying to discover things as youngsters. Then, the story takes the readers to the wake of Cynthia where no one, except for the narrator and Anton, seems to care much. Kiko, Mila, and Au have come perhaps because their presence is a mere social responsibility. After showing up, they hurriedly left probably because they wanted to escape from the awkwardness of admitting that they do not know what happened to Cynthia and that they never tried to reach out to her, as suggested by this paragraph:

(11) It is cold inside this grey-panelled room. Kiko stayed only a few minutes. A meeting, he murmured apologetically. And now, Mila and Au are getting up. Another engagement . . . an urgent errand . . . We touch cheeks lightly.

4.1.3 Adjectives

Adjectives that denote sense perceptions may reveal essential insights about the story; 18 visual descriptions, which are mostly colors, include the following: *grey; golden (sunlight); red, white (wine); four-inch (stilettos); small, silver (hoops); tiny (stars); grey-panelled (room); thicker (shoulders); white (breast pocket); lean; sharp (cheekbones); gravel (path); navy-blue pleated (skirt); dark (glasses);* and *dog-eared (copy).* The only two tactile descriptions are conveyed by the words wet and cold. It is crucial to note that most of these vivid sensory details are used in parts where the narrator reminisces the nostalgic college days she spent with her dear friend Cynthia. With the unexpected death of Cynthia, everything turns grey, and these vivid images contrast with how mournful the narrator feels. Interplaying with these emotions are adjectives that indicate psychological states and activities (9): *existential (angst), dreary, connected, troubled, bewildered, new (idea), quirky*

(plan), lovely (dream), and *alone.*

4.1.4 Verbs

Specific verbs that denote speech acts carry an essential part of the meaning of the text: *(never) responded, (did) speak, (did) exchange, said (nothing), say, share, read, murmured, ask, (didn't) speak, says,* and *tell.* This linguistic observation, however, triggers a sense of irony, for it may be noticed that the characters felt uneasy or uncomfortable to talk to each other during the wake. Kiko, Mila, and Au seemed to be ashamed to admit that they had nothing to share and that they knew nothing of what had happened to Cynthia; so rather than to stay longer, they hurriedly left. One may feel this sort of disappointment of the narrator from these sentences: "I thought we might say a prayer, share a few stories, read aloud from her latest book. But it's a wet, dreary day." The narrator expected that Anton would stay longer, but he did not. However, his presence made a difference because he spoke to the narrator and confronted his guilt. The narrator felt that Anton still cared for Cynthia; after all these years, he wanted answers and he sought help from the narrator in finding out the sad details. On the other hand, reinforcing this guilt and confusion felt by the characters are the following verbs that entail psychological states are *(don't) know, thought, remember, (don't) understand, knows,* and *know.*

4.2 Grammatical Categories

4.2.1 Sentence Types

Most of the sentences are declarative; a few are interrogative and minor (i.e., fragments). Quoted below are some of the 'asking' sentences culled from the FF piece.

(12) When did she and I last speak on the phone? When did we last exchange e-mails?

(13) How is this possible?

(14) "You will call me when you know what happened?" he [Anton] says.

In Extract 12 are questions in the mind of the first-person narrator (i.e., they are not verbalized), which are expressed as Free Direct Thoughts (FDT). It can be inferred from these questions that the sting of regret has left the narrator guilty and perplexed. Such queries that reminisce the past is followed by a sentence that dwells, too, on the past: "She

said nothing about being ill". The time is here and now, but the consciousness of the narrator, as she tries to recall, wanders back to those days when she and Cynthia last communicated. Her regret comes in with the mentioning of things that could have happened, i.e., speaking on the phone ad exchanging e-mails with Cynthia.

The question in Extract 13 is likewise expressed as FDT; it is preceded by these sentences: "So few people feel connected to her, or even remember her now". It can be assumed that this time, the narrator is likewise blaming Cynthia, for the latter, too, did not do her part to stay in the circle: "She stayed away too long. She was not on Facebook …".

The aforementioned interrogative sentences expressed as FDTs help the readers access the interior monologue or voice of the narrator, allowing them to feel the sense of guilt and regret from the consciousness of the main character.

The question in direct quote in Extract 14 is from Anton who, after all these years, still cares for Cynthia and wants answers about what happened to the latter.

