

LINGUISTIC CREATIVITY: A STYLISTIC ANALYSIS OF GALLANT'S SELECTED SHORT STORIES

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ABSTRACT

This study's goal is to stylistically examine a few of Gallant's short stories. A limited number of researches are available on stylistic analysis of short stories and a few of them deal with Gallant's works. Close reading and text-based analysis are used to analyze the short stories because the research is theoretical, analytical, and descriptive in nature. As a theoretical foundation for the analysis, Leech & Short's (2007) lexical categories, grammatical categories, figures of speech, context, and cohesion are used. This study demonstrates how compelling and fluidly detailed Gallant's chosen short stories are written. The study finds that she has an extra ordinary ability to get inside her character's mind, and she provides ironic contrast between external events and their fragmented thoughts and confused emotions. Her setting and development of plot is unique and she is exceptionally wealthy in words usage. Through this analysis main stylistic features used by the writer are dealt with. This study is beneficial for academics who wish to do stylistic analyses of numerous literary works, particularly those who are interested in examining the works of Gallant.

Keywords: stylistically, external, particularly, lexical, fragmented

1. INTRODUCTION

Style, as a rule, is the way to utilize diverse phonetic structures in genuine language use. In any case, this investigation tries to focus on the figurative utilization of language. The use of an adapted form of words will be the most active device for clearness, expression, and occurrence areas mentioned by Leech (1969). Contemporary stylistics falls under different subjects going from imaginative, mental to instructive stylistics, the center of complex contribution. It goes past the method of talking, exquisite, formalism, the structuralism of the past to join, fundamental, viable, corpus, sexual direction, scholarly, and of late neuroscience moves close. The advanced kinds of stylistics didn't figure out until the Twentieth Century. It was the Russian formalists tended to by Roman Jakobson and Vladimir Propp whom their speculations had emerged and affected writing examination later on. Jakobson was enthused about the marvel full limit of language, which is a motivation to make the imaginative award more consistent. The Russian Formalism and The Prague School addressed accordingly by Viktor Shklovsky and Roman Jakobson center around the examinations of abstract texts and graceful language uncommonly those which meet the focal point. They are significantly notable for presenting the term foregrounding in the year 1930 which varies from the scenery of the normal language (Li & Shi, 2015).

1.1 Research Objectives

1. To identify the stylistic elements used in the chosen short stories.
2. To judge the style of the writer by the use of linguistic categories.
3. To determine how style elements contribute to aesthetic value and meaning enhancement.

1.2 Significance of the Research

Normally stylistics gathers linguistic and literary studies that are extremely interesting and explicitly indispensable for those individuals who have an interest in the English language, literature, and a special interest in stylistics. This study will be beneficial for peers, practitioners,

students, researchers and academicians who wish to do stylistic analyses of various literary works, particularly for students who are interested in learning more about the works of Mavis Gallant.

2. LITERATURE REVIEW

Leech (1969) says style is the means of composing or speaking something. It is considered to be an individual characteristic of speaking or writing. It can allude to the hyperboles and use of words. It can likewise allude to a Latin expression 'elocutio' which implies a style that implies lexis in Greek. In addition to this Leech and Short clarify the style as the "dress of thought". The strategies of style, which prevailing during the Renaissance time frame by which the writer assumes to outline his considerations. Berel Lang (1979) depicts that the style has firm features that are associated with meanings. So, the styles are dissimilar and texts will vary in the semantic structures, be that as it may, they are comparable. Cudden states "Style is the characteristic manner of expression in text or poetry: How a particular writer says things". Zeru (1996) describes that study of style consists of the writer's choice regarding his selection of words, paragraphs, and rhetorical devices.

Lehman (1996) states that the idea of style can be recognized to genres, to individuals, to eras, or dialects. The style can be recognized for the time of the renaissance and the other for the illumination. Regarding language, German is regularly supposed to be distinguished by indefinite quality while French is decided to pass on clearness in style, so as per this thought, style can have various types of uses. Style is reasonable to verbal and composed, 'scholarly' and 'regular' assortments of language; yet generally, it is for the most part identified with composing abstract writings, and this is the rationale of the term which will concern us.

Widdowson (1975) identifies stylistics as dealing with literary discourse linguistically. He likewise expresses those stylistics vary from artistic analysis just as from phonetics and that there exists a center-ground position among etymology and scholarly analysis. This center ground can intervene between the two. It associates with the two teachers hence it has an interdisciplinary capacity. Stylistics, basically described as the semantic examination of style, is inconsistent by endeavoring to benefit its own. The main purpose of this study is to clarify the connection between philological and creative work. The propelling inquiries are not actually as what, why, and how. The etymologist points out the "The reason does the creator here pick this type of articulation"? According to another insightful opinion, "The way is such-and-an especially stylish im-settlement achieved through language"? We should scarcely find the style of Henry James worth looking at aside from if we acknowledged it could uncover to us something about James as a theoretical scholar.

Charles Bally (1972), states that stylistics itself worries with how a language causes conceivable correspondence of thought which transforms into the standard example of language and wellspring of individual experiences, sentiments, mentalities, attitudes, intentions, place of perspectives, etc. The artistic language is stacked with articulation. Charles Bally further clarifies incomparable books (1972) that stylistics considers the parts of a language composed by the point of view loaded with feeling content, that is, the outpouring of sentiments by language similarly as the effect of the language on feelings. Verdonk (2002) affirms, stylistics is a linguistic depiction in a language style study or it essentially can be characterized as the etymological investigation of style.

