

Language Functions in Literary Works

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Abstract

Literature as a special form of language has been studied by literary critics as well as by linguists. It is impossible separating language and literature, because of their reciprocal relationship to each other. This relationship raises some questions such as: what does make any piece of writing a literary text? Is it possible to extract, from literary works, structural patterns so as to be followed by writers of literature? Are there several patterns, if the idea of patterns is true, or it is only one pattern? How can a writer change a piece of writing into a literary work? In what way is a work of art, from a linguistic point of view, related to life, reality or the world in which we live ?

The present paper tries to answer the above questions. It is an analytical study to some selected works of linguists and literary critics. It attempts to analyze selected essays written by Roman Jakobson, Vladimir Propp, Roland Barthes, Gerard Genette, Mikhail Bakhtin, Edward Said and Gerald Prince. Trying this kind of analysis will authenticate the paper try to depict language functions: their presence and meaning in different literary works. The aim of this study is to identify the linguistic rules in the literary structure. It aims also to define what various linguists and critics mean by the term "function".

Keywords: Function, literary language, literary works

Analytical Study

Roman Jakobson (1988:31-56) in "linguistics and Poetics" produces a summary of poetics and its relation to linguistics. For him poetics deals with the question: what (does make a verbal message a work of art? Poetics is entitled to the leading place as its main subject is the specific differences of verbal art from other arts as well as from other verbal behavior. To study the specific features or characteristics of verbal art, poetics studies the problems of verbal structure and is part of linguistics. He defines the poetic function by investigating all the variety of Language functions. He wants to define its place among the other functions of language, in any verbal communication. He argues that:

The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be operative the message require a CONTEXT referred to sizable by the addressee, and either verbal or capable of being verbalized, a CODE fully, or at least partially, Common to the addresser and addressee (or in other words, to the encoder and decoder of the message), and, finally a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication (Lodge, 1992: 33-39).

We have six essential factors for any verbal communication, i.e., to convey a message. The addresser and the addressee need a code, a context and a contact, Jakobson schematized theses six factors as follows:

ADDRESSER	CONTEXT	ADDRESSEE
	MESSAGE	
	CONTACT	
	CODE	

These six factors of language require six functions of language to carry them out. In the communication of one verbal message we have six basic aspects of language but we can hardly find verbal message that would fulfill only one function, the structure of a message depends on the predominant function, the accessory participation of the other function can be noticed by the observant reader, analyst or linguist.

A different language function focuses on each of these aspects of language involved in verbal communication. An orientation towards the context involves, the referential function which Jacobson considers it as, the leading task of numerous messages. The function which focuses on the addresser is the emotive or expressive function. It is a direct expression of the speaker and it produces an impression of certain emotion. The emotive function is characterized by its peculiar sound pattern which can be peculiar sound sequence or even unusual sound. It is characterized by its syntactic role, sentences are not components but equivalents of sentences. The emotive function flavors to some extent all our utterances phonetically, grammatically and lexically.

The expressive feature conveys ostensible information, when it is used to express angry or ironic attitudes and it has a phonemic aspect, whereas it depends not on the message itself, but on the delivery of the message. Jacobson (1988: 44) presents an example of the importance of the tone of the emotive message, a former actor in Stanislavskij's Moscow Theatre told him how at his audition he was asked by "the famous director to make forty different messages from the phrase "this evening" by varying its expressive tin. He made a list of some forty emotional situations, then emitted the given phrase in accordance with each of these situations, which his audience had to recognize only from the change in the sound shape of the two words. For a research work in the description and analysis of contemporary Standard Russian, this actor was asked to repeat Stanislavskij's test. He wrote down fifty situations and made fifty messages for a tape record, most of the messages were correctly decoded by Moscovite listeners.

The conative function involves an orientation towards the addressee. This function finds its purest grammatical expression in the vocative and imperative. This function is not liable to truth test. The imperative, unlike the declarative sentences, cannot be changed to the interrogative. Here Jacobson refers to Bühler who confines language functions to those three, referential, emotive and conative and says that certain additional verbal functions can be inferred from this triadic model. He notices three further constitutive factors of verbal communication and these three corresponding functions of language.

Some messages are serving to establish, to prolong or to discontinue communication, to check whether the channel works (Hello, do you hear me?), to attract the attention of the interlocutor or to confirm his attention (Are you listening?) This contact or phatic function may be displayed by exchanging of ritualized

formulas or by entire dialogues to start or sustain communication. It is typical of the talking birds and it is the first verbal function acquired by infants, to communicate before being able to send or receive informative communication.

The next function is the Meta – lingual function. In modern logic, there are two levels of language, object language and Meta – language. Object language speaks of objects and Meta – language speaks of language. We practice the Meta – language without realizing its existence. Whenever the addresser and the addressee need to check up whether they use the same code, whenever speech is focused on the code, it performs a meta – lingual function such as when the addressee says "I don't follow you – what do you mean ? " or when the addresser says, Do you know what I mean ?. The function of sentences which convey information merely about the lexical code of language and the acquisition of the mother tongue, it makes wide use of such Meta – lingual operations.

