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Pragma- Stylistic Analysis of Paul Auster
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Abstract

Pragmatics is the branch of how meaning is influenced by context, such as how sentences in some studying are perceived. The stylistic division focuses on style analysis of literary works in particular but not exclusively in texts. Regarding to Paul Auster's studies, this paper attempts to address the pragma-stylistic approach, points out the achievement that has been accomplished and needs to be achieved by others. Paul Benjamin Auster is a popular American writer of the contemporary period. His work has received awards the world. So far, from various viewpoints in the West and China, the Critical Group has contributed various critiques to his works.

Introduction

A linguistic approach that disturbs the intended sense of the speaker, along with the distinctive style of the speaker, is a pragma-stylistic approach to meaning. The individual's mode of speech is assumed to be unique, and thus contains characteristics that characterize it from others. To address questions about how (literary) vocabulary is used and how it relates to the characteristic representation of literary literature, or the creation of power systems, etc., pragma- stylistic approaches combine pragmatic and stylistic approaches.

Pragma-stylistic research a synchronic as well as a diachronic has also influenced general pragmatic approaches, methods and theories. Literary texts have also been a source of historical pragmatic study, including a pragma-philological and a diachronic pragmatic research, since no spoken material is visible in historical periods and play text is a major source of discovery for the spoken language as this language is "constructed" and spoken. Context and the

influence of the interactional strategies used in context are other crossroads between pragmatics and style.

In addition, a systematic, systemic approach to conversational interaction has been underlined by pragmatic stylistics and involves the dynamic interplay between norms and exceptions as well as form and meaning. These pragma-stylistic results have much to say about linguistic realizations of politeness techniques in general, on the basis that standards and conventions of natural language use are founded upon in literary discourse. The same holds true in literary texts for the realization of speech acts or discourse markers.

Using of other semiotic forms in films to considering the interplay between language and visuals, has also gained interest to pragmatic stylistic approaches and multimodal stylistics (Busse, 2006 and McIntyre, 2008). More recent methods blend pragma-style analysis with corpus-style approaches and link immersive features to linguistic pattern detection. Furthermore, pragmatism on language as an interchange and language's contextual features frequently include examining fictional narrative passage, the relations between narrative passages and the presentation of speech, or a mixture of pragmatism and cognitive stylism, within a broad and detailed structure that is also a product of the pragma (Toolan, 2000).

The key focus of the pragma-stylistic tool kit is on qualitative characteristics of the use of language and communication as an exchange. Of course, the meaning of context may incolve several aspects: i.e., the description of Schiffrin as the context of physical, personal and cognitive, or what social, cultural, linguistic, authorial or editorial contexts of production and reception will generally be understood (Schiffrin, 1987).

Besides a traditional stylistic tool set, Grice's (1975) cooperative principle definition, politeness, consequences or leadership are among the pragmatic stylistic methods often used in play text; the stylist toolkit, which researche, graphology details; the sound structure, grammatical structure; or lexical

patterning (Grice, 1975). The individual or multiple implementations of these dialogue areas answer issues such as how dialog acts as an interaction and how relationships between participants are revealed (power, social or interpersonal).

History knowledge of the environment, frequently are arranged into schemes and as important as knowledge of sociolingual norms or the different frameworks – historical, cultural, political, development, linguistic, editorial – in which the game takes its place play an important role in the pragmatic stylistic study of play texts. Due to room constraints it is difficult to expand on all pragmatic ideas which are valuable for a pragmatic type study. Thus, only those primary terms (and the most widely used) are explained, but this does by no means indicate, that what linguists call 'patal fellowship' or 'adjacency pairs' The trade for fictitious dialog is less important to define.

According to Leech (1981), pragmatic language analysis attempts to examine the element of meaning not the formal characteristics of words and constructions, including syntax, but the way utterance is used and the way in which it is added to the spoken sense. As a philosophy of appropriateness, this concept regards pragmatics. Style is described by Leech and Short as 'the way in which language is used in a given context, by a given individual, for a given reason, and so on (Leech and Short, 1981: 11).