Another set of grammatical structures includes words that are not complete sentences themselves. Although there are not many of them, their sprinkling can be considered salient in the story. They represent the fragmentary flux that takes place in the mind of the narrator. Extracts 15-18, which denote a dreamy tone, are bits and pieces of carefree, college-days memories recollected by the narrator.

(15) Poetry and existential angst.

(16) A glass of wine-red fore her, white for me.

(17) The occasional cocktail or liquer.

(18) In our four-inch stilettos, with small silver hoops dangling from ear lobes and tiny stars trapped in our hair.

The underlined sentence fragment in the extract below, on the other hand, creates a different effect; it makes the readers feel that the narrator is isolated, broken apart, confused, and disoriented.

(19) And now Cynthia is dead. In Toronto.

4.2.2 Sentence Complexity

On the whole, most of the sentences are simple. The

following fourth and fifth paragraphs from the FF piece illustrate this linguistic observation:

(20) I don't even know why she died. Greg's e-mail gave no details. He never responded to mine. When did she and I last speak on the phone? When did we last exchange e-mails? She said nothing about being ill.

This little memorial, held in our old school, is my goodbye. I thought we might say a prayer, share a few stories, read aloud from her latest book. But it's a wet, dreary day. And only four of our friends have come. So few people feel connected to her, or even remember her now. How is this possible? She stayed away too long. She was not on Facebook . . .

The use of simple sentences can resemble a sort of short, laconic speech when one is overwhelmed; it keeps up with the tension the readers may feel from the narrator as she becomes honest about her guilt for not putting much effort into reconnecting with her friend Cynthia. It could also show how dead, grey, and sad the narrator feels now. The short, simple sentences would likewise convey the abruptness of things that took place in their friendship, which was so important and endeared before, but suddenly slipped away.

4.2.3 Verb Phrases/Tenses

Principally used in this FF piece is the literary present. The actions and events are predominantly expressed in the simple present (e.g., *don't (even) know, feel, remember, touch, see, rises*) along with the present progressive (e.g., *are getting up, is thinning*) and the present perfect (i.e., *have come*). Through the present tense, the readers can develop a deeper involvement in the story and with the characters. To illustrate the choice of tense that best expresses the narrator's frame of time, the following sentences from the fifth and sixth paragraphs are herein reproduced:

(21) This little memorial, held in our old school, <u>is</u> my goodbye. I thought we might say a prayer, share a few stories, read aloud from her latest book. But <u>it's</u> a wet, dreary day. And only four of our friends <u>have come.</u> So few people <u>feel</u> connected to her, or even <u>remember</u> her now. How is this possible? She stayed away too long. She was not on Facebook . . .

It <u>is</u> cold inside this grey-panelled room. Kiko stayed only a few minutes. A meeting, he murmured apologetically. And now, Mila and Au <u>are getting up.</u> Another engagement . . . an urgent errand . . . We <u>touch</u> cheeks lightly.

At times though, the narrator snatches from past events. For instance, at the beginning of the story, the narrator takes the readers to reminiscent moments she shared with Cynthia during their carefree college days. However, the descriptions of the past convey a striking contrast with the present's-before, all were vivid colors, sounds, and textures (e.g., *time of golden sunlight and laughter; red and white wine; four-inch stilettos; small, silver hoops dangling from earlobes; tiny stars trapped in hair*); but now, everything is gloomy, bleak, and grey. The following beginning paragraphs of the FF piece illustrate the use of the past tenses:

(22) When It's a Grey November in Your Soul. That <u>was</u> the name of a café cum bar that Cynthia and I <u>pretended</u> to like going to. It was a bit of an affectation. Poetry and existential angst. We <u>were</u> undergraduates. It <u>was</u> the time of golden sunlight and laughter. There <u>was</u> no grey November in our souls.

We <u>didn't</u> even really <u>drink</u>. A glass of wine-red for her, white for me. The occasional cocktail or liqueur. We <u>preferred</u> to go dancing. In our four-inch stilettos, with small silver hoops dangling from ear lobes and tiny stars trapped in our hair.

4.2.4 Punctuations

Although the use of punctuations is not incorporated in Leech and Short's (2007) schema, the researcher believes that such a stylistic feature regulates and clarifies the meanings of various texts, particularly short stories and flash fiction. In fact, "punctuations or the lack of them, to a large extent, control the quality of movement in the stream of consciousness" (Mendiola, 1994, p. 193). The presence of some punctuation marks reveals more specific details and insights about the narrative. In the sentence that follows, the em dash may connote silence and a pause, which signals a sudden jolt of vivid details and the abruptness of thought and memory.