As per Simpson (2004), the best examination inexpressive is artistic text however many types of talk (promoting, news coverage, famous music even relaxed conversation) regularly shows a serious level of stylistic spoke. Simpson (2004), likewise expresses those stylistics is a strategy for a literary understanding where the supremacy of study is relegated to language. language is identified with expression because the different structures, examples, and levels that concerned linguistic features are a significant key to the capacity of the text. Simpson (2004) further explains that stylistics is a method of selection of words or expressions that look alluring, excellent, and extraordinary rather than common words that are utilized by scholars or speakers to convey their insight to the audience. Audience can be influenced through linguistic style of speakers (Ramzan et

al., 2023). At that point, individuals as often as possible use stylistics to find words on a more profound level, similar to how scholars utilize metaphorical language. Pronunciation is affected if you are not a native speaker (Ikramullah et al., 2023). Moreover, stylistics is the best way to deal with interpreting and taking in the substance from a phonetic perspective. As indicated by Leech & Short (2007) in expressive it elucidates explicit choice of words applied in any content. Collaborative style improves careful selection of words (Ramzan et al., 2023).

A Stylistic Analysis of *Miss Brill* (2009) by Katherine Mansfield is concerned chiefly with the style and intends to give an integrative, deliberate elaborate examination of the story, inferring its underlying speculations from a technique for exposition text investigation, presented by literary stylists Leech and Short. The examination is done in three primary advances relating to the four principles "linguistic levels", lexical levels, linguistically levels, the figure of speech, and cohesion and context.

Amare (2002) in her research work: *A Stylistic Analysis* has carefully chosen some poems of Tsegaye G/Medehen, Solomon Deressa, and Eyasu Gourfu using the framework of stylistic analysis. She states that the main objective of her thesis is to discover the language usage of the poets and find out the language conveys meanings in each given poem and actual interpretation. Emotions affects language skill (Javaid et al., 2023) and cultivates positive attitude (Ramzan et al., 2023). She has used a theoretical framework proposed by Geoffrey Leech, *A Linguistic Guide to English Poetry* (1969).

Isidore (2010) suggests that the possibility of linguistic stylistics relies vigorously on its investigation of scientific rules. These guidelines incorporate the lexical, syntactic, setting and cohesion, and figures of discourse. Yet, literary stylistics is not the same as phonetic stylistics in that the last arrangements with components of language while the previous partners with outer elements of language while the previous partners with outside components like history, philosophy, and wellspring of motivation to clarify a message with inconsistent jumps on language components.

3. RESEARCH METHODOLOGY

A checklist of semantic and selected categories recommended by Leech and Short (2007) has been applied as a hypothetical system. In the process of analysis of the selected short stories, the same theoretical framework has been utilized. It means that according to the checklist, Lexical categories, Grammatical categories, figures of speech, and the last category context and cohesion all are employed. The researchers have selected Leech & Short Model (2007) to pursue the arty principles in a writer's selection of a language. It is a fact that all writers and all writings have different characteristics. So, it is not necessary that the features in one text which all writers and all writings have specific assets. In this manner, the elements under consideration in one text will not necessarily be significant in one more text by the equivalent or different writer. There is no reliable strategy for choosing what is significant. We need to make ourselves attentive, for every text, to the artistic impact of the entire, and the manner in which linguistic details fit into this entirety. Leech & Short added it is helpful to have a checklist of components that might possibly be significant in a given text. There is a pressure that the rundown fills a heuristic need: it enables us to gather information on fairly methodical establishments. The main goal for the linguistic and stylistic classifications proposed by Leech & Short (2007) is to help in gathering a scope of information that might be observed corresponding to the literary impact of every passage. The classes are put under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context.

4. DATA ANALYSIS

The researchers have selected the two stories from Gallant's collection for stylistic analysis. The titles of the stories are: *In Transit* (1989), *The Rejection* (1969). Each of the stories is characterized by specific features for diverse purposes. Concerning the exploration, it is hypothetical, analytical, expressive in nature, and based on different sources of materials. Thus, it is proposed that this research work is quantitative by having a few brief tales found in the script from the net and

subjective by recognizing certain components that qualify these four stories. The fundamental ideas in this exploration are characterizing style, stylistics, and the framework of the stylistic investigation. The system of data examination is portrayed by close reading and text-based. To perform a stylistic investigation on these stories, a theoretical framework has been utilized dependent on stylistic categories proposed by Leech & Short (2007).

4.1 Stylistic Analysis of *In Transit*

4.1.1 Lexical Categories

As referenced in the theoretical framework, lexical categories comprise Nouns, Verbs, Adjectives, and Adverbs. Every one of them will be talked about corresponding to the stories being talked about.

4.1.1.a General Comments on Vocabulary

In this story, simple vocabulary has been used very artistically by Gallant. The majority of the words in the story are descriptive. Some of them describe the physical appearance of the characters, some describe the setting of the story, yet others describe the positives and negatives of Perrigny's first wife as witnessed by her husband. To explain this, here are some examples: They are going through the Amsterdam door, ..., they will see the circular lanes of suburbs, and the family cars outside each house, and in the backyard a blue pool. All across Northern Europe streets are named after acacia trees (Gallant, 1965, p. 1). These quotations vividly describe the settings. The author has used descriptive words for achieving this like Circular lanes, family cars, a blue pool, etc. By the use of adjectives, the author has described the physical characteristics of various characters like old, twenty-seven, pretty, lovely hair, good legs, blind as a mole, and wore dark glasses.

Table 4.1 Major words class

	Nouns	Adjectives	Verbs	Adverbs
Total Number	130	55	149	35
Percentage	35	15	40	10

4.1.1.b Nouns

Various variations of nouns have been used in this short story. The above table has shown us that 35% of the major word classes are nouns. Concrete nouns outnumber abstract nouns and proper nouns. Some examples of different kinds of nouns are as under.