What about the message itself? The dominant of the verbal art is the poetic function, it cannot be studied in isolation of the general problems of language, and examining language requires a consideration of its poetic function.

Any attempt to reduce the sphere of poetic function to poetry or to confine poetry to poetic function would be a delusive oversimplification. Poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent. This function, by promoting the palpability of signs, deepens the fundamental dichotomy of signs and object. Hence, when dealing with poetic function, linguistics cannot limit itself to the field of poetry. (Lodge: 136)

Furthermore, it is possible to divide the different kinds of poetry according to the linguistic functions adopted in writing such literary genre. The poetic function is the predominant but not the only function of poetry, and it is involved in all verbal activities as an accessory constituent, The poetic function is not confined to poetry, as poetry cannot be reduced simply to the poetic function, Jacobson says that the study of diverse poetic genres implies differently ranked participation of the other verbal functions with the dominant poetic. Epic poetry, focused on the third person, involves the referential function of language. Lyric poetry oriented toward the first person is intimately linked with the emotive function. Poetry of the second person is related to the conative function.

Jacobson complements his scheme of the fundamental factors by a corresponding scheme of function:

REFERENTIAL

EMOTIVE..... CONATIVE

PHATIC METALINGUIAL

He defines poetics as:

That part of linguistics which treats the poetic function in its relationship to the other function of language. Poetics in the wider sense of the word deals with the poetic function not only in poetry, where this function is superimposed upon other functions of language, but also outside of poetry, when some other function is superimposed upon the poetic function (Lodge, 1992: 39).

The word function has been used by a number of narrative theorists. In a chapter entitled the function of *Dramatis personae* in *Morphology of the Folktale* Vladimir Propp (1968: 161-169) assumes a grammar of the folktale. Functions play a role in an individual folk tale analogous to that played by parts of speech in a sentence. For Propp, what is important in the structure, is not the characters and their identities but the actions, they perform or the functions of the folk tale. Those functions are constant regardless of how and by whom they are carried out. Propp (1968) limited the folktale functions to thirty one beside the initial situation.

A tale usually begins with some sort of initial situation. The members of a family are enumerated, or the future hero ... is simply introduced by mention of his name or indication of his status. Although this situation is not a function, it nevertheless is an important morphological element. (Propp, 1968: 25 – 26).

For Propp the functions of folktale are 31. They are categorized into: one of the members of a family absents him from home. An interdiction is violated. The villain receives information about his victim. The villain attempts to deceive his victim in order to take possession of him or of his belongings. The victim submits to deception and thereby unwittingly helps his enemy. The villain causes harm or injury to a member of a family who either lacks something or desire to have something. Misfortune or lack is made known, the hero is approached with a request or command, he is allowed to go or he is dispatched. The seeker agrees to or decides

upon counteraction. The hero leaves home. The hero is tested, interrogated, attacked, etc. which prepares the way for his receiving either a magical agent or helper. The hero reacts to the actions of the future donor.

The hero and the villain join in a direct combat. The hero is branded. The hero is defeated. The hero is defeated. The initial misfortune or lack is liquidated. The hero returns. The hero is pursued. The hero is rescued from pursuit. The hero unrecognized, arrives home or in another country, a false hero presents unfounded claims. A difficult task is proposed to the hero. The task is resolved. The hero is recognized. The false hero or villain is exposed. The hero is given a new appearance. The villain is punished. The hero is married and ascends the throne.

There are other important constituents, but they are used in the intervals between functions. An example of these elements is what Propp (1968:161-189) calls notification.

Another connective element is trebling, it may occur among individual details such as the three heads of the dragon as well as among different functions. Another element is motivation by which he means both the reasons and the aims of personages which cause them to commit various acts. "The majority of characters that act in the middle of a tale are motivated by the course of the action only villainy, as basic function of the tale, requires a certain supplementary motivation. (Propp, 1968: 75).

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Propp based his work on the study of a corpus of nearly two hundred Russian folktales, and attempted to abstract common elements from these elements which he named functions. Propp's tale was ground breaking, but it focused attention to what is rather (than) on various point(s). That folktales rely very heavily on elements that recur from tale to tale formulae (Think how many fairy tales begin

with Once upon a time and end with and they lived happily ever after.
(Hawthorn, 2000: 126).

The term function has been used by Roland Barthes. He argues that, a narrative can be seen as a small narrative. He isolates basic narrative units and distinguishes between function and index, if the narrative units constitute a sequence of actions, they can be termed functions, if they perform a less structured role in the story, and they are termed indices. The narrative text, For Barthes is a network with multiple entrances and exists. He divides the story diachronically into 561 fragments called lexias, which is the minimal unit of reading, and synchronically into five codes. Each lexia says Barthes, will fall under one of five codes.

