



## A STYLISTIC ANALYSIS OF THE KHARLUNG NOVEL OF MONORANJAN LAHARY

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### ABSTRACT

Stylistics is a subfield of applied linguistics. It is closely related to the language and literature. It examines the beauty of the author's language. Monoranjan Lahary is one of the prolific Novelists of Bodo Literature. He wrote seven novels, such as 'Kharlung' (1976), 'Hainamuli' (1985), 'Rebeka' (1999), 'Alaisri' (2003), 'Dainee?' (2005), 'Jom' (2006) and 'Phami' (2008). In every novel he uses various techniques to make his novels effective and attractive of the readers. The uses of techniques may be linguistics or non-linguistics. Present paper discussed the usage of stylistic devices such as an Abrupt beginning, chaptering, poetic language, dramatic language, sexual elaboration, slang language, loan words, reduplication, phrase words, etc.

**Keywords:** *Stylistics, literature, novel, technique.*

### 1. INTRODUCTION

Stylistics is one of the most thoroughly studied subjects in the context of Linguistics. Stylistics is the scientific study of the styles and techniques of language used in literature. In other words, stylistics forms a part along with linguistics and literary criticism. Every writer has his own styles or techniques of writing in the literature. The main aim of the stylistics is to galvanise the readers. There are two different ways that authors express their stylistics—Linguistic and Non-linguistic. Linguistic techniques involves the study of different parts of a language such as Phonological level (Patterns of Speech or Sounds), Graphological level (arrangement of words), Lexical level (words, word structure and its interrelations), Syntactical level (sentence structure, phrase, clause, idioms), and Semantic level (meaning of words or relationships). Non-linguistic techniques express Rhetorical or Figurative language viz. Simile, metaphor, metonymy, metre (rhythm verse, Musical tone), hyperbole, oxymoron, etc.

Stylistics is a broad branch of linguistics. Many Linguists and Linguistic Scholars have defined Stylistics in their own ways. Some of these are as follows:

- (a) According to Halliday, "We can define linguistic stylistics as the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others, by the same and by different authors in the same and in different genres."<sup>1</sup>

1. Extracted from, Varshney, Dr. Radhey L.: *An Introductory Textbook of Linguistics & Phonetics*, 2004-05, P-345.

- (b) National Open University of Nigeria defines, “Stylistics as a study of the different styles that are present in either a given utterance or a written text or document.”<sup>2</sup>
- (c) Turner says “Stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature”<sup>3</sup>

### 1.1. MONORANJAN LAHARY AND HIS CONTRIBUTIONS TOWARDS THE BODO LITERATURE

Monoranjan Lahary was born on 1<sup>st</sup> February, 1936 at the Bamwnkura Village of the Gossaigaon sub-division of Kokrajhar district. His father’s name was Basantho Lahary and mother’s name was Deobari Lahary. He did his matriculation from Abhayeswary High School, Abhayapury, in the year 1953. Subsequently he did his Intermediate of Arts (I.A.) from Cotton College, Guwahati in 1955; graduate and post graduate degree from Gauhati University in the year 1957 and 1963 respectively. He was a renowned writer and contributions to the Bodo literature are immense. He wrote many poems, proses, articles, dramas, novels, folk tales, short stories and so on. The main contributions are:

- (i) Poems: Mablaba (1977), Mablaba Arw Gubun Gubun Konthai (1993) and Ang Tangpingwn (1998).
- (ii) Proses: Gwdan Boro (1982), Nwjwr (1992), Tunlai Arw Gohena, Bhaotina Santou, Boro Tunlaini Jarimin, etc.
- (iii) Short stories : Solo Bidang (1978), Bajwi (1994) and Gaodang (1996).
- (iv) Novels : Kharlung (1976), Haina Muli (1985), Rebeca (1999), Alaisri (2003), Dainee ? (2005), Jom (2006) and Fami (2008).
- (v) Dramas : Anari (1993), Hangma Hangsa, Rangkhini, Barhungkani Unao, Bima, Mahargirini Simang, etc.
- (vi) Folk tales : Ambusrwn, Omnath Somnath.

He is not only contributed to the Bodo literature but also wrote many English literatures as well. In addition to his contributions in the field of literature, he had also served as a teacher, lecturer and principal in many educational institutions. Moreover, he was also an active social worker who had participated in many social activities.

### 1.2. OBJECTIVES OF THE STUDY:

The objectives of this study are to find out the usage of stylistic devices in the novels of Kharlung.

### 2. METHODOLOGY:

This paper is written based on the analytical method. Data is collected from both primary and secondary sources. For collection of primary data, interview and observation method is followed, and printed books, journal, magazines and related online resources are used as secondary data.

