Congruence of Foregrounding in Philip Larkin's 'Wants' (A Stylistic Study)

Wirya Ahmed Ameen
English Department
College of Languages, Salahaddin University-Erbil
wiryagm67@gmail.com

Abstract

There is no doubt that the true usefulness of the study of style (Stylistics) lies in an effort to demonstrate the relevance of significant *description* to *interpretation*. It concentrates on identification and description of formal and structural features of a given text, and the role of these features within the universe of discourse. The present work is an attempt to practically manifest the role of stylistic method to literature, and how it plays a vital role in helping the reader to arrive at two important aspects of the study of literature, its *understanding* and *enjoyment*. To accomplish this, stylistics makes use of the principles and methodologies drawn from linguistics to arrive at the effect the writer wishes to communicate to the reader. This paper deals with the analysis of Larking's 'Wants' so as to show to what extent the writer makes use of specific language structures in an attempt to convey his message to the reader.

To tackle this research point, the paper is divided into four sections: section one is introductory, it sheds light on the role of stylistics in exploring the significant link between linguistic form and function, and also gives an account of the writer's biography. Section two presents stylistics as the interdiscipline that gathers different linguistic and literary issues together and shows their interrelatedness. Section three is concerned with *foregrounding* as a stylistic device that operates effectively in carrying a writer's viewpoint to his readers. It gives an account of this general principle with reference to its types as well as other related terms that usually co-occur with it. Section four, which is the core of the study, tackles the congruence of foregrounding found in the poem under study, and, in a separate section, discusses the significance of each foregrounded part and the role it has in conveying the general idea of the poem. This section consequently exhibits how different aspects of linguistic form may coincide to fulfill an artistic function of language. The paper ends with the statement of conclusion and a list of the references utilized.

Keywords: Stylistics, Foregrounding, Linguistic, Literary

1. Introduction:

Every time a literary writer uses language, he/she necessarily adopts a style of some sort and makes a selection from a range of syntactic and lexical possibilities according to the purpose of communication. This entails that readers of literary works are unlikely to grasp the content of a poem or any other literary genre without considering its linguistic and structural form. And this is the task of stylistics which provides as detailed a description as possible of the work in question in order to deepen the process of interpretation and consequently deepen the readers' understanding of the text. The value of such stylistic analysis is to show the communicative link between form and function, and thus be of service to the needs of language learners. To demonstrate this role of stylistic analysis, the present work handles the analysis of a poem, rather than any other literary genre, as it is maintained that the more simple and basic concepts in stylistic analyses were first used in poems.

The poem to be analysed in this work is entitled ' **Wants'** by Philip Larkin. The paper points out some of the significant stylistic features in the text, and then shows how such formal stylistic features give rise to the poem's meaning and effect.

Philip Larkin, the poet, was born on August 9, 1922, in Coventry, England. He attended St. John's College, Oxford. His first book of poetry, *The North Ship*, was published in 1945. In 1946, he discovered the poetry of Thomas Hardy and became a great admirer of his poetry, learning from Hardy how to make the commonplace and often details of his life the basis for his poems. Later, Larkin became the prominent poet of his generation, and a leading voice of what came to be called "The Movement," group who rejected the prevailing neo-Romantic fashion of writing and focused on intense personal emotion. He is known for his dark vision and underlying obsession with universal themes of mortality, love, and human solitude. As an anti-social and a great lover he never married and worked as a librarian in the provincial city of Hull, where he died on December 2, 1985.

The following is the text of his poem 'Wants':

Beyond all this, the wish to be alone:

However the sky grows dark with inviting-cards

However we follow the printed directions of sex

However the family is photographed under the flagstaff-

Beyond all this, the wish to be alone.

Beneath it all, desire of oblivion runs:

Despite the artful tensions of the calendar,

The life insurance, the tabled fertility rites,

The costly aversion of the eyes from death-

Beneath it all, desire of oblivion runs:

There are several techniques adopted by stylisticians in their analysis of a given poem. Some of those techniques involve the investigations of aspects such as: the overall structure of the poem, lexical collocation, syntactic deviation, punctuation, phonology, coordination, ellipsis, repetition, parallelism, orthographic deviation, and so on. This research aims at analyzing the poem in the light of lexical, phonological, syntactic and semantic deviations from the standard norm of the language.