Let us sum them up in order of their appearance, without trying to put them in any order of importance. Under the hermeneutic code ... by which an enigma can be ... disclosed ... As for semes ... we allow them the instability, the dispersion, characteristic of motes of dust, flickers of meaning. Moreover ... the symbolic grouping, the symbolic grouping. The proairetic code ... the proairetic sequence is never more than the result of an artifice of reality ... Lastly, the cultural codes are referenced to a science or a body of knowledge, in drawing attention to them, we merely indicate the type of knowledge (physical, physiological, medical, psychological, literary, historical, etc.) referred to, without going so far as to contrast (or reconstruct) the cultural they express (Barthes, 1974: 19-20).

Barthes' five codes are the hermeneutic code or code of enigmas which gathers the emotive units to formulate and solve a problem. It includes identifying the enigma, scattering clues, delaying the answer and revealing the truth. The hermeneutic code, involves problems of interpretation particularly those questions and answers that are raised at the level of plot. The semic or connotative code is that of the semantic features which are connoted by text. The semic or (semantic) code is related to the textual elements that develop the reader's perception of literary characters and features of the text.

The symbolic code controls and determines the reader's construction of symbolic meaning which links events and existents to symbols or abstract universal concept. The proairetic code or code of actions organizes the actions of characters into narrative sequences. This code controls and determines the reader's construction

of symbolic meaning. It controls the manner in which the reader constructs the plot of a literary work.

The cultural code is the referential code which is made up by textual references to cultural aspects or phenomena. This code is evoked whenever the text invites the reader to use knowledge is natural and part of the reader's realistic experience which Barthes (1974:23) argues as effectively classified pictures got from printed sources. In Sarrasince Balzac alludes or states what everyone should think about human sorts, for example, ladies, Italians or artists. These suggested five codes of reading allow readers to recognize and identify elements in the literary work and to relate them to specific functions.

Elsewhere in his work Barthes uses references to a variety of other codes, Thus in the course of two pages of his Textual Analysis of Poe's "Valdemar" (1981) there are references to the meta linguistic code, the socio – ethnic code, the social code, the narrative code, the cultural code, the scientific code, the scientific deontological code and the symbolic code, Barthes usage suggests that different discourses in a culture or interpretive community are coded in such a way as to direct the reader's attention towards the right interpretive technique at the appropriate point in the reading of a literary work. (Hawthorn, 2000: 46).

In a chapter entitled "frontiers of Narrative" in *Figures of Literary Discourse*, Genette (1982:33-67) defines narrative as: "the representation of an event or sequence of events by means of written language, this definition is simple and self-evident yet it conceals what constitutes a problem and a difficulty by effacing the frontiers of its operation and the conditions of its existence". Narrative tells itself by putting together a set of actions in a myth, a tale, an epic or a novel. The evolution of literature and its theory in the last half century has the consequence of drawing our attention to the singular, artificial and problematic aspect of the narrative act. The falsely naïve question "why narrative?" could encourage us to seek or to recognize the negative limits of narrative and to consider the principal sets of oppositions through which narrative is defined.

Poetics, Narration and Descriptive

So many oppositions are built on the bases of the narrative including, Aristotelian, Balzacan, and the comparison between the previous two types. These kinds are classified as the following:

The first opposition is indicated briefly by Aristotle in the *Poetics*. For Aristotle, narrative or diegesis is one of the two modes of poetic imitation, the other mode is the direct representation of events by actors speaking and moving before the public. This is the classic distinction between narrative and dramatic poetry, The same distinction is suggested by Plato and Socrates, For Plato, the domain of what he calls *lexis* or way of saying as opposed to *logos* or what is said, is divided into imitation proper *mimesis* and simple narrative *diegesis*, By simple narrative Plato means whatever the poet relates in his own person, Imitation begins when the poet speaks in the person of the hero and does his best to make us think that it is not him but the hero or character that talks Narrative was represented by the ancient dithyramb, and mimetic represented by the theatre, and a mixed or alternate mode represented the epic.

Direct imitation, as it functions on the stage, consists of gestures and speech, it represents actions, but at this point it escapes from the linguistic domain into the specific activity of the poet which is practiced. In the narrative work, the role of imitation is reduced to the discourse spoken by characters. Genette (1982) says that, the only thing that language can imitate perfectly is language, or a discourse can imitate perfectly only a perfectly identical discourse, a discourse can imitate only itself.

So we are led to the conclusion, that the only mode that knows literature as representation is the narrative, the verbal equivalent of non-verbal and also of verbal events, unless it vanishes, as in the late case, before a direct quotation in which all representative function is abolished .. Literary representation, the *mimesis* of the ancients is not, therefore, narrative plus "speeches" it is narrative, and only narrative (Genette, 1982:132).