Concrete Nouns	Abstract Nouns	Proper Nouns
Tickets	Suffering	Oslo
Eye	Concentrate	Helsinki
Person	Marriage	Perrigny
Clothes	Dis	Amsterdam
Shoes	Love	Copenhagen
Restaurant	Mistake	Stockholm
Phone	Bright	Paris paper
Legs	Cold	Portuguese
Clothes	Attention	France
Glasses	Help	Catherine Deneuve
Raincoat	Revenge	Claire Perrigny
Leaf	Conspiracy	Philippe
Meal	Pride	Blue barriers
Wife	Tenderness	Paris
Town	Jealousy	
Dress	Misery	
Park		

The concrete nouns are used to describe the situation, the surrounding of the setting, and the characters. The abstract nouns consist of nouns, referring to perceptions like pride, misery, jealousy, etc. Proper nouns are utilized for describing the two major characters Mr. Perrigny and Claire and places/cities where they were going on their wedding trip.

4.1.1.c Adjectives

Various kinds of adjectives have been used by the author. They are attributed to physical adjectives, psychological adjectives, colored adjectives, evaluative adjectives, and referential adjectives.

Physical Adjectives	Psychological Adjectives	Adjectives of color	Evaluative adjectives
Young	Passionate	Blue	Terrible
Long	Good	Dark	Strange
Old	Nice	Bright	Famous
Flowing	Unfaithful	Darkened	Triumphant
Loud	Funny	Brown	Chappy
Wild	Pretty		Younger
Younger	Lovely		Anguished
Silent	Ugly		
Dry	Good		
Attractive	Ruthless		
New	Impulsive		
Flat	Glad		
Blind	Puzzled		
Bare	Cold		
Soft	Shallow		

There are different properties alluded to by the adjectives to show that the writer has utilized varieties of traits of the modifiers to lavishly portray the physical, psycho-legitimate, and so on states of the setting of the story and the characters in the story. The writer has attempted to save the time of the reader and furthermore save the reader from weariness.

4.1.1.d Verbs

We can observe that the author lays more emphasis on the actions (Verbs= 40%) than description. Some examples of verbs are presented below.

Dynamic Verbs	Static Verbs
Departed	Were
Left	Understand
Married	Madden
Went	Pretend
Read	Hearing
Turned	Caves
Muttering	See
Looked	Know
Removed	Aware
Arrive	
Got	
Chained	



Leave	
Walking	
Limps	
Going	

Transitive Verbs

Their flight was called, He was glad this first part of the journey was over (Gallant, 1965, p. 2).

Intransitive Verbs

you can't wear it in Paris, he said (Gallant, 1965, p. 3)

Only four people were left, who had not been married (Gallant, 1965, p. 1).

When they were sure that the young people two benches forward could not understand them, ... (Gallant, 1965, p. 1).

The verbs are used to oblige different purposes. A few verbs describe movements, such as, turned, moved, arrive, going, etc. leave, got, removed are the verbs that are presenting physical actions. Describing speech acts are hearing, muttering said, quote, etc.

4.1.1.e Adverbs

In this story, different kinds of adverbs have been used such as adverbs of manner, place, frequency, time, and degree. Overall adverbs carry the lowest percentage (10%). Examples are listed below:

Adverbs of Manner	Adverbs of Place	Adverbs of Frequency	Adverbs of Time	Adverbs of Degree
Elderly	Outside	Permanent	Morning	Easy
Identifiably	Inside	Flowing	Everyday	Funny
Loud	There	Again	Later	Really
Suddenly	Away	Some	When	Extremely
Differently	Out	Twice		
Rapidly	Beside	Never		
Gently	Home	Ever		
Certainly	Back	Sometimes		
Slightly	Before	Once		

The most noticeable classes of adverbs are the adverbs of manner and time. They lay more stress on the movements of the characters and the time in which the story took place.

4.1.2 Grammatical Categories

The first grammatical element that can be seen in this story is sentence type. In this story, the writer utilizes revelatory as well as questions and exclamations. These sentences satisfy their motivations in the story. The main elements of the exclamatory sentences overall are to communicate compelling feelings, yet the emotions are of various kinds. Some instances of exclamatory Statements: Claire Perrigny expresses her emotions: Claire Perrigny, Claire Perringy, ..., ..., your name, your name! (Gallant, 1965, p. 3). In these lines, it can be seen that there is a sense of happiness and disbelief. Claire shows that she has become successful in achieving success with the help of another female's name.

So, through the exclamation Perringy expresses his feelings of hate for his first wife when he says to Claire She was nice to everybody, but she couldn't concentrate on one person..., She was unfaithful (Gallant, 1965, p. 2). It has been noted, questions that are asked in this story are of two kinds. One of those asked expecting answers from another person or party; the other asked for the sake of asking.

In the given lines, What I wonder is what is what I have been to you all these years (Gallant, 1965, p. 1). It is said by women. Her husband had the habit of reading signs loudly and maybe he

did it only to annoy her. He read different signs like 'Oslo', Amsterdam, Copenhagen... and also said that he did not see Stockholm. Then his wife was so disturbed and she asked that question. Her husband understood the nature of her question and remained busy examining timetables and tickets. The researcher has observed two examples. Another character named Perrigny, who was observing the elderly pair who went on with a permanent, following a quarrel. During his observations, his wild thoughts were: They are chained for the rest of this life. Too old to change? Only a brute would leave her now?(Gallant, 1965, p. 1). The author has tried to show the feelings of Perrigny with the help of these statements.

Now there are examples of answerable questions like Mr. Perrigny and his new wife were on a wedding trip. During the journey ... and said, why did you leave her?(Gallant, 1965, p. 2). She wanted to know about the reasons for separateness between Perrigny and his ex-wife so this question needs an answer. So He had been expecting this and said because she could not concentrate on one person.