2. Stylistics as an Interdiscipline:

The interdisciplinary nature of stylistics has been maintained by different linguists and stylsticians. Widdowson (1975: 53) sees stylistics not as a subject in its own but as the link between two disciplines: linguistics and literary criticism. He represents this mediating role of stylistics via a diagram:

Linguistics   Literary Criticism

Stylistics

Language   Literature
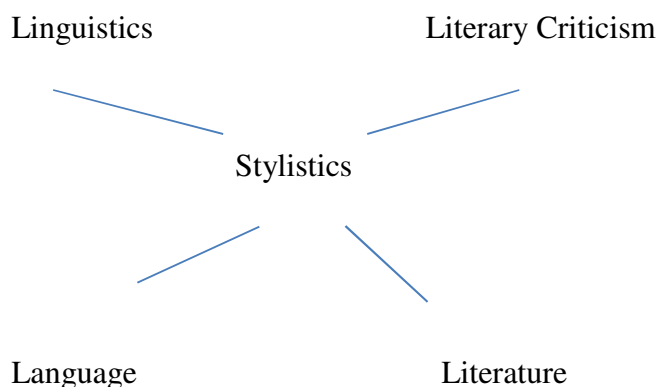
The above diagram illustrates that one may start from either language or literature and, passing through stylistics, move toward either linguistics or literary criticism.

Leech (2008: 2) also reiterates this fact about stylistics and calls it 'a bridge discipline'. To him stylistics acts as a bridge between linguistics and literary studies, and he observes that, in spite of the revolutionary developments in linguistics and literary theory, the essential role and formulation of stylistics, as a discipline bridging the gap between the two, remain valid. In this way he demonstrates the interrelation between linguistic description and literary interpretation, and to him this interface is the sphere of stylistics.

This eclectic merit of stylistics is also evidenced by Niazi and Gautam (20007: 6) who believe that stylistics draws much of its analytic power from the methods of linguistics; but on the other hand, it draws much upon the interpretative goals of modern literary criticism.

Other examples of attempts by linguists to show the interface between linguistics and literature, which prove the interdisciplinary characteristic of stylistics, involve that of Sell (1991: xii) who initiated the idea of literary pragmatics. He emphasized the relationship between language use and literary context. He saw the entire processes of production and reception as specific to particular socio-cultural, situational, and interactional circumstances. He declares that linguistic well-formedness is neither a sufficient nor a necessary condition of interpretability, i.e. it is almost easy to fabricate texts which satisfy all linguistic requirements, but still fail to make sense; and , conversely, it is possible to have texts which make perfect sense though they lack overt links between the sentences. This implies that interpretability is something different from linguistic well-formedness and must be explained via an apparatus which intermingles linguistics and literature, and that is the area of stylistics.

3. Foregrounding as a Stylistic Device:

It is no longer doubtful that linguistic theory can add a lot to our comprehension of literature. What literature is, how it works, and why it is there at all, are some of the questions that the theory of linguistics tries to provide answers to. Linguistics as a discipline has contributed a significant body of concepts and strategies to literary criticism (Finch 2000: 192). In so doing, the practical importance of linguistics tends to be measurable in terms of the applicability of its techniques to point out some outstanding features that can be ascribed to the literary text. Such features might be missed if we are not equipped enough with an awareness of how the language works (Jacobson, 1960: 350).