Genette (1982:122) distinguishes between two kinds of representation in the narrative, however they are closely intermingled and in variable proportions, on the one hand, those of actions and events, which constitute the narration in the strict sense and, on the other hand those of objects or characters that are the result of what

we call description "one of the major features of literary studies and reading is the distinction between narration and description. This distinction did not exist before the nineteenth century.

It is possible to have purely descriptive text to represent objects simply and solely in their spatial existence, outside any event. It is easier to think of pure description of any narrative element rather than the reverse. The elements and circumstances of a process can be regarded as the beginning of a description. Genette (1982) uses the following sentence as an example of a description which may begin a narration, "the house is white, with a slate roof and green shutters", this sentence involves no element of narration. Another sentence is "the man went over to the table and picked up a knife besides", the two actions contain description.

It may be said that, it is easier to describe without narrating than to narrate without describing, maybe because objects can exist without movement, but not movement without objects. Description might be understood independently of narration but narration cannot exist without description, in all the narrative genres such as the epic, the tale, the novella and the novel, description can exist and occupy a very large place but in never ceases to be an auxiliary of the narrative, and there is no descriptive genre.

What is the function of description as related to narration or what is the narrative function of description? Genette answers saying in the literary tradition from Homer to the end of the nineteenth century exist two relatively distinct functions. The first is decorative like the description of Achilles, shield, the second major function is exploratory and symbolic such as in Balzac and his realist successors that reveal and justify the psychology of the characters. Description becomes here a major element in the exposition which it was not in the classical period.

Thirdly, he compares the narrative to the descriptive saying that, all the differences between them are differences of content which have no sociological existence. Narrative is concerned with actions or events as pure processes, it stresses the dramatic aspects of the narrative. Both description and narration express two antithetical attitudes to the world and to existence, one more active and the other more contemplative. Finally, description aims at the representation of objects that are simultaneous and juxta-opposed in space: narrative language would appear to be distinguished by temporal coincidence with its object.

Narration and Discourse

After comparing description to narration, Genette, in the next section, deals with narration and discourse. He compares the objectivity of narrative and the subjectivity of discourse. Subjective discourse is that in which the presence of "I" is marked. The objectivity of narrative is defined by the absence of any reference to the narrator, the events are set forth chronologically as they occur, and the events narrate themselves no one speaks.

Both discourse and narrative are almost never to be found in their pure state in any text. There is always a certain proportion of narrative in discourse, a certain amount of discourse in narrative. They are generally linked to the reference by the speaker who remains present in the background that is why the purity of narrative, one might say, is more manifested than of discourse. This is characteristic of the narrative. Discourse has no purity to preserve because it is the natural mode of language.

Analyzing the narrative genre, Genette (1982:123) uses the word function in a different sense. He argues that, there is no literary object speaking, but only a literary function, function here is equivalent to system – determined set of rules. He resents these rules as oppositions between elements of the narrative work, in his book *Narrative Discourse Revisited*, Genette analyses the narrative situation. He refers to Stanzel who said that any narrative can be one of three, authorial, figural, or as it was later named, personal, and the first person. Afterwards in his more recent writings, he attempted to analyze the narrative situation according to three elementary or fundamental categories that he calls person (first or third), mode or what Genette (1988) calls distance or the dominance of the narrator, and perspective, Stanzel's chief merit lies not in these representations but in the details of his analysis. His aim was to account for the three narrative situations by the overlapping of three analytic categories, mode, person, and perspective.

For a combinative mind, the intersection of two oppositions of person by two oppositions of mode by two oppositions of mode by two oppositions of perspective ought to produce a table of eight complex situations, but Stanzel's circular representation and his diametrical overlapping lead him to a division into six basic sectors (Genette 1988, 117).

Between the three initial typical situations: mode, person and perspective, we see three intermediary forms, interior monologue, free indirect discourse and peripheral narration.

From the above scheme, it is concluded that, when perspective intersects with person, we will have first person and interior monologue. When person intersects with mode, we will have figural and free indirect discourse. When person intersect with mode, we will have figural and free indirect discourse. When mode intersects with perspective, we will have authorial and peripheral narration.

Genette raises a question: Is a homodiegetic narration with rigorous external focalization possible? Such a narrative would be taken on by the hero. The narrative would adopt toward the hero and everything, the point of view of an anonymous external observer. We would then have the hero telling about himself as seen from the outside. Such a narrative is incompatible with the logical semantic norms of narrative which is incompatible with the logical semantic norms of narrative discourse.

That is why, says Genette, Roland Barthes claimed that a sentence like "the tinkling of the ice cubes against the glass seemed to awaken in Bond a sudden inspiration" could be translated into the first person to be "the tinkling of the ice cubes against the glass seemed to awaken in me a sudden inspiration "will be called impossible or in Chomskyan terms unacceptable. At a colloquium held at Johns Hopkins in October 1966 Roland Barthes dealing with the same example "we cannot say, the tinkling of the ice seemed to give me a sudden inspiration" and, a little later"! Can't say I am dead" (Genette, 1988:125).

