

Masahiro Hori, Tomoji Tabata,
and Sadahiro Kumamoto (eds.)

Stylistic Studies of Literature

In Honour of
Professor Hiroyuki Ito

Peter Lang

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of Literature**

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藏书章

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Foreword

It should surprise no one that there are many cultural differences among different societies, and it is indeed a rare individual who possesses the ability to impress and enlighten in a variety of cultural settings. So it is our great fortune to have encountered a benefactor who has given us a priceless, personal gift worth more than a sovereign's treasure.

The giver of such a fine gift is that special teacher who has changed our lives and made the love of learning a never-ending process. For us, that person is Dr. Hiroyuki Ito, Emeritus Professor of English Philology and Stylistics, at Kumamoto University in Japan.

Without doubt, Professor Ito has been for many decades a great scholar. His studies have consistently concerned themselves with the development of English prose, particularly certain eighteenth-century prose works which lie at the core of his investigations. To quote from his book, his consistent concern has been with 'the process of English prose, so to speak, from the language of rationalism to the language of feeling in the first half of the eighteenth century' (*Some Aspects of Eighteenth-Century English*, 1993).

This book, *The Language of the Spectator: A Lexical and Stylistic Approach*, published in 1980, is the result of years of study. This laborious work led to a Ph.D. degree in 1987.

Concerning Dr. Ito's research perspective in English studies, it must be added that his historical viewpoint evolved from his teachers Dr. Michio Masui, a notable Chaucerian, and Dr. Tadao Yamamoto, likewise a notable Dickensian, whose names we often heard from him. Dr. Ito now devotes his time to the compilation of the *Dickens Lexicon*, as one of the executive members, its entries originating from the approximately 60,000 cards left by Dr. Yamamoto, who died in 1991 without realising his vision—though believing that his pupils and successors would in time bring his work to fruition.

Yet even more importantly, Professor Ito has been and remains that one very special, energetic teacher who so greatly affected our lives. He stimulated us to become further involved in the study of English philology and stylistics, and provided us with profound and intimate introductions to the works of Chaucer, Shakespeare, Defoe, Swift, Austen, Dickens, Mark Twain, and others. He also gave a healthy amount of advice and guidance to his students, not only in English studies, but in personal matters as well.

This present volume, *Stylistic Studies of Literature: In Honour of Professor Hiroyuki Ito* is a collection of papers written by his pupils and successors in honour of his eightieth year. To Doctor Ito we would like to dedicate this book as a small token of our gratitude for the indefatigable enthusiasm with which he has devoted his time to us.

In a speech at the farewell party in honour of his retirement, Dr. Ito said, 'In the remaining years of my life I would like to continue to paint the *Last Leaf* of the study of English Philology and Stylistics like the poor artist in O. Henry's famous story.' Professor Ito, you have painted the lasting *Last Leaf*, for us and for so many others. And we will be forever grateful.

Masahiro Hori

Introduction

The papers published in this volume present a variety of approaches to the language and style of English and American literary texts. The writers and texts observed and analyzed here range from the medieval to the modern; Chaucer, Shakespeare, Defoe, Jane Austen, Dickens, Mark Twain, Irish folktales, and English-language haiku.

The papers have been divided into four parts according to manner of approach: Philological Approaches (Part I), Corpus Stylistics (Part II), Narratology (Part III) and Literary Stylistics (Part IV). By way of introduction, the papers in each of the four sections will next be briefly summarized.

In Part I, Philological Approaches, four papers are included which philologically investigate Defoe, Austen, Mark Twain and Chaucer. In his 'Phrasal Verbs in Defoe's Non-fictional Writings and their Stylistic Significance,' Kazuho Murata investigates Defoe's phrasal verbs and their stylistic function and meaning. Murata suggests that Defoe's frequent use of phrasal verbs, seen from a linguistic viewpoint, is closely related to the colloquial manner of his writing. He also reveals the significance of phrasal verbs in Defoe's non-fictional writings as a stylistic 'strategy' by comparing them with phrasal verbs in his fiction. As regards the non-fictional works, dissenting writings (including the *Shortest Way with the Dissenters*) written in Defoe's early career are examined. The fiction includes *Robinson Crusoe*, *Moll Flanders*, and *Roxana*.

The paper 'From "Liveliness" to "Tranquillity": A Lexical Approach to Jane Austen's *Pride and Prejudice* and *Mansfield Park*' by Yuko Ikeda, is first concerned with the examination of the textual meaning of 'liveliness' in *Pride and Prejudice*, in relation to other co-occurring words. The latter part of the paper reveals an alternative type of semantic interrelationship in *Mansfield Park*, which demonstrates the process of the change of meaning of 'liveliness' and the evaluation of 'tranquillity.' Ikeda states that the unity of interrelated words, in both novels, creates distinctive networks, with the words expressive of 'liveliness' and 'tranquillity' being central factors of such networks.

In his 'Some Syntactic and Stylistic Observations on Absolutes in *Adventures of Huckleberry Finn*,' Hirotoishi Takeshita examines all those varieties of absolute construction in *Adventures of Huckleberry Finn*, which

numerous scholars have tended to evaluate as 'literary,' 'uncolloquial' or 'formal' in use, with the goal of shedding new light on syntactic and stylistic aspects in the work. Takeshita also argues that an exhaustive study of the manner of employing absolute participial constructions in 19th to 20th-century American novels may provide substantial clues aiding in the clarification of developmental aspects in American colloquial style.