The concept of *foregrounding* is said to be one of those significant concepts that linguistics has contributed to literary criticism. This notion is developed from the works

of the Czech formalist Mukarovsky. To him, the main purpose of art is to make people see the world in a new way through making strange. This means that the notion of foregrounding is achieved by highlighting or making prominent, particular textual features; and this consequently entails breaking the norms of the standard language with the result that one characteristic of literariness is regarded as a degree of linguistic *foregrounding* (Finch 2005, 190). According to Leech and Short (1981, 28), foregrounding is referred to as a stylistic strategy that is closely associated with a specific type of aesthetic exploitation of language that:

"takes the form of surprising a reader into

a fresh awareness of, and sensitivity to, the linguistic

medium which is normally taken for granted as an

'automatized' background of communication"

The concept of foregrounding is thus identified as being a stylistic strategy that refers to 'a form of textual patterning which is motivated specifically for literary aesthetic purposes' (Simpson, 2004:50); though multiple senses are attributed to this concept by psycholinguists and cognitive psychologists who treat the phenomenon from different perspectives (Cook,1995:153). The value of this concept in textual analyses is backed up by Hakemulder (2004:38) who maintains that the notion of foregrounding has been made use of in textual analyses as a tool to describe particular characteristics of the text, or to explain its specific poetic effects on the reader. Thus, the textual representation involves new information conveyed via textual features- and this is called *the foreground-* in contrast to those other features which are linguistically normal, called *the background* (Short, 1996:12).

3.1 Foregrounding and Other Related Terms:

The term *foregrounding* is collocated or interchanged with some other terminologies that roughly give the same idea. Suggested terms such as *defamiliarization*, *deautomatization*, *deviation*, and *poetic function* are frequently used by different writers all converging at one point: to what extent does a writer breaks the norms of the standard language for fulfilling certain literary purposes?. Shklovsky (1965, 9) saw foregrounding in the form of defamiliarization, as accompanied by feeling: he noted, more precisely, that stylistic devices in literary texts "emphasize the emotional effect of an expression". Mukarovsky (1964: 19) concurrently used this term interchangeably with deautomatization, i.e. preventing automatization by making strange. *Deviation* is also one of the terms found along with foregrounding. It is identified as a stylistic device that is

utilized by writers as a strategy to establish a hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background. It is considered as the core of reader-centered stylistics as it provides a theory of analysis with the help of which a reader develops the habits necessary for active and independent reading (Niazi and Gautam 2007, 7).

3.2 Foregrounding and Interpretation:

It is a very general principle of artistic communication that a work of art in some way deviates from norms which we, as members of society, have always leant to expect in the medium used. This phenomenon applies to any form of art whether it is a piece of music, a painting or a poem. A painting that is representational does not simply reproduce the visual stimuli existing in the mind of the observer, but it usually deviates from photographic accuracy to show some artistic interest. In music there are expected patterns of melody, rhythm, and harmony; and a composer's skill lies not in mechanically reproducing these, but in introducing unexpected departures from them. These deviations from the standard norm constitute what we call *foregrounding*. The same is largely applicable to literature and especially to poetry. The foregrounded figure is the linguistic deviation, and the background is the language. Readers of poetry pick out the linguistic deviation in a phrase like 'a grief ago' as the most arresting and significant part of the message, and *interpret* it by measuring it against the background of the expected pattern. Deliberate linguistic foregrounding is not confined to literary genres, but is also found for example in joking speech and children's games. Literature is distinguished, as the Czech scholar Mukarovsky says, by the consistency and systematic character of foregrounding (Leech, 1969: 57).

The foregoing discussion maintains that poetic foregrounding presupposes some motivation on the part of the writer and some explanation on the part of the reader. Considering these two aspects help the reader arrive at the right or at least close *interpretation* of a given piece of literary work. A question like 'what is the point?' often accompanies each foregrounded feature. And only those linguistic deviations are artistically significant that:

a.   communicate something

b.   communicate what were intended by their authors

c.   are judged by readers to be significant

(Leech, 1969: 59f)

3.3 Types of Foregrounding (Deviation):

Since language is not a haphazard mass of sounds and symbols but is instead an intricate web of levels, layers, and links (Simpson, 2004: 5); the deviant linguistic features displayed throughout Larkin's 'wants' are identified across a number of interrelated levels of linguistic description. However, some levels of linguistic deviation, such as discoursal and dialectal levels, have been neglected in this paper as there is still a heated debate concerning the validity of these levels.