Mikhail Bakhtin studies discourse in the novel in Form the Prehistory of Novelistic Discourse "He says that in the narrative genre, the language used is never unitary. It is impossible to lay out the languages of the novel on a single plane, to stretch them out along a single line. It is a system of Intersecting planes. Therefore, there is no unitary language or style but there exists a center of language, a verbal ideological center for the novel. The author as the creator of the novel cannot be found at anyone of the novel's language levels, he exists at the center of organization where all levels are intersected.

Belinsky called Bushkin's novel an encyclopedia of Russian Life ... Here Russian life speaks in all its voices, in all the languages and styles of the era. Literary language is not represented in the novel as a unitary, completely finished off and indisputable language it is represented precisely as a living mix of varied and opposing voices ... developing and renewing itself (Lodge, 1992: 111)

The language of the author strives to overcome literariness of styles and fashionable languages: Pushkin's novel, says Bakhtin, is self-critique of the literary language of the era, a product of this language's generic every day or currently is a fashionable strata which mutually illuminate each other, he describes the novel, from a stylistic point of view, as a complex system of languages of the era, which is mixed in an unitary dialogical system while separated languages within this system are located at different distances from the unifying artistic, ideological center of the novel is the Language in the novel which is not only represented only, but itself serves as the object of representation.

Novel study and Stylistics

For Mikhail Bakhtin the language functions is involved in the novel as a literary genre lie in the dialogical interrelationships within the novel. Studying a novel is a task of stylistics, it is the study of specific images of languages and styles, the organization of these images, the combination of images of language within the novelistic discourse, it is the transfers and switching's of languages and voices, i.e. their dialogical interrelationships. To justify choosing the novel among the literary genres he says:

We speak of special novelistic discourse because it is only in the novel that discourse can reveal all its specific potential and achieve its true depth. But the novel is comparatively recent genre. Indirect discourse, however, the representation of another's word, another's language into national quotation marks, was known in the most ancient times, we encounter it in the earliest stages of verbal culture. What is more, long before the appearance of the novel we find a rich world of diverse forms that transmit, mimic and represent from various vantage points another's word, another's speech and language, including also the languages of the direct genres. These

diverse forms prepared the ground for the novel long before its actual appearance. Novelistic discourse has a lengthy prehistory, going back centuries even thousands of years (Lodge, 1992: 110).

The Various Speech Genres in the Literary Works

Bakhtin (2000: 32-45) chooses two factors which he believes are of decisive importance, one is laughter, and the other is polyglossia. The most ancient forms for representing language were organized by laughter, ridiculing another's language and another's discourse. Polyglossia is always associated with interlamination of languages. It is elevated the forms of laughter to a new artistic and ideological level which produced the genre of the novel.

The most ancient and popular genre for ridiculing is parody. In a parody of a sonnet we can recognize its specific style, its manner of seeing, and its manner of selecting from and evaluating the world view of a sonnet. A parody may ridicule and represent the distinctive features of a sonnet but what results is not a sonnet but an image of a sonnet. All these parodies on genres and generic style or language enter the diverse and great world of verbal forms that ridicule the straightforward serious word. An example of the parodic forms is the satirical play. All the tragedians: Sophocles, Euripides and Aeschylus were writers of satire plays. One of the most popular figures of satire play is the figure of the comic Odysseus and the pre-Aristophanic comedy as well as a series of minor comic epic, parodic speeches, the most popular figure of the satire play is the figure of the comic Hercules, *The madman*. Heroism and strength are retained but are combined with laughter.

In Rome, the culture of laughter was as rich and diverse as in Greece. The literary and artistic consciousness of the Romans could not imagine a serious form without its comic equivalent. Every serious work of art had to have its comic double. It was Rome that taught European culture how to laugh and ridicule. So alongside the serious and significant discourse, there was created a rich world of the most varied forms of parodic travesty discourse.

The Languages differences among the Roman, Latin and Greek Literary Forms

In some cases, a parody of the same genre existed and in other cases we find special forms of parody constituted as a genre such as plotless satire dialogues and others. In the parodic genres language is transformed from the absolute dogma and monoglossia into a working hypothesis for understanding and expressing reality. This transformation can occur only under the condition of polyglossia. Only polyglossia frees consciousness from the tyranny of its own language. Roman literary consciousness was bilingual, always functioned against the background of the Greek language, and Greek forms. On the other hand, Latin literary language in all its diversity was created in the light of Greek literary language.