Another example can be seen in this short story, the first husband left her too?(Gallant, 1965, p. 2). There is a domestic conflict. His wife is satisfied she wants to know the whole history of his first wife. So, an answer to this question is necessary. So Perrigny replied. No, he died. They had not been married very long. Again, his wife asked You did leave her?(Gallant, 1965, p. 2). Her husband replied, I certainly did without explanations(Gallant, 1965, p. 2).

Sentence complexity is the second prominent grammatical feature. This story is made up of 1620 words. The writer has used dependent to independent clauses beautifully. The average number of words in a sentence is sixteen. Most of the sentences comprised three to fifteen words. The shortest sentence contained only two words: Yes, terrible(Gallant, 1965, p. 2). Another sentence with two words is: That too(Gallant, 1965, p. 2). While the longest one has seventy-one words: This time the beginning would be joined to the blue-eyed, ... to poets writing under the influence of drugs(Gallant, 1965, p. 1).

One more significant grammatical component in this story is clause types. In this story, various sorts of conditions are utilized for instance: relative, adverbial, different kinds of nominal clauses (that, which clauses). Every one of the clauses will be clarified and exemplified underneath. Relative clauses are the sorts of dependent clauses that consist of subjects and verbs, unable to remain solitary in a sentence. Sometimes they have classified "adjective clauses" since they play out their work like adjectives, giving more data about nouns. A few instances of relative clauses in this story: The Silent Cry, and neither his paper nor himself had become aware that it was an anguished cry torn from the hearts and throats...(Gallant, 1965, p. 1), She came out, smiling, holding in front of herself a bright dress covered with suns(Gallant, 1965, p. 3). In the 1st example researcher has observed that the last part of this sentence has made clear about Perrigny's article by these words: It was a silent anguished cry torn from the hearts and throats... The next example She came out has been made clear by Holding in front of herself a bright dress covered with suns.

Examples of an adverbial clause are as under: In the Helsinki airport, and how can he answer?(Gallant, 1965, p. 1). In this example, the adverbial clause beside a tall spray of water(Gallant, 1965, p. 3) explains the space where Perrigny finds himself. The next example in the Helsinki airport shows the place.

Example of 'that' clause: She was unfaithful., That too(Gallant, 1965, p. 2).Wh-clauses begin with the 'wh' words (what, where, which, when, etc.) Some examples are given below: Claire said, how do I know you won't leave me(Gallant, 1965, p. 2)?She replied, What I wonder is that I have been with you all these years(Gallant, 1965, p. 1).

Sentences with infinitive clauses are given below: She always had to spell it..., How would Claire like to help him work...(Gallant, 1965, p. 2).

Another prominent feature of grammatical categories is Noun Phrase. This feature is of two kinds one is simple and the other is complex noun phrases. Examples are: The soft parting of her hair..., Her brown shoulder and arm ...(Gallant, 1965, p. 3).

There is an example of complex noun phrases: It was a silent anguished cry torn from the hearts and throats, ... it was a silent passionate hymn to ... (Gallant, 1965, p. 1).

However, another noticeable grammatical feature is verb phrases. There are huge ascents from the past tense. There are events and elements of the past tense, of the progressive aspects, of the perfective viewpoint, and modal auxiliaries. Here are some examples for each of the occurrences: It is part outside and part inside, see? It is inside and outside (Gallant, 1965, p. 2). This sentence shows the restaurant and its position. They are walking toward the door marked AMSTERDAM. And she limps (Gallant, 1965, p. 1). This sentence of present continuous tense shows that the act of walking of a husband and wife is going on when a young man Perrigny observes them. It was like being in a country church and suddenly hearing the peasant Priest put a question no one cares to consider about guilt or duty or the presence of God and breathing with relief when he has got past that on to the prayer (Gallant, 1965, p. 1). This sentence is beautifully constructed and the writer has used mixed tenses past and present. This sentence shows the reality of life. That God is always present and will always remain present. The act of the presence of God is going on. He has been looking after her for four years (Gallant, 1965, p. 1).

Now there are some examples of past tense: He was glad this first part of the journey was over (Gallant, 1965, p. 2). This sentence of past tense shows that the act of journey is ended now. The helping verb “*was*” is used in this sentence.

Examples for modal auxiliaries in this short story are: In the next world we will choose differently, the man said (Gallant, 1965, p. 1). By the use of this sentence construction, the old man tells his opinion/belief that he has a chance to choose differently in the upcoming life. This sentence shows the hope and belief of Mr. Perrigny to write down a new article. From the above discussion, it has become clear that the writer did not confine herself in using the only simple past tense.

Still, other prominent grammatical features are other phrase types that comprise: prepositional phrases, adverbial phrases, and adjective phrases. Examples of adjective phrases are: It was a silent song, strangled ... (Gallant, 1965, p. 1), She had lovely hair (Gallant, 1965, p. 2). Examples of Adverbial Phrases are: They had not been married very long, One Sunday morning I got up and dressed and went away (Gallant, 1965, p. 2). Examples of Prepositional Phrases are: She came out, smiling, holding in front herself a bright dress covered with suns (Gallant, 1965, p. 3).

The last prominent grammatical categories are word classes. The point that will be focused on is minor word classes, Conjunctions, Prepositions, Pronouns, Determiners, interjections, and auxiliaries. Prepositions are: to, for, with, in, and of. Conjunctions used are: “and” and “but”. Pronouns are also utilized here. The dominant pronouns are he, she, I, you. Passive pronouns: her, his, your, and my, are used in reference to the two couples one is old and the other is a newly married young couple. The pronouns I and my are used for Mr. Perrigny.