Foregrounding as a stylistic device is said to have been realized in different levels of language. Some of these levels are mentioned by Leech (1969: 42ff):

1. Lexical foregrounding

The invention of new words (neologism) is the more obvious ways in which a poet may exceed the norm of the language. This process is not regarded as a violation of the lexical rule of the language, but it is a rule applied with greater generality than is customary. For example, the prefix 'fore-', in words like 'foretell' and 'foresee', can be used by poets to produce strange vocabularies such as 'foresell' or 'foreappear'. Also the repetition of a given vocabulary over and over again for certain literary purposes is commonly regarded as an instance of lexical foregrounding.

2. Grammatical Foregrounding

This category involves linguistic oddities in the sphere of morphology or syntax. Violations in the structural rules of the language produce ill-formed sentences that are followed by literary writers to convey certain messages to their readers. For example, ill-formed sentences such as 'I doesn't like him' and 'He me saw' are considered deviated forms of ' I don't like him' and 'He saw me' respectively.

According to recent theories on syntax, a distinction is normally made between the deep structure and the surface structure of a sentence. The former directly reflects the meaning of the sentence, whereas the latter relates to the way in which a sentence is actually uttered. This entails that deep structure may be characterized as the 'semantic end' of syntax, and surface structure as the 'phonological end'. Thus, violations of surface structure are superficial as they have no fundamental effect on the way in which a sentence is understood, and they are often described as 'bad' or 'incorrect' grammar. Contrastingly, violations of deep structure do affect the way a sentence is understood. In a phrase like 'a grief ago' the position reserved for a word of a given class is filled by a word from a different class, and, hence, the violation expresses the sense intended by the writer and expected to be perceived by the reader (Leech, 1969: 45).

3. Phonological Foregrounding

Phonology as a level of language has much to contribute in stylistic analyses as it is the only means that enables stylisticians to examine the phonetic potential of certain written texts. Patterns of phonology are more on the surface than those of surface syntactic structure. It is therefore of a limited use in English literary works. Examples of such kinds of irregularities in the way words are pronounced can be found in certain cases of elision, misplacement of word stress, as well as in special pronunciation for the convenience of rhyming, as, for instance, when a noun like 'wind' is pronounced like the verb 'wind'.

4. Graphological Foregrounding

This type of deviation is also utilized by literary men as a means to fulfill certain goals. It involves violation of the rules and regulations of the orthographic system of the language. The American poet E. E. Cummings is well known for his use of typographic deviation such as discarding of capital letters and punctuation, jumbling of words, eccentric use of parentheses, etc. For him capitalization, spacing and punctuation are not merely symbols to be used according to the typographic custom of the language, but are also expressive visual devices that can be used to express ideas and concepts.

5. Semantic Foregrounding

The presence of an irrational element in poetry is the characteristic generally considered when dealing with semantic deviation. This kind of deviation, in literature, is sometimes referred to as 'nonsense' or 'absurdity'. It forces the reader to look beyond the dictionary definition for a reasonable interpretation. For example, the superficial absurdity of Wordsworth's 'The child is father of the man' is regarded as semantic deviation as it requires the reader to go beyond the literal meaning to arrive at the true interpretation (ibid).

4. Congruence of Foregrounding in Larking's 'Wants' (the analysis)

In this section, Larkin's poem 'Wants' is stylistically analysed in terms of those textual features that attract some degree of *foregrounding*. This analysis incorporates different aspects of language such as lexical, syntactic, semantic, and phonological aspects.

4.1 Lexical Foregrounding:

Getting through the poem, one can notice that the poet is repeating the first line at the end of each stanza. So, words like *wish*, *alone*, *desire*, *oblivion*, *run*, *beyond*, and *beneath* are repeated. Here, it can be observed that the poet is making use of such words

to show man's tendency towards loneliness which is, to him, reinforced by the daily routines and social events that cause unbearable monotony. And this is one of the reasons that makes an individual think negatively about life and move toward loneliness which is terminated by death. Tangible examples can be seen in real life when an individual, depressed with grief, is always trying to go away from the group, go to bed, live alone in a tranquil place, or even commit a suicide.