(23) A glass of wine-red for her, white for me.

The use of ellipses, on the other hand, helps build tension, allowing the narrator to leave something unsaid-gaps, which the readers should fill in through their imagination. In the following extract, the ellipses may connote the disappointment and distrust of the narrator as she assumes that Mila's and Au's reasons for not staying longer are just made-up. They seem guilt-ridden and try to escape from the awkwardness of admitting that they have nothing to share about what happened to Cynthia; so after showing up, they hurriedly leave.

(24) And now, Mila and Au are getting up. Another engagement . . . an urgent errand . . . We touch cheeks lightly.

The information contained in the parenthetical sentence below dramatizes a sudden recall of a good memory about Anton who would always care to wait for Cynthia after school. The parentheses likewise set off this vivid memory from the dominantly dull, achromatic background of the passage.

(25) And suddenly I see the lean, young poet with the sharp cheekbones, who used to wait every afternoon by our campus's Dapitan gate (wait for Cynthia to come tripping down the gravel path, navy-blue pleated skirt swaying lightly, dark glasses perched on top of her head, eyes shining with the excitement of a new idea, a quirky plan, a lovely dream . . .), a dog-eared copy of Lorca or Rimbaud or Villa tucked under his arm.

4.3 Figures of Speech

Very few cases of lexical repetition are found in the FF piece. As a stylistic device, repetition conveys logical emphasis on specific ideas. Through this literary technique, the presence of the words *grey, November, cold,* and *soul(s)* becomes more salient to drive the sad, heavy-hearted tone of the story. The words can likewise imply the struggle of the narrator as she grieves the friendship that simply faded away and sorely acknowledges the loss of such friendship. The following extracts show the repetitive use of these words:

(26) When It's a Grey November in Your Soul. [which is also the title of the piece]

(27) There was no grey November in our souls.

(28) It is cold inside this grey-panelled room.

(29) I am alone in this cold room.

(30) And it's a grey November in my soul.

For a special effect, on the other hand, one alliterative sentence is used to create rhythm and mood, and to imply a particular meaning.

(31) In our four-inch stilettos, with small silver hoops dangling from ear lobes and tiny stars trapped in our hair.

The hissing sibilant *s,* which could resemble a sweet, melodious music, echoes the reminiscent voice of the narrator as she sweetly recalls the days when she and Cynthia would go the café cum bar just to dance and have a good time. The said alliteration also aids in conveying a dreamy tone, which gives the readers the impression that the narrator and Cynthia were that young to even bother dressing up. Such tone is likewise maintained in this sentence: "It was the time of golden sunlight and laughter".

4.4 Context and Cohesion

4.4.1 Context

The FF piece is narrated employing the first-person point of view; thus, it is told directly through the eyes and thoughts of the main character. Through this form of narration, the readers participate in what the character sees, thinks, and feels, providing them the experience of being inside the character's consciousness. By creating intimacy and immediate connection with the readers in the first-person perspective, emotions seem to happen in the moment, as the protagonist feels them. The other characters, on the other hand, are considered secondary; thus, the readers have limited access to their actions, emotional states, and perceptions. In specific instances, such immediacy and connection with the characters are represented through Direct Speeches (DS) and Free Direct Speech (FDS) as shown in Extracts 32, 33, and 34, respectively.

(32) "I don't understand," he [Anton] begins.

(33) "You will call me when you know what happened?" he [Anton] says.

(34)   I tell him I will.

Extract 32 would indicate Anton's guilt for not knowing what happened to Cynthia after she left for Toronto, and his nonverbal actions imply that (i.e., "He runs a hand through his hair, adjusts his collar"). But such guilt brings the narrator a fresh perspective of Anton; that is, he really did care for Cynthia after all these years. He wants answers and seeks help from the narrator in finding out the sad details, as indicated in Extract 33, and the latter tells a white lie as a courtesy (i.e., Extract 34). It seems that he is clinging to that "yes"; it is a closure, so he leaves without any reason.

Further, the use of the following Narrator's Representation of Speech Acts (NRSA) provides access to what the characters say:

(35)   She said nothing about being ill.