4.1.3 Figures of Speech

Repetitions and parallelism are illustrated as: It is part outside and part inside, see? It is inside and outside (Gallant, 1965, p. 2). After a permanent, flowing quarrel the old man wanted to divert her wife’s attention. So, he pointed to an attractive restaurant. The repetition of the words “outside and inside”, “inside and outside” is to stress that the restaurant is beautiful, attractive, and huge.

There is an example of parallelism in this story: A gap of two hours in a strange town, In Transit, was like being shut up in a stalled lift with nothing to read (Gallant, 1965, p. 3). The parallelism in this sentence shows how Mr. Perrigny and his wife had to spend two hours in a strange town named transit. The writer has explained this situation beautifully with the situation when someone is stuck in a stalled lift and he has nothing to read so he spends his time with difficulty indeed. The parallel elements in the sentence are the way the people spent their time at a strange place or in a stalled lift.

4.1.3.a Graphological Deviation

It is the longest sentence of this short story. This time the beginning would be joined to the blue-eyed pur, ... Drugs (Gallant, 1965, p. 1). The author has used a large number of commas instead of short sentences. The reason is that he does not want to break the flow of thoughts. Actually, the

author wants to write without any break. There is another sentence: They are walking the door marked AMSTERDAM, and she limps (Gallant, 1965, p. 1). It can be noted that all the letters are capital. This capitalization explains that the author wants to make this name prominent.

4.1.3.b Tropes

This part focuses on the examples and illustrations of tropes. Suffering was disgusting to her; the emblem of dirt was someone like Kafka alone in a room distilling blow suffering infects human beings (Gallant, 1965, p. 2). Here personification has been utilized for the description of sufferings and hardships. For instance, someone like Kafka alone in a room. The writer tells the reader that sufferings are a phenomenon in society, she has described suffering as a human being.

She was blind as a mole wore dark glasses because she had lost the other ones (Gallant, 1965, p. 2). In this statement, the writer has used the simile blind as a mole. An example of metaphor: She had lovely hair, like all the American girls (Gallant, 1965, p. 2). The metaphor here is the resemblance made by the author between Mr. Perrigny's first wife's hair and that of American girls.

4.1.3.c Irony

The irony is one of the characteristics of Gallant's writings. The irony unfolds in the given lines: In a park, yesterday, beside a tall spray of water, he found himself staring at another girl, who sat feeding squirrels. He admired the back of her neck, the soft parting of her hair, her brown shoulder, and arm (Gallant, 1965, p. 3). The reader can understand that Mr. Perrigny is a person who has already married and left his first wife. Now he gets married again, with his second wife, he is thinking about his first wife. The second most important thing is that he is staring at another girl in the presence of his second wife. It is a completely ironic situation.

4.1.4 Cohesion and Context

4.1.4.a Cohesion

The cohesive devices utilized are examined underneath. They involve cross-reference and linkage. As a matter of first importance, analysts can see the utilization of personal pronouns, the definite article, deictics. Examples are here:

- (2), (14), (16), (17) they (co referring to the old American couple).
- (20), (21), (22), (23) he (co referring to a young man named Perrigny)
- (22), (23) it (co referring to Perrigny's assignment for his Paris paper)
- (31), (32), (35), (36), (37), (38), (39), (40) she (co referring to Perrigny's first wife)
- (41), (47), (48), (49), (50), (51) I (co referring to Mr. Perrigny)
- (52), (53) you (co referring to Mr. Perrigny), etc.

Examples of the definite article "The" are: The old manin (27) refers back to the old man mentioned in (3), The first husband (44) refers back to Perrigny (6)".

Deictics are (such as this, that, these, those, now, then). They are words or phrases used as cross-references like (9) How did she arrive at "that" question here", (21) " , ... but they may not know that", (52) " , ... just walking out that way", (86) "Idleness of this king, ...", (87) , ... this blond summer child, Substitution performs such as one, ones, do and so which substitute for other linguistic expressions. (49) One (= Sunday), (53) so (= perhaps he made it easy), (69) ones (= she had lost one eye). Ellipsis is the omission or deletion of elements whose meanings are 'understood'. Some instances are: (3) though he did it ... (read the signs), (13), I know you will (= choose differently). Formal repetition is another cohesive device in this short story. Some instances are here: (7) "Stockholm, Stockholm, ...", it was a silent passionate hymn to ..." (30)

Elegant variations are also noted by the researcher. It means the use of an alternative. The major characters (Mr. Perrigny, his wife, and his second new wife) are expressed in various alternatives: Mr. Perrigny (13) the young man, (30) Perrigny's new wife ..., (44). Coordinating conjunctions are applied to link the sentences. "And" and "but" have been used in several examples. Few of them are given: (29) ..., but dry-eyed now, ..., (49) ..., and dressed and went away. (55) ..., and horror, (68) ..., and with the flat shoes ...

4.1.4. b Context

In the beginning, readers read about Perrigny a man who was observing an old man and his wife who were busy in a permanent flowing quarrel. It was the Helsinki airport where only four people were left, who had departed for Oslo. The young man observed that the old man was reading signs out loud. His wife was angry with him due to his habit. He thought they were chained for the rest of their life. Too old to change (Gallant, 1965, p. 1). Only a brute would leave her now? (Gallant, 1965, p. 1), That is the reason they cannot be separated. He was also thinking about his relationship with his wife. The young man's new wife was the first wife and asking different questions about his first wife like: why did you leave her? Oh, she was old? The first husband left her too (Gallant, 1965, p. 2).

By the end, the reader observes that the young man was staring at another girl negatively. So, the bad impression of Mr. Perrigny's second wife had about her husband was a manifestation of his character.

4.2 Stylistic Analysis of *The Rejection*

4.2.1 Lexical Categories

As referenced in the theoretical framework, lexical categories comprise Nouns, Verbs, Adjectives, and Adverbs. Every one of them will be talked about corresponding to the stories being talked about.