The last paper of Part I, 'The Poetic Technique of Enjambment in Chaucer's Poems: The Case of Five Sentence Elements (S, Aux, V, O, C)' by Sadahiro Kumamoto, investigates the poetic technique of 'enjambment,' which should be taken as important a factor as that of 'rhyme,' in Chaucer's six poems (three early works and three tales from the *Canterbury Tales*). Also included are three anonymous romance works in the paper, suitable for comparison with Chaucer's poems. Kumamoto pays especial attention to the enjambments made of sentence elements such as S, Aux, V, O and C, as they build the framework of the verse; noteworthy results are obtained on Chaucer's verse construction, through an examination of the manner of occurrence of these elements in the lines.

Part II, Corpus Stylistics, includes two papers, one investigating Dickens and the other Dickens and Smollett. 'Collocational Styles of First-person Narratives in Dickens: *David Copperfield*, *Bleak House* and *Great Expectations*,' by Masahiro Hori, focuses on the collocational styles of first-person narratives in Dickens' three major novels, and aims to show clear distinctions in the patterns of collocations of grammatical words between the three narrators in the three masterpieces. Hori argues that clear distinctions can be made concerning the collocational patterns of grammatical words between the works, and demonstrates how such patterns work in developing characterization and 'mind-styles,' and in creating what is called Dickens' style.

Tomoji Tabata's paper, "'Wickedly, Falsely, Traitorously, and otherwise Evil-adverbiously, Revealing" the Author's Style: Correspondence Analysis of -ly adverbs in Dickens and Smollett,' presents a multivariate approach to -ly adverbs, particularly focusing on the concomitant variations of frequency of -ly adverbs across the set of texts. By applying correspondence analysis, Tabata seeks to reveal how sharply the two authors differ in their use of adverbs, as well as how texts are clustered according to chronology within authorial sets. Tabata's stylo-statistical approach illuminates various interrelationships among texts, among words, and between the texts and words, utilizing forms of multi-dimensional graphic

space.

In Part III, Narratology, are included three papers that take Dickens, Shakespeare and Irish folk tales as objects of analysis. The first paper, 'Stylistic Use of Repetition in *A Tale of Two Cities*' by Keisuke Koguchi, focuses on Dickens' technique of 'repetition' and explores its functional relevance in *A Tale of Two Cities*. Koguchi investigates Dickens' stylistic and linguistic artistry, examining the technique of 'repetition' as one of Dickens' key narrative devices. Three aspects of repetition are discussed; the repetitive use of words that functions as a medium for individualizing characters, the contribution of repetition to the creation of symbolic meaning, and the thematic use of repetition, that is, the contrastive use of repetition between the English and the French scenes.

In his paper 'The Use of Song in Shakespeare's Plays,' Noritaka Tomimura investigates the use of songs in Shakespeare's plays. Tomimura says that the use of music in Shakespeare's plays, such as fanfares for entrances of noble characters or military signals, is mostly formulaic, but that songs are often used in unique and unconventional ways in individual contexts. In the paper, Tomimura defines two categories of songs according to whether characters sing them for themselves or for others, and his attention is focused on the use of songs in each context. It is revealed, through his accurate and careful analysis, that Shakespeare's use of songs is particularly expert and shows his artistry.

Tomoko Takaki's material for study concerns Irish folk tales. In her paper, 'Plot Patterns of Irish Folktales Involving Fairies,' Takaki examines the structure of Irish folktales specific to the appearance of fairies, through an investigation of their plot patterns. She offers four phases as plot pattern elements: entrance, action, ending, and sequel. Examples of these four phases are collected from 103 folktales, and classified accordingly. Various patterns resulting from combinations of these four phases are also discussed. The author further speculates, from the results obtained, how fairies had once interacted with human society; that is, how Irish society had recognized fairies in their folktales.

In Part IV, Literary Stylistics, two papers are presented, investigating the styles of Mark Twain and English-language haiku. Osamu Ueda discusses, in his 'Stylistics Class in Japan: With Some Model Analyses of Mark Twain's *The Adventures of Huckleberry Finn*,' whether it is possible for stylistics to be of aid in bridging the gap between an artist and Japanese college students as learners of the English language, and whether it is in-

deed possible for such students to appreciate a writer's artistic achievement. Observing several scenes from Mark Twain's *The Adventures of Huckleberry Finn* from a stylistic standpoint, with the aid of the idea of narratology, Ueda considers ways in which stylistics may successfully function as an educational tool for teaching literature to Japanese students.

In his 'Plausible Deniability: Nature as Hypothesis in English-language Haiku,' Richard Gilbert investigates forms of haiku written in English. As the briefest of poetic genres, in that haiku end nearly before they have begun to be cognized, the idea is pursued that brevity of form (word paucity) is but the beginning of an iterative process of reader-resistive, talismanic edge-ism. Literary-linguistic techniques are examined through which haiku in English defamiliarize the plausible, subverting presented images and semantic constructions. Gilbert demonstrates the manner in which this recent literary genre is uniquely situated within the fields of ecopoetics and 'literature and the environment.'

Sadahiro Kumamoto

Part I. Philological Approaches