(36)   A meeting, he murmured apologetically.

Free Direct Thoughts (FDT) and Indirect Thought (IT) are likewise represented to evoke emotional response from and establish connection with the readers. Excluding the IT in Extract 43, the following sentences illustrate the use of FDT:

(37)   When did she and I last speak on the phone?

(38)   When did we last exchange e-mails?

(39)   I thought we might say a prayer, share a few stories, read aloud from her latest book.

(40)   How is this possible?

(41)   I knew she didn't want to, so I kept my curiosity in check.

(42)   But I know in my heart that I will never find out.

(43)   But he knows I am as bewildered as he.

4.4.2 Cohesion

Significant to draw literary interpretations and establish meaning connections from the story are cohesive schemes that include repetition, recurring motif, and linkage.

As explained earlier, the repetition of these words deepens and reinforces the emotional impression of the narrative: *grey, November, cold,* and *soul(s);* their interplay likewise maintains the dreary voice of the first-person narrator. These words echo the motif or the prevailing themes of memory,

death, and sadness-how one good memory can sometimes become bad; the then café cum bar When It's a grey November in your soul was full of joy and youthfulness, which contrasts with how the narrator faces difficult emotions now as she comes to grips with the death of an old friend. Apparently, the FF piece ends with how it begins, which resembles a circular narrative style (i.e., the story started with: "When It's a Grey November in Your Soul". and closed with: "And it's a grey November in my soul"). This narrative structure tends to resonate the nostalgic yet regretful tone of the narrator, for it creates a sense of departure from and return to the good friendship she shared with Cynthia. Painful as it is, death has become the way for the narrator to reconnect with and bid farewell to an old friend.

Recognizable, too, in the FF piece is the use of the coordinating conjunctions *and* and *but* to logically link meanings between sentences. They help in further driving the plot and reveal insights about the characters. In the following extract, which is the third paragraph of the story, one would notice the jolt of details about the death of Cynthia as prompted by the conjunction and, which plays a stark contrast with those positive recollections in the preceding opening paragraphs.

(44)   <u>And</u> now Cynthia is dead. In Toronto.

Further, in the extract that follows, the sad tone becomes more apparent as the readers would notice how the narrator observes that only a few people remember Cynthia.

(45)   This little memorial, held in our old school, is my goodbye. I thought we might say a prayer, share a few stories, read aloud from her latest book. <u>But</u> it's a wet, dreary day. <u>And</u> only four of our friends have come. So few people feel connected to her, or even remember her now.

The conjunctions *but* and *and* in the following extract helps give more details about the character of Anton:

(46)   <u>But</u> now he, too, rises from his chair. He takes my hand. His eyes are troubled. "I don't understand," he begins. <u>But</u> he knows I am as bewildered as he. He runs a hand through his hair, adjusts his collar. <u>And</u> suddenly I see the lean, young poet with the sharp

cheekbones, who used to wait every afternoon by our campus's Dapitan gate (wait for Cynthia to come tripping down the gravel path, navy-blue pleated skirt swaying lightly, dark glasses perched on top of her head, eyes shining with the excitement of a new idea, a quirky plan, a lovely dream . . .), a dog-eared copy of Lorca or Rimbaud or Villa tucked under his arm.

The narrator thought that Anton would stay longer, but he did not perhaps because he felt guilty. He confronted though such guilt by talking to the narrator who was clueless too about what had happened to Cynthia. The narrator felt that Anton still cared for Cynthia, and the narrator saw that when she thought he transformed into his younger self and she was plunged into reminiscing that.

The use of *and* in the last paragraph seems to maintain the pervading sense of sadness caused by a fleeting friendship. Driven by her guilt, the narrator admits that the sadness is hers now (i.e., *my soul*) as she grieves, with deep regrets, over not giving her friendship with Cynthia the time and effort it deserved.

(47)   And now he is gone. I am alone in this cold room. And it's a grey November in my soul.

Conclusion

It is essentially *in* and *through* language that linguistics and literature find themselves at an intersecting point; thus, stylistics emerged as a subfield in applied linguistics that forged the link between the disciplines of linguistics and literary criticism (Jakobson, 1960; Widdowson, 1975). Further, in terms of literary interpretation, stylistics serves as the middle ground that links language forms and a text's function(s) (Leech, 2008; Simpson, 2004; Wales, 2001).