The foregrounding via repetition (parallelism) usually involves lexical items that share certain senses and make a conceptual group in the poem. Reading through the text, one can find out that the writer is gathering certain vocabularies that are synonymous, for instance, the words 'wish, wants, desire' are words referring to a felt lack; and the lack meant here is the lack of being alone. Besides, the words 'alone, death, oblivion ' are all synonyms dealing with *loneliness*. The prepositions 'beyond' and 'beneath' are mentioned by the writer to express deictic remoteness both horizontally and vertically from his location. Finally, the expressions: invitation cards, printed directions of sex, photographed, calendar, insurance, fertility, and rites are all referring to social life among groups and individuals via the intermediate unit, the family.

4.2 Syntactico-Semantic Foregrounding:

In this section, foregrounding, resulting from the blending of syntactic and semantic issues, is considered to illustrate how some images are conjured up by the writer through certain words and expressions. The syntactico-semantic issues generally involve instances where the writer makes use of odd syntactic structures, phrase modifications and collocations in order to evoke certain feelings on the part of the reader:

In line (2), *the sky grows dark with invitation cards*, the writer is adopting an odd collocation; the sky usually grows dark with 'clouds'. This oddity in the collocation along with the generic use of 'invitation cards' all refer to the overwhelming number of social obligations the writer believes to have been imposed upon man.

In line (3), *the printed directions of sex*, the word 'sex' is an abstract noun and cannot literally have printed directions. Printed directions can be found in manuals or books on sex. Via this odd structure the writer intends to express his view of sex and love making as a mere matter of mechanics.

Line (8) involves a syntactic element. The expression 'fertility rights' is pre-modified by 'tabled', and this is a reference to the writer's opinion that whatever related to love making is written down in a tabular fashion and hence renders the whole process unspontaneous and mechanical.

The structure of the main clause in line (6): *Desire of oblivion runs*, has its own peculiarity in the sense that 'desire of oblivion' is abstract and cannot literally run. The writer's intention in the formulation of this expression is to liken this desire to a river which runs spontaneously and which is outside one's control; and ,consequently, uses the analogy to hint at his belief that desire of oblivion is also running spontaneously in man.

The strange use of pre and post modifiers in noun phrases is made use of by the writer to convey a given opinion. In line (7), for example, the noun phrase 'the artful tensions of the calendar' is a case to consider. 'calendars' do not literally have tensions. What the writer aims at is to show that the social engagements are so many that they often conflict with one another. Moreover, 'tensions' are not made intentionally, hence cannot be 'artful". Thus, the writer's use of this structure is interpreted as to show that people sometimes excuse themselves from a social commitment, they do not want to attend, by pleasing a prior commitment to another engagement. And this is their artful manner to get rid of some of the many social ceremonies or rituals they dislike.

One more instance in which Larkin collocates words in a strange way is found in line (9), *the costly aversion of the eyes from death,* in which the word 'aversion' literally means to turn one's eyes from something disliked (which is 'death' here). In this noun phrase, the poet uses the word 'costly' as a modifier to 'aversion' which is normally odd because 'aversion' cannot be costly. What he tries to formulate in the reader's mind is that the aversion of peoples' eyes from 'death' is in fact costly in the sense that the social activities they engage themselves in are actually disadvantageous as they distract their minds from coming into good terms with 'death'. To him 'death', which is the inevitable destiny for mankind, is already an invisible desire available within their inner self.

An additional syntactic category is obvious in the writer's specific use of noun phrases (the printed directions, the artful tensions, etc.), and his generic use of them (desire of oblivion). The value of the former is to refer to his particular social life, and the latter to the way readers feel that his remarks apply to them all.