### 3. RESULT AND DISCUSSION:

Comparison to other novelists, Monoranjan Lahary established himself as a good writer in the field of Boro literature through his unique techniques of writing novels. All the methods or techniques use in storytelling,

2. National Open University of Nigeria, *Literary Stylistics*, 2013, P-2.

3. Ectracted from, Aminu Mode, Dr. Muhammad: *The Abc Of Stylistics: A Preliminary Investigation*, IJHSSI, 2015, P-13.

character construction, use of language, words, and rhetoric in each and every novel are remarkable and with unique characters. Reflections of styles or techniques in the novel 'Kharlung' have been discussed below.

**3.1. Abrupt beginning:** Abrupt beginning is one of the remarkable key of Monoranjan Lahary's writing techniques. It is seen in every novel as found in short stories. At the beginning of 'Kharlung' novel it can also be seen with abrupt beginning or with mid beginning. The protagonist Gohel's leaving home is the abrupt beginning and all the reasons behind his leaving home were discussed in the later part of the novel. For example:

“Guok<sup>h</sup>ruui Agan Suru,  
Lɔŋsɔt Lɔŋsɔt k<sup>h</sup>arsliu...” (“Kharlung” 4<sup>th</sup> Ed. 2012, pg-1)

[ English rendering: He walks fast  
Stride heel-and-toeing...]

**3.2. Chaptering:** Chaptering is one of the his writing techniques. We saw chaptering in his different novels, likewise 'Kharlung' novel also provided with 1 to 26 sections.

**3.3. Use of poetic language:** Readers were captivated by 'Kharlung' novel as he used poetic language. This is one of the elements of rhetoric devices. He made his novel interesting and sweetness with poetic languages. A few examples are given bellow:

“Sik<sup>h</sup>la zap<sup>h</sup>unai Rangras<sup>h</sup>i. Bini dularai dehayao sik<sup>h</sup>la buisuni zɔar. Bik<sup>h</sup>a duk<sup>h</sup>raŋ duk<sup>h</sup>raŋ. K<sup>h</sup>aolaya zaruu-ruu p<sup>h</sup>aot<sup>h</sup>um-p<sup>h</sup>aot<sup>h</sup>um. Megɔna maba buŋhaŋ maba buŋhaŋni radab. At<sup>h</sup>iŋ mɔdɔ. Ak<sup>h</sup>ai t<sup>h</sup>ainwuiya gup<sup>h</sup>ur k<sup>h</sup>umun sumu sumu. K<sup>h</sup>anaiya hasar sayau rɔzɔnai duizlaŋ but<sup>h</sup>urni k<sup>h</sup>umra-zuɔgunar benduŋp<sup>h</sup>urbadi gruu gruu. Bini megɔn t<sup>h</sup>ainwuiya muinibadi guugu, p<sup>h</sup>liŋ-p<sup>h</sup>laŋ nat<sup>h</sup>ai muhini gunaj.” (Ibid, pg-46)

[Eng. Rendering: Rangras<sup>h</sup>i turns to maidenhood. In her whole body is filling up with the wave of girlhood. Breast filling up. Juicy chubby cheeks. Whispering eyes want to say something. Thick back shins. Fuzzy fair skinned hands. Her hairs are like Creepers of pumpkins and gourd planted on the fertilized ground. Her hypnotic eyes moves like a stag's crystal eyes.]

And  
Orɔŋni barp<sup>h</sup>unai bibar. NEFAni buhumao uzinai munse laimun ziu. adui mɔdɔ mɔdɔ, bik<sup>h</sup>aya zuuga. Zanzibaleŋ leŋ. megɔn p<sup>h</sup>isa p<sup>h</sup>isa muuzi zi; musuk<sup>h</sup>ur gesen. K<sup>h</sup>anaiya bina gwulau zat<sup>h</sup>i t<sup>h</sup>i. gɔnt<sup>h</sup>oŋa dable, gust<sup>h</sup>wui munnwuiya ase lɔrbe. t<sup>h</sup>eubu biyu sase hainari sik<sup>h</sup>la. (Ibid, pg-83)

[Eng. Rendering: Blooming flower of a forest. A young life born in the world of the N.E.F.A. Thick back shins, filled up breasts. Curved waist. Beautiful chinky eyes with thinned eye brows. Her long brown hair. Flat nose with thick lips. Despite that she is a beautiful lady.]