In the processes of literary creation, languages interlamine each other to create a concrete style, Roman literature in its beginning was characterized by trilingualism: Greek, Oscan and Roman. The rise of Roman literature is connected in a fundamental way with this trilingual culture. Only under such conditions could Roman laughter have improved. A complex polyglossia was considered as a characteristic of Hellenism. The Orient which was the bearer of an ancient and complex polyglossia intersects with the boundary lines of ancient cultures and languages.

In "Discourse in the Novel" Bakhtin defines the novel as a diversity of social speech types or sometimes diversity of languages and a diversity of individual voices. He calls this stratification of any language into social dialects, group behavior, professional, generic languages of generations and age groups. This stratification is the indispensable requisite for the novel as a genre. In a novel, authorial speech, the speeches of narrators and of characters, exist and form the fundamental unities, each of them permitting a variety of voices, and into links and interrelationships. Rivkin argues:

These distinctive links and interrelationships between utterances and languages, this moment of the theme through different languages and speech types. This is the basic distinguishing feature of the stylistics of the novel (Rivkin, 2004: 32).

Languages are never unitary, actual social life creates within an abstractly unitary national language. Although literary language is unitary, it is stratified. This stratification succeeds by genres, material, publicistic, newspaper and journalistic

genre. But, there is a kind of interwoven with this generic stratification of language including a professional stratification of language such as, the language of the lawyer, the doctor, the businessman, the politician, the public education teacher and so on. These various types sometimes coincide with and sometimes depart from the stratification into genres. They are also existed and always are presented in the form of a social stratification which it may coincide with or depart from generic and professional stratification.

The Written Text Role

For Edward Said criticism which has the critic talking about what a text does, how it works is a functionalist criticism. In his essay, *The Text, the World, the Critic*, he compares the writer to the musician, referring to a Canadian pianist. First, he noted that the main thing is that, a written text is originally the result of some immediate contact between author and medium. It can be reproduced for the benefit of the world. Second, a written and a musical performance has style, the author's style is a phenomenon of repetition and reception, but what makes style receivable as the signature of its author's manner is a collection of features variously called idiolect, voice or individuality. Style, Said says, neutralizes if it does not conceal the worldliness of a text because it is a network of various forces and the text, being a text, is in the world, it addresses anyone who reads.

In text there is a diametric opposition between speeches or that aspects of speech which some critics describe as the situation of a discourse and the function of reference, on the one hand, and the text as a suspension of the speech's worldliness on the other side. By worldliness, he means reality, which lies in the property of speech or the speech situation. A critic may be the alchemical translator of text into circumstantial reality or worldliness. This extract epitomizes this fact:

Text have ways of existing, both theoretical and practical that are always enmeshed in circumstance, time, place, and society – in short, they are in the world, and hence are worldly. The same is doubtless true of the critic, as reader and as writer. I shall not be hammering away at these points so much as... trying to note them, to illustrate them as concretely as possible, given the very complex circumstances surrounding and involving all verbal activities (Harari 165 – 6).

Said raises the question of, how can a critic deal with a text? He refers to three Arabs' eleventh-century linguists and theoretical grammarians. They were Zahirites, Their names are derived from the world in Arabic for clear and apparent and phenomenal. They are argued for the surface meaning of words related to a particular usage. Said says that there can be no strict meaning, no control over what words say. He criticizes these linguists by saying that their effort was to restore and rationalize a system of reading a text in which the attention was focused on the words themselves, not on hidden meaning they might contain. They went very far in trying to provide a reading system placing the tightest possible control over the reader by means of a theory of the text.

A text Said (1979:161-189) says, has a specific situation, a situation that places restraints upon the interpreter and his interpretation not because the situation is hidden within the text as a mystery, but because the situation exists at the same level as the textual object. He declares that his principle task was to discuss ways by which texts impose limits upon their interpretation. He opposes the view which suggests that interpretation has no limits and that the text belongs to a textual universe and has no connection with reality. He opposes this view because texts are worldly or in the world, and they place themselves as they are in the world. It is the function of the text to place itself in the situation and their manner of doing this is to place restraints upon interpretation.

Speaker and Audience Role within the Text

An example of this type of text is exemplified by Hopkins, Wilde and Conrad. The situation of this type involves speaker and audience, the designed interplay between speech and reception, between verballity and textuality. The three authors wrote their major works between 1875 and 1915, they deal with a wide variety of subject matter. Said quotes Hopkins to give an example of a text which determines its references. Hopkins uses scenes from nature, but he is never a passive transcriber because, as it is in the text, for him this world then is a word, expression, news of God. In a sonnet he wrote, he says that every phenomenon in nature tells itself in the world as a sort of lexical unit. Elsewhere, his observation of nature is dynamic. He sees in the frost an intention to speak or mean. Its layered coats bear meaning and expression.

The writer in such text is as much a respondent as he is a describer, and similarly, the reader is a full participant in the production of meaning. For Hopkins writing is telling, nature is telling and reading is telling.