In another mean, style is not limited to a single author's style, but may be a feature of a situation, a character, a particular text, a particular language expression studied over time, and so on. Style may also be viewed as a particular way to write or speak. This is the most prominent point for the fusion of form, style and rhetoric. The word 'register,' also equals the phrase 'type,' since register refers to the specific linguistic features of text types or situations such as an interrogation, political speech or legal language. It is also clear that the style can also differ with regard to the formality medium and degree which are of particular importance for socio-pragmatic style research as stated.

Wales emphasizes that the style is distinctive: the collection or total of linguistic characteristics that seem to be characteristic in essence: whether of register, genre or time, etc. (Wales, 2001: 371). This textual phrase, that is to say, is what the stylist might speak of the Hamlet style Shakespeare (1604-5) or Paul Auster's Brooklyn follies (Auster, 2006). However, that's just one side of the coin. There should be no doubt that any speaker or author uses the language at his discretion at the time of writing or speaking. Style cannot however be treated as a 'orniment of the meaning of utterance,' for instance, as it is often guided by the personal choices and values structures and socio-cultural influences of the speaker at all stages, (Carter and Stockwell, 2008:295).

The choice of language or registry conventions or other social, political, cultural and contextual criteria is often motivated by style. The inference of significance from the choices made is then an equally difficult challenge since, on the one hand, it must switch between a continuum of seeing and choice as stylistic and substantive and potentially creative and, on the other hand, accepting complex conventions and norms. Even if it is a relatively unmarked or simple type, all utterances may be distinguished by a certain structure or style.

Pragmatics and Stylistics

Pragmatics

The analysis of meaning in context is called pragmatic (Leech, 1983). Indeed, scholars have described pragmatics in various ways as follows: Leech and Short say that:

> The pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered.

According to Wales (1989: 365), "pragmatics is the study of language use which is concerned with the meaning of utterances rather than a grammatical sentence

or proposition". Again a more germane definition as far as this study is concerned by Yule (1996: 1) says, pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). A more recent definition considers pragmatics as the study of the meaning of words, phrases and full sentences and that it is more concerned with the meaning that words convey when they are used or with intended speaker meaning as it is sometimes referred to.

The previous definitions mean roughly the same thing Pragmatics research, then, how relevance influences our comprehension of the words and how pragmatism varies from semantic. Accordingly, semanthema, as a diadic relationship between shape and meaning, and the sense, as a triadic relationship between shape, meaning and the context, according to Leech and Thomas (1980: 173-201). Pragmatics depends not just on the words and expressions used in utterance (i.e. language); the context variables which affect interpretation are often taken into account. Pragmatics is "a relatively newer area of linguistics than semantics consisting a cluster of approaches which cohere around the preoccupation with the contextual constraints on meaning" (Finch, 2000: 149).

Pragmatics researchers have established different structures aimed at accounting for all possible contextual interpretations of meanings. These principles and structures include: acts of speech, presupposition, implication, inference, pragmatic act, Shared Contextual Belief (MCB's), Cooperative Theory (CP), Face Maintenance (FM), etc. As the guiding idea here is to contextualize the text in order to exhume the meaning in the writer's mind, a few of these principles would be helpful in evaluating our text. For the understanding of the meaning of our data here, speech actions, presupposition, inference, consequences and shared contextual beliefs (MCB) are necessary.

Speech act theory claims that such acts are done while language is used. The three types of actions uttered are: a loco-action — the act of expressing something in language that makes sense; "consisting in a combination of a

phonic act (production of actual noise), a phatic act (production of certain words in a certain syntactic order), and the rhetic act (communication of a specific message)" (Adetunji, 2009); A locomotive action — an act of "meaning" by language means: warning, pledging, questioning, saying, etc., and a perlocutory act that influence the listener with an illocutionary act, including lying, compelling, convincing, etc. It may or may not be successful a particular illustrative act. The criteria that determine when a particular act succeeds are called conditions of congratulations or terms of suitability.

All utterances constitute speech acts of one type or another, based on the various views of speech act theorists (Finch, 2000). Thus, the types of speech act taxonomies offered by theorists differ in detail. One of the most commonly used, however, which is directly relevant to our results, with all actions divided as follows   into   five   key   types:

Representatives (Assertives), which commit the speaker in varying degrees to the truth of the expressed proposition. These are acts describing situations. To Mey (2001: 120) "These speech acts are assertions about a state of affairs in the world (hence they are also called 'assertives') and they carry the values 'true' or 'false'".