Moreover, linguists such as Carter and Simpson (2005), Jeffries and McIntyre (2010), Leech and Short (2007), and Widdowson (1975) posit that stylistics serves well as a method of inquiry or process of analyzing or interpreting literary texts, and in support of this assumption, Traugott and Pratt (1970) emphasizes that one's experience of literature is partly derived from its verbal structure. In fact, applying stylistics in the process of reading allows the readers to prove their intuitions by relying on a linguistic analysis in a systematic manner; thus, as readers, they also become

active producers or creators of meanings (Ruddel et al., 1994; Short et al., 1998, as cited in Jeffries and McIntyre, 2010; Traugott and Pratt, 1970).

This paper provides new insights as regards the application of stylistics in analyzing flash fiction, which has received relatively little attention in literary studies. The stylistic investigation undertaken to analyze the flash fiction piece "When It's A Grey November In Your Soul" by Cristina Pantoja Hidalgo using Leech and Short's (2007) schema proves that specific textual features could lend themselves well in interpreting the said literary text. Among the lexical categories are group of words that indicate confusion (i.e. semantic field); predominant use of concrete nouns, special use of proper nouns, and abstract nouns referring to social and psychological states; adjectives denoting sense perceptions (visual descriptions, mostly colors); and specific verbs indicating speech acts. On the other hand, these grammatical features contribute to text interpretations are interrogative sentences and minor sentences (i.e., sentence fragments); predominant use of simple sentences; use of the literary present in general (although in certain parts, past tense is used) and punctuations (i.e., em dash and ellipsis). Lexical repetition and alliteration are found to be effective figures of speech in comprehending the flash fiction piece. As for context, the FF piece employs the first-person narration with Direct Speeches (DS), one Free Direct Speech (FDS), Free Direct Thoughts (FDT), and one Indirect Thought (IT). Lexical repetition, recurring motif, and linkage as cohesion elements help elucidate the effects and meanings the writer intends to evoke in the story.

Implications of the Present Study for Literature and Language Teaching

Literature teaching is confronted by several seemingly insurmountable problems nowadays. Literature is challenged by many rivals with which it competes for the attention and interest of the younger generation called the 'digital natives' or 'millennials'. The television, movies, and the internet lure them away from reading. Introducing flash fiction, which has been receiving considerable attention in the digital age, is one possible way to regain the interest of the young to journey and explore the interesting world of

literature.

The description of a Filipino flash fiction's language code, which is the primary focus of the present study, can aid teachers in teaching literature, particularly fiction. It has been assumed that poor reading performance of students results from their lack of familiarity with particular story structures and with the language of fiction. Through stylistics, the teacher is expected to guide learners toward the fictive world. He or she should be concerned not only with the teaching of literature but with its learning as well. To learn is to show proficiency in something that the learner participates in, and one way by which the students can participate is through creative reading, that is, developing the independent ability to read literature for themselves by paying more attention to language and realizing its power.

Pedagogically, the present study lends itself well to the teaching of flash fiction and any other fictive genres. To facilitate a comfortable and enjoyable teaching of fiction, teachers can utilize stylistics to make provisions for developing in the students the necessary literary and linguistic competence to be sensitive to forms, conventions, symbolizations, and the like, which they are expected to be familiar with before they can respond accordingly to a story, particularly flash fiction. Through familiarity with stylistic features, students as potential readers and writers become more linguistically and aesthetically sensitive to words, sentences, and other literary discourse patterns and elements attributed to the craft of fiction. In addition, the unique patterns of the language of flash fiction can be compared with the conventional patterns of everyday language. For instance, heavily embedded sentences can be 'cut up' for easier reading, while those that are 'queerly' or uniquely punctuated can be rewritten utilizing 'normal' or 'standard' punctuations. Other linguistic deviations from what is 'correct' or 'proper' can be pointed out and 'improved'. This situation can pave the way for the teacher to stress the importance of propriety in grammar; however, it should be noted that this tendency for observing the norm should lead neither to the stifling of the students' creativity nor their imagination.

The study likewise contributes to the fields of literary and language studies by offering possible ways on how to examine the "baffling" language code of flash fiction brought about by its brevity as a unique quality and its unconventional techniques of narration. Unlocking such a baffling language code can be done through analyzing the stylistic features that lend themselves well in describing flash fiction's linguistic choices and interpretability.