Table 4.2 Major words class

	Nouns	Adjectives	Verbs	Adverbs
Total Number	363	98	500	170
Percentage	32.09	8.67	44.21	15.03

4.2.1.a Nouns

Various variations of nouns have been used in this short story table 4.1 has shown us that 32.09% of nouns have taken part. A few concrete, common and proper nouns are as under.

Concrete Nouns	Abstract Nouns	Proper Nouns
Mountain	Fear	Death
Ashtray	Bore	Porcupine
Tears	Silence	Lizard
Eyes	Education	Snake
Floor	Dishonesties	Armadillo
Reptile	Truth	Mountford
Girl	Training	Bertha
Man	Qualities	
Mouth	Desire	
Tank	Pain	
Monster	Feelings	
	Joke	

4.2.1.b Adjectives Various types of adjectives have been used by the author. They are attributed to physical adjectives, psychological adjectives, colored adjectives, evaluative adjectives, and referential adjectives.

Physical Adjectives	Psychological Adjectives	Adjectives of Color	Evaluative Adjectives
Little	Irritable	Color	Indefinite
Blank	Clear	Red	Same
High	Warm	Silver	Great
Empty	Wrong	Darker	Slighter



Hideous	Reasonable	Light	
Young	Respectful	Green	
Lovely	Good	Black	
Hairy		Pink	
Old			
New			
Large			

There are various attributes referred to by the adjectives to show that the author has used varieties of the adjectives to reflect the physical, psychological situations. The writer has tried to save the time of the reader and also save the readers from boredom.

4.2.1.c Verbs

According to table 4.2, we can observe that the author lays more emphasis on the actions (Verbs= 44.21%) than description. Some examples of verbs are presented below.

Dynamic Verbs	Static Verbs
Made	Think
Look	Have
Say	Knew
Left	Understand
Mention	Dressed
Spoke	Woven
Stay	Accrued
Live	Found
Hear	Supposed
Allow	Felt

Transitive Verbs

He had lost her words ... but he understood their meaning (Gallant, 1969, p. 2), He opened his mouth, ...(Gallant, 1969, p. 3),

He could have stopped driving, ... (Gallant, 1969, p. 3). Lost, understood, opened, and could be transitive verbs.

Intransitive Verbs

Now there are some examples of intransitive verbs. Yes, I did, said the child (Gallant, 1969, p. 2), Did I abdicate?(Gallant, 1969, p. 3). Did abdicate, and now are clear examples of intransitive verbs.

4.2.1.d Adverbs

In this story, different kinds of adverbs have been used such as adverbs of manner, place, frequency, time, and degree. Overall adverbs carry the lowest percentage (15.03%) in table 4.2. Examples are listed below:

Adverbs of Manner	Adverbs of Place	Adverbs of Frequency	Adverbs of Time	Adverbs of Degree
Plainly	Down	Never	Hours	Really
Finally	Up	None	When	Exactly
Quickly	On	Sometimes		All
Instantly	Beside			Much
Perfectly	Here			Last
Objectively	Out			
Suddenly	There			



Jokingly	Where			
Hardly				
Obviously				
Clearly				
Needlessly				
Slyly				

The most noticeable classes of adverbs are the adverbs of manner and time.

4.2.2 Grammatical Categories:

Grammatical categories are used as a theoretical framework for the analysis of the 2nd short story "The Rejection". Grammatical categories include sentence types, verb phrase types, and word classes.

Examples of exclamatory sentences are: What do you mean? Which do you like best? (Gallant, 1969, p. 1). These sentences clearly show the sense of disbelief. There are emotions of a father who wants to bring up his daughter whereas she does not want to live with her father. Her father wants to ask her whether she likes her grandmother or her father. His heart is full of pain because her daughter is continuously refusing to stay with him.

Questions needed answers and those which are in no need of answers, both of them are exemplified here. First of all, those questions for which answers are not expected will be discussed. For example: Let go too soon (Gallant, 1969, p. 3)? What else could I have done? (Gallant, 1969, p. 3). These are the questions that are asked by the father himself. He is very upset because his daughter has refused to live with him. So, he is facing a mental conflict and asking some questions. Examples of the questions for which answers are needed, illustrated here. You don't want me to bring you up is that (Gallant, 1969, p. 1)? This is a situation when a father is trying to convince his daughter to live with him but all in vain. He asked these questions from her daughter. Knowing that the questions need answers. The little girl answered, yes. I said that.

Another syntactic element conspicuous in this story is sentence intricacy. Sentences have commonly straightforward designs. The normal sentence is sixteen words. The most limited sentence in the story is of two words: Your grandmother (Gallant, 1969, p. 1)? whereas the 30th sentence is the longest sentence comprises of Forty-seven words: She was a small girl, delicate of features, but she wore, habitually, ..., instead of welding his personality, pulled it to shreds (Gallant, 1969, p. 1).

One more linguistic component is clause type. Here different sorts of provisos are utilized, for example, relative, adverbial, and various kinds of nominal clauses (that, which clauses). Instances of every proviso will be examined underneath: Relative clauses are exemplified as below: She bent and picked up something that had been creeping on the floor -a reptile he could not identify (Gallant, 1969, p. 1). In this sentence 'that had been creeping on the floor' gives additional information about the reptile.

Examples of adverbial clauses are: They were in a warm climate, driving down to the sea (Gallant, 1969, p. 1), He was in the little girl's past, and she was so young that the past was removed from life (Gallant, 1969, p. 2). The adverbial clauses in these examples driving down to the sea, explains the place where they were driving. The information given by the adverbial clause 'on the floor' explains the position of the reptile. Past was removed shows the time. Here are some examples with 'that' clause: that was the way to show, ... (Gallant, 1969, p. 4). The child sat..., that she had another choice (Gallant, 1969, p. 4). Below are some examples with 'wh' clauses: ... why didn't you mention it sooner (Gallant, 1969, p. 4)? Who do you think you are shouting at (Gallant, 1969, p. 4)? Noun phrases are of two types, simple and complex noun phrases. They are simply nouns with modifiers. Example of simple noun phrase is: ..., but he had heard in his own last words a deliberate whine... (Gallant, 1969, p. 2).