Directives, which are attempts with varying degrees of force to get the addressee to do something. These acts direct somebody to do something.

Commissives, which commit the speaker to some future course of action. According to Mey (2001: 120-121) "like directives, commissives operate a change in the world by means of creating an obligation, however, this obligation is created in the speaker, not in the hearer, as in the case of the directive".

Expressives, which express the psychological state of the speaker with respect to the proposition. Expressive acts simply express the feelings/inner state of the speaker.

Declaratives, which effect immediate changes in the institutional state of affairs. The declarative act must, however, meet the felicity conditions to be effective.

A match between the meaning of the sentence and the meaning of the speaker is given by the above direct speech acts. Indirect actions of language, however, are

not direct. "It's cold here, for example, can be categorized as declarative in line with the above, while its indirect meaning is "can you close the window (Dada, 2010: 52-62). For both direct and indirect meanings, the existing knowledge is analyzed.

To ensure a sharp focus and a rigorous decoding of the document, the Shared Contextual Values, "Aspects of a Pragmatic Theory" were also integrated to provide an in-depth analysis of the results, in addition to the pragmatic features mentioned above. In that they all depend on background data, MCBs are like "presupposition" and "implicature". Lawal (2003: 153) says that "MCBs center around the intention of the speaker and the inference of the listener." He further notes that "a speech act is performed with the objective that the listener needs to put certain facts together to decode the intention of the speaker." Such reality, which are well known to both spouses, are referred to as MCBs.

Language itself is the linguistic context. The meaning of the situation refers to the subject of debate plus the physical event variables, including concrete objects, person and location. The psychological meaning is the backdrop of the language user's mood, behaviors and personal beliefs. The social context is related to the interpersonal relationships between the interlocutors. The socio-cultural and historical environment is concerned with the sociological context. The cosmological element relevant to the ultimate meaning covers the world-view of the language consumer. The various contexts/competencies set out above shape the bed-rock of this review.

Stylistics

According to the Literary Dictionary cited in Osuala (2009: 12), "Stylistics is a branch of modern linguistics dedicated to the detailed analysis of literary styles, or the linguistic choices made in non-literary contexts by speakers and writers." "Osuala (2009: 12) herself states that it is the definition and study of the

heterogeneity in real language usage of linguistic forms. The above agrees with Allan B. et al. (1988) earlier and common concept of stylistics , as:

> A branch of linguistics which studies the characteristics of situationally distinctive uses of languages with reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

Thus, stylistics in its simplest form studies style. "A writer's style may be regarded as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him". Style according to Enkvist et al. (1971: 12) should be regarded as:

> A shell surrounding a pre-existing core of thought or expression; as the choice between alternative expressions; as a set of individual characteristics; as deviations from a norm; as a set of collective characteristics; and as those relations among linguistic entities that are statable in terms of wider spans of text than the sentence.

When these six ideas of Enkvist et al are taken together with that of Spencer, it suggests that there is no styleless language and that for all there is a stylistic idiolect. Moreover, style, in a way, co-exists with language. Each utterance/text, indeed, has a style described by contextual probabilities.

The purpose of stylistics is to research, critique and reveal the "tangible expressions of style" through both bare facts (descriptive) and "interpretive judgments" from the foregoing (Cluett and Kampeas, 1979). We may ask: what are these embodiments of styles that are tangible? Thus, Fowler (1975: 11) answers:

> Focus on "style"… entails close attention to the surface structure of literary texts, and an assumption that phonology, syntax, everything which makes up rhetoric, are of paramount importance in determining the identity of the literary work.

Spencer (1971: xi) says: to interpret style in literature against the context of the whole set of norms that a language creates in meeting the needs of the culture that uses it, is to add a perspective to stylistic analysis that can not fail to benefit from the review of language in literature. Moreover, he adds that:

> … the English-speaking student, brought up from childhood in an English language environment will have no difficulties in this respect. Certainly he will have learnt empirically a great deal about linguistic appropriateness in many different social and functional situations. He is rarely, however, able to analyse and classify these differences… Thus the development and application of institutional categories, synchronically and diachronically, may be seen as one of the tasks awaiting the student of style.