"As poetry is emphatically speech purged of dross like gold in the furnace, so it must have emphatically the essential elements of speech" so close is the identification in Hopkins' mind between world, word and the utterance, the three coming alive together as a moment of performance, that there is no need of critical intervention. It is the written text that provides the immediate circumstantial reality for the poem's "play" (the word is Hopkins).

That everything, he spoke or wrote sounded as if it were enclosed in quotation marks. This is the consequence of two things: First, Wilde has a pose or a definite attitude toward everything in life. Second, as Wilde says in his play the importance of being Earnest when Algernon answers Jack's accusation. That he always wants to argue about things, that was exactly what things were originally made for.

The Speaker and Hearer Role in the Text

Said (1979: 161-177) analyzes Conrad's writings, he noted that, his work is made of secondary reported speech. The Conradian encounter is not between a man and his destiny but between speaker and hearer. The chain of humanity which he expresses by saying that, we exist only in so far as we hang together to the transmission of actual speech. Every text that Conrad wrote whether formally or thematically, present it as unfinished and the last word of the text seems to be unsaid and shall never be said. Said refers here to what he considers as a western novelistic tradition, texts insist on their circumstantial reality, fulfill a function, a reference or a meaning in the world. The texts are organized in such a way as to be filled with other devices, readers, aids, analytical contents, speculations or commentary.

Those three writers and all the novelists generally, Said says, valorized speech. By valorization of speech he means that the interchange of hearer and speaker is sometimes, misleadingly, equalized. In this case long texts or long novels aim to occupy leisure time of a quality not available to anyone. Moreover, all texts displace or take the place of other text. Yet, there is always a first text which the reader approaches through the text before him. In any text, there are forces or conflicts between different forces. A text is a discourse, the situation of this discourse

is discursive, The different forces or interlocutors are placed above each other as a critic described discourse as to reenact the geography of the colonial city, this world, cut in two, is inhabited by different species, two forces which are never equal. Always, the texts contain what is called: a play of forces. Therefore, the role of the critic is summed as:

Scholarship, commentary, exegesis. History of ideas, rhetorical or semeological analyses, all these are modes of pertinence, of attention, to the textual matter usually presented to the critic as already at hand.

Said (1978) analyzes the essay as the traditional form of the crit. For him the central problematic of the essay is its place. By place, he means three different, although connected, ways the essay has. It involves the critic method with the text, his method with the audience that he addresses, and the dynamics of his own text. He refers to Lukacs who said that, the essay is concerned with the relations between things, with values and concepts. While poetry deals with images, the essay is the abandonment of images and the longing for conceptuality and intellectuality. Lukacs, in his analysis of the essay as a form, believes, like Wilde, that criticism in general and the essay in particular. What the critical essay does, is to begin in creating the values by which art is judged.

To conclude, Said emphasis is not on the critics' role as values creator by which art might be understood and judged. But, the critic's role is creating the processes of the present as a process by which art bears significance. Criticism is worldly as long as it opposes monocriticism which is practiced when we mistake one idea, as the only idea, instead of recognizing the idea to be one in many.

The Types of Story due to the Language Functions Classification

Gerald Prince studies language functions in stories by establishing or recording a grammar of stories. A grammar of stories is a series of statements or formulas describing the rules by which the story can be produced. This grammar is a structural description of stories. He assumes that, the basic units constituting any story are units of contact which he calls events. He defines an event as "any part of the story which can be expressed by a sentence is taken to be the transform of at least one, but less than two, discrete elementary string (prince, 1973: 17). He gives an

example of a sentence that is the transform of a single elementary string as the following: A man laughs.

A series of conjoined events can be expressed by a series of conjoined sentences. A conjunctive term, is the term which connects sentences and forms the conjunctive of a story. Every story contains at least one minimal story or stories. It has the smallest series of events connected by the minimum number of conjunctive features. The smallest number of events needed for a minimal story, is three events. So, the minimal story, is a story which consists of three connected events using two conjunctive features. The relationship between events can be chronological or casual. The storyless novel or the quasi storyless novel excludes logical bonds between events because their writers, like Sartre and Beckett, either wish to represent an absurd world or to produce the so – called pure novels.

Prince distinguishes between stative event which describes a state and active event which describes an action. He gives an example of the stative event: "John was happy" and the active event: "John ate an apple".

A minimal story consists of three conjoined events. The first and third events are stative, the second is active. Furthermore, the third event is the inverse of the first. Finally, the three events are conjoined by three conjunctive features in such a way that (a) the first event precedes the second in time and the second precedes the third, and (b) the second event causes the third. (Prince 3).

Another type of story is the kernel story. The kernel simple story is "any story the events of which are in spatio – chronological order and which contains to more than one minimal story" (Prince 39 – 40). The kernel story consists of episode, each episode consists of stative or active event or clusters of events.