Yet other grammatical features are verb phrases. Model examples are given underneath for each sort of event: She thinks her life is her own (Gallant, 1969, p. 2). In this sentence present,

tense occurrences here show that she is habitual to think about her life according to her own point of view. Examples for the progressive aspect: They ..., driving down to the sea (Gallant, 1969, p. 1). In this sentence, we see that the act of driving was going on when both of them were talking to each other. He must have been talking for hours (Gallant, 1969, p. 1). From this sentence, readers can observe that the act of talking is going on when they are going to Mr. Mountford. Examples for the perfective aspect: Now he had relinquished her, ... (Gallant, 1969, p. 2). The above presented tense makes clear that the man had relinquished her daughter. He said, jokingly, as if they had been playing a game all along (Gallant, 1969, p. 2). This sentence shows that the process of playing started a long time and continued.

Examples for modal auxiliaries in this short story: He could have stopped driving ... (Gallant, 1969, p. 2). This sentence shows the possibility that the man has the ability to stop driving. ..., they could not have discussed a crossword puzzle. Here the idea is that there was no possibility to discuss the cross puzzle.

4.2.3 Figures of Speech

In this section of the analysis, some repetitions and parallelism have been discussed. People who give up..... who destroy (Gallant, 1969, p. 4). In this sentence, the author has tried to disclose the reality of life with the help of the characters. Mother might tell her daughter that the world is divided into two groups of people. The first type of people will give up and the other people will try to destroy her, so, that was awareness. People who feel they are mistreated, through expressive writing they can get help (Javaid & Mahmood, 2023).

The parallelism can be seen in this sentence. To make another word you'd have to change something. The ashtray in the dashboard could be red instead of silver. That could be enough to make another world (Gallant, 1969, p. 1). Parallelism in this sentence shows that it is possible for a human being to change the world and this change will come when he will change something. The ashtray has been presented as an example that her ashtray could be red instead of silver.

4.2.3.a Graphological Deviation

At the beginning of this short story, the first two words are capitalized HE, SUPPOSED (Gallant, 1969, p. 1). The syntactic principle of the English language necessitates that when the words show up in the sentence, they ought to be in lowercase letters. The motivation behind why the writer used capital letters is for accentuation reasons. In the case of "HE" both letters are capitalized. According to the grammatical rule of the English language, the second letter should be in lower case. The reason is that the author wants to highlight the character of a father. A lot has been described the emotions and relationship between father and daughter. In Gallant's style, readers can observe words that are written like: dissm-ulation, characters, amateurs-amateur painters. According to the rules of English grammar, a word should be written completely but there is a dash (pause). It can be said that the author wants to make clear hesitation or stress (emphasis).

4.2.3.b Tropes

Gallant has beautifully used a simile as: He saw the place between his eyes and his own hand flat like a plate skim-ming (Gallant, 1969, p. 4). In this line, the father of the little girl saw the features of Mr. Mountford and in this description, she has used the words hands flat like a plate, the simile here used shows the similarity between his hand and plate. There is an example of a metaphor: He had a mountain of information on my subjects, ... (Gallant, 1969, p. 1). It shows the resemblance between a vast amount of information and a mountain. She had been turned into a Porcupine (Gallant, 1969, p. 1). This sentence presents the feelings of anger of a little girl to enhance the aesthetic value of the sentence Gallant has used the word 'Porcupine'. She has shown resemblance between a porcupine and the little girl.

4.2.3.c Irony

There is another element which is called irony. The irony can be seen in different situations, in different paragraphs but at the end of the story reader can see that a little girl does not want to go with her father, she wants to live with Mr. Mount ford who was not a relative whereas her father was trying to motivate her by all means. The situation became ironic when she said, the calm child seemed to be saying. "And why are you bothering me?" (Gallant, 1969, p. 4).

4.2.4. Cohesion and Context

4.2.4.a Cohesion

The cohesive devices utilized are examined underneath. They involve cross-reference and linkage. As a matter of first importance, analysts can see that a cohesive device utilized in the story is a definite reference that focuses on three kinds of references: Personal pronouns, the definite article, deictics. Every one of them will be examined independently. Personal pronouns are he, she, it, they, and so on. Examples are here:

- (1), (2), (4) he (Co referring to the father),
- (3), (22), (30) she (Co referring to the little girl)
- (5), they (Co referring to father and his daughter)
- (1) it (Co referring failings)
- (8) it (Co referring to the world) etc.

The second cohesive device under definite reference is 'The'. The definite articles are utilized like, "The creature" in (99) refers back to a monster in (95). "The bottle" in (111) refers back to the bottle of oil in (108).

Deictics are exemplified here: (10) 'that' would be enough (8) 'to' make another world, (46) 'that' would be it, (44) 'How' old are you..., (108), 'This' *was* only, (107), He knew Mount ford went into the kitchen. Substitutions in this story are: Performs such as one, once, do, so which substitute for other linguistic expressions (4) so = (Plain) (22) something (a little that had been creeping on the floor) (38) which = (bottom of the pool).