In view of the above, a scientific (or institutional) approach to the study of literature is used in stylistic research. In carrying out his analysis, the stylistician utilizes the analytical methods of the linguist. Thus, the minute descriptions of phonological, lexical, syntactic, semantic and graphological distinctive features embedded in a given text should be concerned with stylistic study. Again, other fields of stylistic abuse include: broader issues of divergence from the standard, the relationship between the author and his audience, and the relationship between language and character.

A Review of Paul Auster's Literary Creation

Paul Benjamin Auster (born February 3, 1947) is a talented American contemporary author with a wealth of voluminous books. He has published eighteen novels by far, seven poetry collections, five scripts, four memoirs, one autobiography, and a collection of letters exchanged with J. M. Coetzee, some translations and some essays. He is praised for the variety of styles and different viewpoints. More than forty languages have been translated into his books.
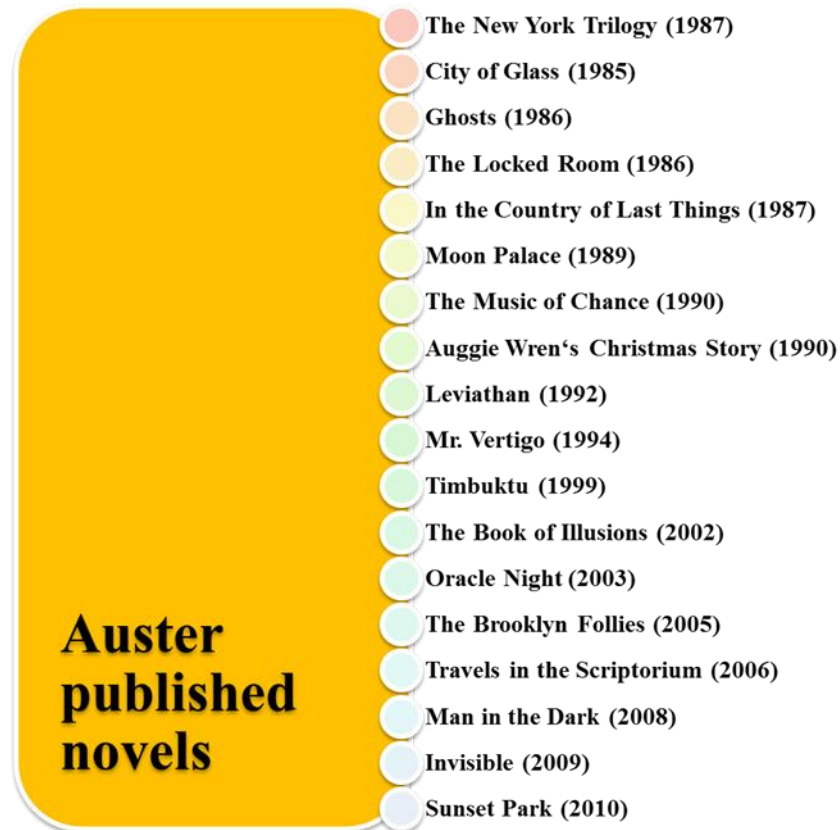
His extraordinariness earns him international fame and he has been nominated and received numerous awards, including the 1978 Columbia — PEN

Translation Center Award, the 1985 nomination for the Edgar Award for City of Glass, the 1989 Prix France Culture De Littérature Étrangere for The New York Trilogy, the 1990 Morton Dauwen Award and Lire Award for the best outstanding book written in France, 1993 Priz Medicis Étranger for Leviathan, 1996 Bodil Awards — Best American Film and independent mind prize — Best First Screen Play for Smoke — 1996 John Wi Wi Award and 1996 Award for the best-known outward-looking film, 1991 Award for the first time ever (received in Previous years by Gunter Grass, Arthur Miller and Mario Vargas Llosa).

In 2006, Peter Boxall included six of Auster's works in the 1001 books, you must read before you die, and in 2007 Auster received an honorary doctorate from the University of Liege.. IMPAC Award Longlist for the Brooklyn Follies, Commandeur of the Order for the Arts and Lettres, Commandeur de l'Ordre des Arts et des Lettres, 2007, IMPAC Award Longlist for Travels in the Scriptorium in 2008, Premio Leteo (León, Spain) in 2009, Médaille Grand Vermeil de la Ville de Paris in 2010.