Acknowledgments

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Appendix A

The Flash Fiction Piece

When It's A Grey November In Your Soul

Cristina Pantoja Hidalgo

When It's a Grey November in Your Soul. That was the name of a café cum bar that Cynthia and I pretended to like going to. It was a bit of an affectation. Poetry and existential angst. We were undergraduates. It was the time of golden sunlight and laughter. There was no grey November in our souls.

We didn't even really drink. A glass of wine-red for her, white for me. The occasional cocktail or liqueur. We preferred to go dancing. In our four-inch stilettos, with small silver hoops dangling from ear lobes and tiny stars trapped in our hair.

And now Cynthia is dead. In Toronto.

I don't even know why she died. Greg's e-mail gave no details. He never responded to mine. When did she and I last speak on the phone? When did we last exchange e-mails? She said nothing about being ill.

This little memorial, held in our old school, is my goodbye. I thought we might say a prayer, share a few stories, read aloud from her latest book. But it's a wet, dreary day. And only four of our friends have come. So few people feel connected to her, or even remember her now. How is this possible? She stayed away too long. She was not on Facebook . . .

It is cold inside this grey-panelled room. Kiko stayed only a few minutes. A meeting, he murmured apologetically. And now, Mila and Au are getting up. Another engagement . . . an urgent errand . . . We touch cheeks lightly.

Only Anton will stay. His hair is thinning, his shoulders are thicker. I see a pair of spectacles peering over the edge of his white shirt's breast pocket. I want to ask if he ever saw her again after she left for Toronto. Cynthia and I didn't speak of him. I knew she didn't want to, so I kept my curiosity in check. He will stay longer. He loved her.

But now he, too, rises from his chair. He takes my hand. His eyes are troubled. "I don't understand," he begins. But he knows I am as bewildered as he. He runs a hand through his hair, adjusts his collar. And suddenly I see the lean, young poet with the sharp cheekbones, who used to wait every afternoon by our campus's Dapitan gate (wait for Cynthia to come tripping down the gravel path, navy-blue pleated skirt swaying lightly, dark glasses perched on top of her head, eyes shining with the excitement of a new idea, a quirky plan, a lovely dream . . .), a dog-eared copy of Lorca or Rimbaud or Villa tucked under his arm.

"You will call me when you know what happened?" he says. I tell him I will. But I know in my heart that I will never find out.

And now he is gone. I am alone in this cold room. And it's a grey November in my soul.

(498 Words)

Appendix B

Checklist of Linguistic and Stylistic Categories Proposed by Leech and Short (2007) and Notes on the Categories

The following is the checklist (with essential questions) of linguistic and stylistic categories proposed by Leech and Short (2007, pp. 61-66):

A: Lexical Categories

1. GENERAL: Is the vocabulary simple or complex[i]? Formal or colloquial? Descriptive or evaluative? General or specific? How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning? Does the text contain idiomatic phrases or notable collocations[ii], and if so, with what kind of dialect or register[iii] are these idioms or collocations associated? Is there any use of rare or specialized vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?

2. NOUNS: Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns?

3. ADJECTIVES: Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative?, etc. Are adjectives restrictive or non-restrictive? Gradable or non-gradable? Attributive or predicative?

4. VERBS: Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.?

Are they factive or non-factive[iv]?

5. ADVERBS: Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time, degree, etc.)? Is there any significant use of sentence adverbs (conjuncts such as so, *therefore, however;* disjuncts such as *certainly, obviously, frankly)*[v]?

B: Grammatical Categories

1. SENTENCE TYPES: Does the author use only statements (declarative sentences), or do questions, commands, exclamations or minor sentence types (such as sentences with no verb) also occur in the text? If these other types appear, what is their function?

2. SENTENCE COMPLEXITY: Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)[vi]?

3. CLAUSE TYPES: What types of dependent clause are favoured: relative clauses, adverbial clauses, different types of nominal clauses (*that*-clauses, *wh*-clauses, etc.)? Are reduced or non-finite clauses commonly used and, if so, of what type are they (infinitive clauses, *-ing* clauses, *-ed* clauses, verbless clauses)[vii]?

4. CLAUSE STRUCTURE: Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)[viii]? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with preparatory *it* or *there*)?