Ellipsis is the omission or deletion of elements whose meanings are 'understood'. Some instances are: (70) 'with Mr. Mount ford' (= she wants to live with Mr. Mountford), (71) 'Mount ford?' (= He wanted to ask if you want to live with Mr. Mountford), (116) 'you can stay' (in this house). There is another cohesive device, formal repetition: (170) He had to give in; he had to accept her (Gallant, 1965). (46) that would be it, that (Gallant, 1965). Another cohesive device is elegant variation. There are three major characters: father, his daughter, and Mr. Mountford. (19) 'the child', (23) 'the girl', (30) 'the small girl', (30) 'her father', (31) 'the man', (60) 'which render', (61) 'father's business', (71) 'Mr. Mount ford', (76) 'child's father', (99) 'creature scut-tle' etc. Coordinating conjunctions, 'And' and 'But' can be seen: (97) ..., and sent it along to be her witness (Gallant, 1969, p. 3), (102) ..., and no record ... (Gallant, 1969, p. 3), (104) ..., and any amount of money (Gallant, 1969, p. 3). (144) He spoke tenderly, but the small resolute face did not alter (Gallant, 1969, p. 4). (172) "..., but she got away with murder (Gallant, 1969, p. 4). Linking adverbials are also cohesive devices employed for linking sentences. Although they are used only in few instances, adverbs like as yet, for and thus have been used (109) ..., for a simple pouletchasseur, ... (Gallant, 1969, p. 3), (118) ..., if you know wha-t... (Gallant, 1969, p. 3), (34) ..., for the sake of someone to whom he owed nothing (Gallant, 1969, p. 1), (35) ..., for where her qualities (Gallant, 1969, p.1).

4.2.4.b Context

The setting of circumstance is the semi-socio-social climate in which the text opens. Setting and text are so personally related that neither one of the ideas can be comprehended without the other. Social activities of the man and the commitment of Mr. Mount passage, the young lady, and old Bertha clarify some piece of the setting of this brief tale. As we can notice, at the start of the story the little girl and her father were in a warm climate, driving down to the sea. They have been talking to each other for hours. He is trying to motivate her daughter to go with him and live with him. At the beginning of this short story, the child feels about her father No, you're wrong, she said finally answering him high and irritable and clear (Gallant, 1969, p. 1). As this story proceeds the reader can note that the bad impression the girl had about her father was a manifestation of his character. In the other part, the little girl decides to live with Mr. Mount Ford instead of her father and Grandmother. So, her father does not want to leave his daughter with Mount ford. There is a complete description of the character of Mr. Mount ford. The little girl sat quite still. She was calm and seemed to be saying, and why are you bothering me (Gallant, 1969, p. 4)? Her father had left her, and she was so young that the past was removed from her life.



5. FINDINGS, DISCUSSION AND CONCLUSION

5.1 Findings

It has been observed that the writer's use of verbs and nouns takes the largest percentage of the major word classes. In two stories a major role is played in the noun to describe the characters, the surroundings, and the settings. The physical and psychological features of the characters and the settings are described by the author through the use of adjectives. The subsequent prevailing gathering of the significant word classes, verbs had a significant impact on the story. Verb's motivation to make implications open to the reader is accomplished through portraying activities and by assuming a stative part in the story. The last addressed in the significant word classes are adverbs. They play out a few semantic capacities like manner, time, degree, and place.

Grammatical categories are also employed for the analysis of all these stories. In addition to declarative sentences, Gallant has used questions and exclamations. Several types of strong emotions are expressed through exclamatory sentences. Emotions like: anger, love, happiness, disbelief, and sympathy. Statements of different kinds, for example, various sorts of ostensible conditions, relative provisions, verb-modifying provisos, and so on are likewise used. Different provisions are noun phrases (basic, complex), verb phrases (present, reformist viewpoint, perfective angle, modular helpers), other expression types (prepositional expression and minor word classes). Metaphors are additionally utilized. Linguistic and lexical plans, Graphological deviation, and Tropes are utilized for this examination. Tropes include simile, metaphor, and irony. Cohesion and context are the last hypothetical framework that is utilized for the investigation of all these stories. Cross-reference, definite reference, personal pronouns, the definite article, deictics and inferred, circumstance, exquisite varieties, and rich variety are utilized. In linkage: organizing conjunctions like as and, or, at the same time, and, not one or the other, nor and so on; connecting adverbials like for, so, yet, however, therefore, meanwhile and so forth are utilized.

The context of the story, *In Transit* (1989) is communicated through a youngster Mr. Perrigny and her second spouse who were on their wedding outing to various regions and their communication with each character.

The context of the story *The Rejection* (1969) is expressed through a six years old young girl's interaction with her father, Mr. Mount ford, and different characters in the story and her feelings, she went through looking for adoration.

5.2 Conclusion

In the process of analyzing the selected stories of Gallant, the researchers have remarked that Gallant is a God gifted writer who has a great tact to deliver her messages in different ways. Gallant is well known for her unsatisfactory ending and she leaves it for the readers. She is acceptable at setting determination, plot development, exceptionally wealthy in word usage. The entirety of the stories the specialist has referenced is sufficiently rich to be elaborately examined by the utilization of the checklist that was referenced. It is the capability of Gallant in addressing messages across to her readers. The researchers would like to avail this chance to invite those readers who are new to her work so that they will be able to read and enjoy her short stories.

5.3 Recommendations and Future Implications

After endeavoring to investigate and recognize scholarly devices and imprint their impact on implications, understanding, and in the wake of showing particular work of Gallant, the researcher looks through it conceivable to accept the accompanying suggestions.

1. The elaborate philosophy is instructive which is helpful to enlarge the space of investigation in scholarly texts similarly concerning understudies to take in the language as per different viewpoints other than literary analysis.

2. The analyst endorses the readers to see the differentiation in styles which can provoke different ramifications each according to his/her points of view and feelings or characteristics.

3. The analyst might want additionally to make a move to welcome fresh individuals to this work. Lead other explorers to grow the space of study towards corpus-based examination by controlling various characterizations.

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