In 1982, Paul Auster published The Invention of Solitude which reflected a literary mind that was to be reckoned with. It consists of two sections. Portrait of an Invisible Man, the first part, is mainly about his childhood in which there is an absence of fatherly love and care. His memory of his growth is full of lack of fatherly attention: ― He was going to quit early in the morning for the first years of my life for work before I was conscious, and long after I was laid in bed he returned home. I've been the boy of my mother. (20). Portrait of an Invisible Man, as a matter of fact, is Auster's quest for father. The Book of Memory, the second part, narrative view point shifts from Auster as son to the role as a father, He contemplates, in his subsequent novels, the concepts of alienation, mortality, potential and the lonely essence of narrative and literature. In 1985, Ghosts and The Locked Room were published in 1986 by City of Glass.

In 1987, Auster published The New York Trilogy which consists of the three fictions mentioned above, which earned Auster a label of postmodernism writer, Auster became an overnight sensation. From then on, Auster comes to gain more appreciation and produce more works. Since 1987, Auster published novels:

Auster published novels

- The New York Trilogy (1987)
- City of Glass (1985)
- Ghosts (1986)
- The Locked Room (1986)
- In the Country of Last Things (1987)
- Moon Palace (1989)
- The Music of Chance (1990)
- Auggie Wren's Christmas Story (1990)
- Leviathan (1992)
- Mr. Vertigo (1994)
- Timbuktu (1999)
- The Book of Illusions (2002)
- Oracle Night (2003)
- The Brooklyn Follies (2005)
- Travels in the Scriptorium (2006)
- Man in the Dark (2008)
- Invisible (2009)
- Sunset Park (2010)

Discussion and analysis

In his autobiographical works, Paul Auster makes the rare linguistic alternative of speaking in the second person. The job of Auster is an exception to the autobiographical kind (as originally inventored by Fludernik Second Person Fiction, Introduction). The author himself views the Winter Journal (2012) and the Interior Study (2013) (Auster), which are the first part of the autobiographical work (Auser, 2012), as diptych (Auser, 2012). *In this individual person is the Invention of Solitude (1982). Auster however did not*

want to renew the genre; this guy seems to be the only way to express what he desired to do:

Paul Auster is the King of Subterfuge. His novels still have, without seeming to, little puzzles, mise en abyme, reversals and twists. His hallmark is the subtle capacity to compose and blend playfulness with serious depth, and this style is as clear as ever in his new book, The Brooklyn Follies. The Brooklyn Follies reads quickly, and the trickery behind the plot is concealed by its Victorian simplicity, but there is nothing light about this novel. It includes all the elements of good literature: unforgettable, enjoyable characters, an entertaining story, and transcendence, the keynote of literary fiction, but its tongue-in-cheek, often black twists transform the traditional narrative on its head.

Relatively simple is the story itself. The protagonist and writer Nathan Glass has just returned to his home in Brooklyn and die happily after cancer surgery, divorce, withdrawal and resettlement in the building. His life's end is the beginning of his life, both as an atmosphere and in the manner where a feeling of the scum begins to grab. He wrote The Book of Human Folly with false humility and address his own follicles and acts of sillyness, together with those of his fellow human beings.. Nathan is a likeable character, and even in the face of his initial, his attraction to the "slapstick moments of everyday life" is charming enough, clearly rhetorical ennui:

I had given myself up for dead, and once the tumor had been cut out of me and I'd gone through the debilitating ordeals of radiation treatment and chemo, once I'd suffered the long bouts of nausea and dizziness, the loss of hair, the loss of will, the loss of job, the loss of wife, it was difficult for me to imagine how to go on. Hence Brooklyn.

In a roundabout way, it also has the charm of the way that his 'true' life starts to develop a series of slapstick moments, that become the subjects of Austers' tale. That is, the book itself is a movie, too.