4.3 Phononogical Foregrounding:

From the point of view of interpretation, there are a number of phonological characteristics in the poem that bring about a special meaning pertinent to the overall meaning the writer wants to convey to his readers. The most important of these phonological issues is the similarity in the repeated prepositional phrases in lines 1, 5, 6 and 10. They all consist of three words with a 2,1,1 syllable pattern. The first syllable of the first word in the prepositional phrases (beyond all this) and (beneath it all) are phonologically and graphically identical, the word 'all' is repeated and the other two words

have the same vowel. This phonological parallelism reinforces the system of parallel meanings the writer uses in the poem in order to back up the idea that social activities and commitments are conducive reasons behind the monotony and burden an individual experiences in life. Furthermore, there are a number of alliterative and assonantal patterns within the lines which help connect important words together and meanwhile support the general idea behind the poem. Some of the instances involve:

Line 1 and 5: this , wish (the repetition of the vowel /i/ and the voiceless fricatives /S/, /ʃ/

Line 2 : dark , cards (the sharing vowel /a:/)

Line 3 : directions , sex (the vowel /e/)

Line 4 : family , photographed , flagstaff (the repetition of /f/ in initial and final positions)

4.4 Discussion

The interpretive value of the remarks given in the preceding sections lies in their effective role in forming a link between the form and the content of the poem under analysis. Getting through the lines of the poem, one can deduce that the main unifying feature of 'wants' is *parallelism*.

It is crucial to distinguish between *parallelism* and simple *repetition*, though some linguists consider the latter as being a limited case of the former (Short, 1996: 13f). The mere repetition of whole phrases or clauses, in terms of both structure and lexical items, is just one case of parallelism, and it is a simple one which entails that everything is paralleled and nothing is varied (Leech and Short, 1981:142). This means that repetition is one restricted device of producing foregrounding that attracts the reader's attention to some repetitive lexical grouping, or whole structures excluding any possibility of variety (Short, 1996: 18).

In 'Wants', parallelism via repetition holds our concern, as it is a rather more interesting device that has the power to foreground the key parts of the poem in a way that stimulates literary insights. This kind of parallelism is defined by Simpson (204: 50) as one guise of foregrounding, besides *deviation from the norm,* which comes in the form of *more of the same*. The instances of this type of parallelism in the poem can be jotted down as follows:

in stanza (1), lines 2-4 are parallel and the poet endeavours to show them as similar though they refer to different aspects of social life; and he then contrasts them with the

wish to be alone, i.e. the poet wants to tell the reader that although human beings indulge themselves so deep into the social life, they are in fact hiding their inner desire to be alone. In stanza (2), the lines (6) and (10) are parallel, in respect to aspects of phonetics, syntax and punctuation, to lines (1) and (5), and they constitute two sets of repeated lines. The parallelism here is seized by the writer to make a sort of equilibrium between (the wish to be alone) and (the wish for oblivion or death) in the first and second stanzas respectively. In addition, the vocabularies used in these two stanzas are synonymous and are carefully selected by the poet to exhibit the social life activities as mechanical every day routines that cause monotony and frustration; and meanwhile they indirectly refer to the inner desire of mankind for loneliness which reaches its eternity in death. This parallelism might also be said to have the effect of showing a disjunction between the realities, man as a social animal in all his guises, and the wish for loneliness and death. Although what Larking thinks sounds radical, it resembles the famous words of Hamlet:

To die, to sleep and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to 'tis a consummation(70)
Devoutly to be wish'd.

A more careful observation of the two stanzas unravels another idea: that the writer, after the preposition 'beyond' in stanza (1), uses expressions denoting *positive* things, while after the preposition 'beneath' in stanza (2), uses words referring mostly to *negative* aspects of life. One can conclude from this that the writer seems to claim that human beings, whether they lead a happy or desperate life, whether they live in prosperity or misery, have tendency towards loneliness and death. He argues that those who are in possession of wealth and fortune spend enormously to make themselves forget that they are going to die, not realizing that death is inescapable and inevitable, and that sooner or later we all have to surrender to death. Nothing can reduce the overwhelming impact and magnitude of death. What we do in social life is to benumb ourselves. Youth, beauty, and happiness are all transitory as life is an excruciating journey. To Larkin, the desire to be alone is the death instinct itself crying out for attention; as if one wants to say 'stop the world, I want to get off'.