5. NOUN PHRASES: Are they relatively simple or complex? Where does the complexity lie (in premodification by

adjectives, nouns, etc., or in postmodification by prepositional phrases, relative clauses, etc.)? Note occurrence of listings (e.g. sequences of adjectives), coordination or apposition.

6. VERB PHRASES: Are there any significant departures from the use of the simple past tense? For example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. *was lying*); of the perfective aspect (e.g. *has/had appeared*); of modal auxiliaries (e.g. *can, must, would,* etc.). Look out for phrasal verbs and how they are used.

7. OTHER PHRASE TYPES: Is there anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases?

8. WORD CLASSES: Having already considered major or lexical word classes, we may here consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns *I, we,* etc.; demonstratives such as *this* and *that*; negative words such as *not, nothing, no*)[ix]?

9. GENERAL: Note here whether any general types of grammatical construction are used to special effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures such as occur in casual speech. Do lists and coordinations (e.g. lists of nouns) tend to occur with two, three, or more than three members? Do the coordinations, unlike the standard construction with one conjunction (*sun, moon and stars*), tend to omit conjunctions (*sun, moon, stars*) or have more than one conjunction (*sun and moon and stars*)?

C: Figures of Speech

Here we consider the incidence of features which are foregrounded by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories.

1. GRAMMATICAL AND LEXICAL: Are there any cases of formal and structural repetition (anaphora, parallelism, etc.) or of mirror-image patterns (chiasmus)? Is the rhetorical effect of these one of antithesis, reinforcement, climax, anticlimax, etc.[x]?

2. PHONOLOGICAL SCHEMES: Are there any phonological patterns of rhyme, alliteration, assonance, etc.? Are there any salient rhythmical patterns? Do vowel and consonant sounds pattern or cluster in particular ways? How do these phonological features interact with meaning[xi]?

3. TROPES: Are there any obvious violations of, or departures from, the linguistic code? For example, are there any neologisms (such as *Americanly*)? Deviant lexical collocations (such as *portentous infants*)? Semantic, syntactic, phonological, or graphological deviations? Such deviations (although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech, such as metaphor, metonymy, synecdoche, paradox and irony[xii]. If such tropes occur, what kind of special interpretation is involved (e.g. metaphors can be classified as personifying, animising, concretising, synaesthetic, etc.)? Because of its close connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions (e.g. 'as if' constructions)? What dissimilar semantic fields are related through simile?

D: Context and Cohesion

Under cohesion, ways in which one part of a text is linked to another are considered: for example, the ways in which sentences are connected. This is the internal organization of the text. Under context, we consider the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions.

1. COHESION[xiii]: Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? or does it tend to rely on implicit

connections of meaning?

What sort of use is made of cross-reference by pronouns (*she, it, they,* etc.)? by substitute forms (*do, so,* etc.), or ellipsis? Alternatively, is [sic] any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, 'the old lawyer' or 'her uncle' may [sic] substitute for the repetition of an earlier 'Mr Jones')?

Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

2. CONTEXT: Does the writer address the reader directly, or through the words or thoughts of some fictional character? What linguistic clues (e.g. first-person pronouns *I, me, my, mine*) are there of the addresser-addressee relationship? What attitude does the author imply towards his or her subject? If a character's words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)[xiv]? Are there significant changes of style according to who is supposedly speaking or thinking the words on the page?

Notes on the Categories:

(i) In a formal sense, word complexity should be measured by counting morphemes. For example, *un-friend-li-ness* contains four morphemes, and war only one. But determining the number of morphemes in a word can be a problem, especially with words of foreign or classical origin, such as *signification*. For this reason, counting the number of syllables per word is a more convenient measure of complexity. Morphemic complexity and syllabic complexity are in gross terms reasonably equivalent; but they are not necessarily equivalent for individual words; for example, *six-th-s* contains three morphemes, but only one syllable; *establish,* on the other hand, contains only one morpheme, but three syllables.

(ii) An idiom may be roughly defined as a sequence of two or more words, the meaning of which is not predictable from the meanings of the constituent words; e.g., *get by, as it were, under the weather.* A collocation is a combination of words, which may be habitual (e.g., *blue sea*) or contrary to expectation (e.g., *mad sea*).