Nathan also reminds us that by giving in to either desperation or being lazy by the use of platitudes and platitudes, we should not blind ourselves to existence "exhausted phrases and hand-me-down ideas that cram the dump sites of contemporary wisdom". Despite the obvious depression that opens the novel, it is clear that the love of life of Nathan is strong enough to prevent that kind of sloth. Life is just too sweet to ignore our rich faux pas, a subtext that continues to add meaning to the novel as it moves to its impressive end.

As the book moves on, Auster expands its character cast, including more related incongruous characters like the "resonant tonality of the Brooklynite," Nancy Mazzuchelli (also known as the B. P.M.), Harry Brightman (also known as "B.P.M. - Beautiful perfect mother") with the "resonant tonality of a brooklynite born" In a straightforward Victorian novel, the tidy plot and rich characters will be powerful enough to hold their own, but there are plenty of post-modern shenanigans here that would be a tragedy in the hands of a lesser writer, but which work wonderfully. The slightly purple prose of Nathan is full of moments that verge on kitsch, but which nevertheless add up to linguistic beauty somehow:

For several minutes, I am prey to a steady flow of shifting sensations. The feel of the soft, well-tended grass underfoot. The sound of a horsefly buzzing past my ear. The smell of the grass. The smells of the honeysuckle and lilac bushes. The bright red tulips planted around the edge of the house. The air begins to vibrate, and a moment later a small breeze is wafting over my face.

As Nathan's own book of follies develops in an almost Rabelasian manner, there are botched attempts at love and desire, outrageous names like "Marina Luisa

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Sanchez Gonzalez", a physical and philosophical journey for a fictional build called the "Hotel Existence", subtle and not so subtle references to Auster's earlier novels, a character named James Joyce who precedes the most Joycean of chapters titled "A Night of Eating and Drinking" which mirrors Ulysses' "Circe" chapter with its sudden swish into drunken theatre, fraudulent manuscripts, and a literary scandal. All this is as joyful and life-filled as it is chaotic. The plot never loses its course, nor does the novel ever fall into unreadability. Instead, the very depth it makes fun of is in the center of the playful one:

> They wanted to bring their loved one back to life, and I would do everything humanly possible to grant their wish. I would resurrect that person in words, and once the pages had been printed and the story had been bound between coveres, they would have something to hold on to for the rest of their lives. Not only that, but something that would outlive them, that would outlive us all.

The spectacular ending is a shock I can not show in this case, but it so paints, so that the book almost needs a full read in its light, the excellent tale that precedes it.

Conclusions

However, as a basis for comparison or context, it is clear that the stylistic choices taken in a text are useful. Stylistics have thus given up attempting to discern a compulsory univocal equation between sense and type, since it is also necessary to contextualize the use of expression, and style is often a psychological and sociologically driven interpersonal feature. The toolkit provides an important way to recognise and distinguish in literary texts the characteristics of languages such as standardization and divergence, continuity and transition, common, innovative and foreground concepts and context.

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The Brooklyn Follies, like most of Auster's books are, is a book that evolves as partners, emotions and value both shift and grow as fools step through. They reveal their nuances. This book is an ode to foolishness, and it is exactly the antidote to its end that it honors the fragile, sublime human stupidity. The skill of Auster to produce both a superbly enjoyable and extraordinarily clever book is beyond compare and also contributes to the most remarkable secular spirituality.

دراسة التداولية– اسلوبية – التحليل الأسلوبي لبول أوستر

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الملخص

التداولية هي فرع مختص بدراسة تأثر المعنى بالسياق, مثل كيفية فهم الجمل في بعض الحالات. حيث يركز قسم الأسلوبية على تحليل أسلوب الأعمال الأدبية على وجه الخصوص ولكن ليس حصريًا في النصوص. وفيما يتعلق بدراسات بول أوستر, حيث نحاول في هذا العمل معالجة النهج العملي ، مع الإشارة إلى الإنجاز الذي تم إنجازه ويحتاج إلى تحقيقه من قبل الآخرين. بول بنجامين أوستر كاتب أمريكي شهير في الفترة المعاصرة. حيث حصلت أعماله على جوائز من جميع أنحاء العالم. حتى الآن ، من وجهات نظر مختلفة في الغرب والصين ، ساهمت المجموعة النقدية في انتقادات مختلفة لأعماله.

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