Prince says that a grammar of stories can describe the structure of many stories but is incapable of describing others, because in the former case events are in a chronological order and in the latter they are not. Story order and chronological order often do not coincide, because of some devices of storytellers such as the flashback, and sometimes, it is used to reveal the future of the protagonist for the purpose of irony. In written novels, it is difficult to present events that happen simultaneously, the storyteller must explicitly say that, events that are expressed one after the other are in reality simultaneous. The technique of simultaneism has been used successfully several times in the twentieth century. The simple story contains one

minimal story while the complex story is any story containing more than one and sometimes two simple stories by the use of some combinational patterns.

Conclusion

Dealing with language functions in literature, some critics define the poetic function among other language functions. Other critics try to establish structural rules or grammar for literary works either by declaring one structure or citing a number of structural patterns which are used in all the works with a change of the names of characters. Language functions for some critics are trajectories or intersection of different aspects or features opposed to each other. Functions can lie in the intersection or diametrical opposition between literary units or fragments and literary codes. They can lie in languages and styles stratification or in conflict of different forces, maybe even be in different older text within the literary text.

Roman Jakobson studies the language function related to literary works among all the language functions involved in any verbal communication. There are: the addresser, the addressee, the message, the context, the contact and the code. These six factors require six factors besides its require to six language function: the emotive, the conative, the poetic, the referential, the phatic and the metalingual. Each of these functions, corresponds to a language feature. The function corresponding to the message is the poetic function. The sphere of the poetic function. The sphere of the poetic function cannot be reduced to poetry because, poetry cannot be confined to the poetic function. It is not the only function in the literary work but, it is the dominant, and the determining function.

Vladimir Propp and Gerald Prince study the language functions in literature by establishing structural rules or grammar for folktales and stories. What is important in the structure is not the characters but the actions or the functions of the folktales. For Propp the functions of the folktale are thirty one, they determine the development of the action. There are some other elements which do not determine the action but are used in the intervals between functions as connective elements. Examples of these elements are notification, trebling and motivation. Propp defines the role of a narrative element according to its role in the course of action.

Prince, like Propp, tries to establish a grammar of stories. The event is the constituting element of a story. Every story contains at least one minimal story which consists of three events connected by two conjunctive features. The relationship

between events can be rather chronological or casual when the writer uses devices such as the flashbacks or the flash forwards. Events can be stative or can describe a state or active which describes an action. The story whose events follow a spatio – chronological order or which contains one minimal story is a simple kernel story. The Kernel story consists of episodes, each episode consists of stative or active events or a cluster of events. The complex story consists of more than one or two simple stories.

For Barthes functions exist when the narrative units or events constitute a sequence of actions. The narrative text is a network which consists diametrically of 651 fragments called *lexias*, the minimal unit of reading, and synchronically of five codes. These five codes are hermeneutic, semic, which develops the reader's perception of characters, the symbolic code, the proairetic code or that of action, and the cultural code. Barthes, later, uses a variety of other codes such as the metalinguistic social, socio – ethnic and sociological codes.

The idea of language functions in literary works as a network or intersection or of different elements and forces of the literary work occurs in Gerard Genette's and Edward Said's writings and with little difference between them. Genette (1982) presents functions as rules represented as oppositions between situations of the narrative work, the three typical situations of a narrative work are mode, person and perspective. There are three intermediary forms between those three oppositions. These are: interior monologue, free indirect discourse and narration. This is Genette's version of Stanzel's analysis.

The language functions are represented, according to Edward Said, by a conflict between two forces in the text. These forces are not equal, they are placed above each other and there is always a first text. The critic deals with these forces in his commentary and analysis. A literary text is originally the result of an immediate contact between author and medium. They can reproduce it for the benefit of the world. Style neutralizes but never conceals the worldliness of a text. In the text, there is diametric opposition between discourses or between function of speech and references. Similar to Roland Barthes, Edward Said thinks that the text is a suspension of worldliness or reality. The critic translates the text into worldliness or circumstantial reality. By circumstantial, he means related to time, place and society. The text places itself, or puts restraints upon the interpretation of the text, Said refers to three writers: Hopkins, Wilde and Conrad who valorize speech or turn it into an interchange between speaker and hearer or writer and reader. That is why the text is,

from his point of view, is a discursive discourse. In the text, there are always other texts, one text is the first and dominant. He is against monocriticism, he believes in worldly criticism or criticism referring to various circumstantial situations.

Similarly Mikhail Bakhtin sees the language function involved in the narrative genre or the novel as to lie in the dialogical interrelationships within the novel. Studying the novel is the study of specific image of language or languages within the novel. In the process of creative literary writing languages interlamine each other to create the concrete literary style. He defines the novel as a diversity of speech types, languages and a diversity of speech types, languages and a diversity of individual voices which he calls, stratification of languages. Stratification of any language means that, language constitutes layers of social dialects, group behavior, professional, generic languages of age groups.

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