(iii) Register is the term commonly used for language variation of a non-dialectal type; e.g., differences between polite and familiar language; spoken and written language; scientific, religious, legal language, etc.

(iv) On the classification of verbs in terms of their relation to other elements in the clause, see Greenbaum and Quirk (1990), sections 10.1-10.18 and 16.11-16.37. This aspect of lexical choice is closely bound up with semantic relations between noun phrases in the clause. Their role in style is discussed in section 6.1. Factive verbs presuppose the truth of what is being asserted (e.g., 'Mary *liked* the show'). Counterfactives presuppose the negation of what is asserted (e.g., 'Mary *pretended* to like the show') and nonfactives leave the question of truth open (e.g., 'I *believe* that Mary liked the show').

(v) The traditional classification of adverbs and adverbials into adverbs of time, place, manner, frequency, etc. is serviceable enough; a more thorough and systematic classification of adverbs is given in Greenbaum and Quirk (1990) Chapters 7 and 8, where a major distinction is made between adjuncts, disjuncts, and conjuncts.

(vi) The delaying of the main 'information point' of a sentence by anticipatory and parenthetic structure is discussed further in section 7.5 of *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Leech and Short, 2007). This is the defining feature of the traditional rhetorical category of 'periodic' sentence, often contrasted with the 'loose' sentence.

(vii) We follow a common practice in treating as clauses what are traditionally called participial, gerund and infinitive constructions; for example '*Eating people* is wrong', 'a woman *destined for greatness*', 'I'm sorry to *hear it*'. These are all regarded as non-finite clauses (see Greenbaum and Quirk (1990) especially sections 14.3-14.5).

(viii) See note (iv) above, and Greenbaum and Quirk (1990)

sections 10.1-10.18, on clause elements.

(ix) Of course, the same word form may occur in more than one word class. For example, *that is* a determiner (specifically, a demonstrative determiner) in '*That day* nothing happened', a pronoun in 'I know *that*', and a conjunction in 'I know *that* he's wrong'. In English, the overlap between the pronoun and determiner classes, for instance, is very striking. (See Greenbaum and Quirk (1990), sections 5.3-5.10 and Chapter 6.)

(x) A linguistic reinterpretation of the traditional distinction between schemes and tropes is given in Leech (1969), section 5.1. Schemes are defined as 'foregrounded repetitions of expression', and tropes as 'foregrounded irregularities of content'. Various kinds of scheme, corresponding to traditional figures of speech such as 'anaphora' and 'antithesis' are discussed in Leech (1969), Chapters 4 and 5.

(xi) The auditory aspect of prose writing should not be neglected, and forms part of the larger topic of iconicity or mimesis in language (see section 7.7 of *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Leech and Short, 2007)). For an introductory classification and discussion of auditory effects in poetry, see Leech (1969), Chapter 6.

(xii) Once again, reference may conveniently be made to the treatment of these figures of speech (paradox, metaphor, irony, etc.) in Leech (1969), Chapters 8-10.

(xiii) Some aspects of cohesion are discussed and illustrated in section 7.8 of *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Leech and Short, 2007). Sentence connection is treated in Greenbaum and Quirk (1990), Chapter 19. For a more extended analysis of cohesion in English, see Halliday and Hasan (1976).

(xiv) The topic of speech and thought presentation is developed in Chapter 10 of *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Leech and Short, 2007).

ABOUT THE AUTHOR

Veronico N. Tarrayo is as Assistant Professor of the Department of English, Faculty of Arts and Letters of the University of Santo Tomas (UST)-Manila, the Philippines. He holds the Degrees Master of Arts in Language Teaching and Bachelor of Arts in English. He is a candidate for the Degree Ph.D. in English Language Studies at UST. He has published research articles in i-manager's Journal on English Language Teaching, International Journal for Talent Development and Creativity, and Philippine Journal of Linguistics. He likewise coauthored a book chapter on "Learner autonomy: English language teachers' beliefs and practices in a tertiary institution in Manila, Philippines," published by IDP Cambodia Ltd., the same organization responsible for the conduct of the annual CAMTESOL International Conference. At present, Mr. Tarrayo is the editor of the Asian Journal of English Language Studies, the official journal of the UST Department of English. His research interests, include Teaching of English as a Second Language (TESL), Discourse Analysis, Gender and Language, and Stylistics.