One more point that raises controversy here is that getting through the poem line by line one can notice that the poet sees the desire of man for loneliness as something *innate* or *inborn*- the clue lies in his analogy of likening the desire for loneliness and death to something (like a river) which runes spontaneously, and makes a generalization about it, i.e. he believes that this desire is their within mankind even if he lives a prosperous life. But as the lines within the two stanzas are all referring to social life engagements and

their effect on an individual, the researcher makes another argument that this wish or desire for being alone (death) must not be innate or inborn, but actually made and triggered off by the social surrounding, that is, by the people living around and by the burden caused by social commitments.

5. Conclusion

The stylistic analysis carried out in this paper is by no means final, and there is no need to risk generalization from it. However, one can broadly state that Larking in this poem declares one important longing that is *solitude*, hidden at the bottom of human heart. He uncovers the essential vacuum of the human heart in which every individual is lonely and likes to be alone. On the other hand, he guides readers to comprehend three poignant truths about life such as *futility*, *death*, and *oblivion*.

Full stylistic description of 'Wants' might possibly need to be far more elaborate. However, it is to be noted that any reasonable interpretation of the poem will have to take into account the features thrown up by stylistic analysis.

The analytic procedure adopted in this paper proved useful in achieving some insights into Larking's style as a set of deliberate choices. The foregrounded features of the linguistic texture of the poem stimulate certain literary-aesthetic purposes the writer endeavours to communicate. The main focus in this study has been on 'parallelism'. The way it has been foregrounded contributes a lot to the literary meanings related to the writer's viewpoint concerning social life commitments and man's tendency to go away from them, and move towards loneliness represented by oblivion or death. This is achieved in the poem by the paralleled (repeated) words and expressions in the first and second stanzas.

The parallelism observed in the poem is conducted by the writer through different avenues: the simple repetition of lexical items, phonological-syntactic structures, and odd sets of collocations. The writer's goal is found to claim that human being's unconscious desire of oblivion and death (manifested via the analogy between 'desire of oblivion' and 'a running river') , even if they lead a happy or desperate life (expressed deictically through the prepositions 'beyond' and 'beneath'); is something innate and inbuilt. As the poet reiterates, through parallel structures, the monotony and burden caused by social commitments, the researcher believes that the desire of oblivion stated by the writer does not seem to be inborn, but is made and triggered of by the social surrounding and the community individuals belong to.

References

Cook, G. (1995) *Discourse and Literature*. London and New York: Routledge and Kegan Paul

Finch, G. (2000) *Linguistic Terms and Concepts*. London: Macmillan

Finch, G. (2005) *Linguistic Terms and Concepts*. London: Macmillan.

Hakemulder, J. (2004) *Foregrounding and its effects on Readers' Perception*. New York: Basic Books

Jacobson, R. (1960) 'Closing Statement: Linguistics and Poetics' in T.A. Sebeok (ed.): *Style in Language*. Cambridge: MIT Press.

Leech, G. (1969) *A Linguistic Guide to English Poetry*. London: Longman

Leech, G. (2008) *Language in Literature*. London: Longman

Leech, G. and Short, M. (1981) *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman

Mukarovsky, J. (1964) 'Standard Language and Poetic Language' in Garvin, P.L. (ed. And trans.) *A Prague School Reader on Esthetics, Literary Structure and Style*. Washington: Gorgetown University Press.

Niazi, N. and Gautum, R. (2007) *How to Study Literature: stylistic and pragmatic Approaches*. Tehran: Rahnama Press.

Sell, R. D. (1991) "Literary Pragmatics: An Introduction". In Sell, R.D. (ed.), *Literary Pragmatics*. London: Routledge

Shklovsky, V. (1965) "Art as technique". In L. T. Lemon & M. J. Reis (Trans.), *Russian formalist criticism Four essays.* Lincoln: University of Nebraska Press.

Short, M. (1996) *Exploring the Language of Poems, Plays and Prose*. London: Longman

Simpson, P. (2004) *Stylistics*. London: Routledge

Widdowson, H. (1975) *Stylistics and the Teaching of Literature*. Oxford: Oxford University Press.