**3.4. The use of dramatic language:** It is also unique method to express novel using dramatic language in the mid of the drama. For example:

“Bistirama buŋu-  
She is my sister, reading in class ten. Zubuuz lazigusu, very shy.  
Ma muŋ ? Gohela sunu.  
Rangrasi. Bistirama saha luŋwui uŋwui phin huuyu.  
Nice. -Gohela buŋu.” (Ibid, pg- 23)

[Eng. rendering:  
Bistiram says-

She is my sister, reading in class ten. Very shy, very shy.  
 What is the name? Gohel inquires.  
 Rangrashi. Bistiram responds while taking tea.  
 Nice. - Gohel says.]

“- Aṅ gunda-lussa nṅṅa, aip<sup>h</sup>ur-ap<sup>h</sup>ap<sup>h</sup>ur. Aṅ zebuu dai k<sup>h</sup>alamak<sup>h</sup>wi ap<sup>h</sup>ap<sup>h</sup>ur ! Gohela k<sup>h</sup>araṅ-maraṅ buṅasui.  
 Nwṅ zebuu dai k<sup>h</sup>alamak<sup>h</sup>wi ! muzaṅsu buṅdwṅ nwṅ. Nwṅ aṅni p<sup>h</sup>isazuu luṅleṅk<sup>h</sup>wṅ manut<sup>h</sup>uu huṅuyamuun ?” (Ibid, pg-84)  
 [Eng. Rendering: I’m not a rascal, dear fathers and mothers. I haven’t done any crime fathers, Gohel appealingly says.  
 You haven’t done any offence! You say so. Why did you chase my daughter Lungle then?]

**Sexual elaboration:** In this novel by Lahary, there is a definite exposition on sex. However, elaboration and the usage of sexual terms is a technique he employs to tell his story. In his novel, he thoroughly elaborates on a woman's beauty, morphology, and sexual relationship with a man of the opposite gender. Some examples are given bellow:

“P<sup>h</sup>ent<sup>h</sup>epni p<sup>h</sup>useb zaraṅ bik<sup>h</sup>a sayao hazuu badi zuuk<sup>h</sup>aṅbunai, t<sup>h</sup>alir bit<sup>h</sup>a badi t<sup>h</sup>umen nuzabuunai t<sup>h</sup>ainui p<sup>h</sup>it<sup>h</sup>aini sayao Ṗrgani nuzura guṅluyuu san-hṅr. T<sup>h</sup>abaibla, mai suubla, gṅṅla, si bubla arw t<sup>h</sup>ursi-lota manzibla dud<sup>h</sup>ali t<sup>h</sup>ainuiya durlub durlub maobla Ṗrgani lubuisula guṅsuya durlub durlub maop<sup>h</sup>ayuu. Zeno ziuni gasibuu zadu, gasibuu mystery aruu gasuibuu biduiyanuu be zebra zṅrani t<sup>h</sup>ainwiyaonuu. Dok<sup>h</sup>na ruguṅkuu barnanui aba dok<sup>h</sup>na siṅnip<sup>h</sup>rai p<sup>h</sup>it<sup>h</sup>uuk<sup>h</sup>uu nuzahaṅ zanai lehem gurui phru phru mua t<sup>h</sup>ainuik<sup>h</sup>uu naik<sup>h</sup>uma naik<sup>h</sup>uma Ṗrga mahazuna ambuk<sup>h</sup>uu nunanui salai suulaslibnai zibuubadi salai suulaslibuu. Mai gainayao aba dui barnayao athiṅni dok<sup>h</sup>nak<sup>h</sup>uu ase buk<sup>h</sup>uhay k<sup>h</sup>alambla Ṗrgani bik<sup>h</sup>ayao ṅk<sup>h</sup>a muup<sup>h</sup>lamuu. Gannai sini zesebaṅ siṅ aruu gut<sup>h</sup>uu asebaṅ phusṅb zaraṅ aruu k<sup>h</sup>umun sumu sumu. Ṗrgaya P<sup>h</sup>ent<sup>h</sup>epni mudumk<sup>h</sup>uu siṅsa nainuu lubuiyuu. nainuu lubuiyuṅ nṅṅa, zanubuu lubuiyuu.” (Ibid, pg-41)

[Eng. Rendering: Dawning of a mountainous and juicy chest and two banana blossom like pointed fruits appearance of P<sup>h</sup>ent<sup>h</sup>ep hypnotizes Ṗrga’s eyes day and night. When she walks, pound paddies, bends her head, beats the cloths and washes cooker her breasts jerk then Ṗrga’s pervert heart also quivers. As if, life’s all mesmerizing, mystery and juice is hidden in her that pair of bosom. The cleavage that appears across the edge of Dok<sup>h</sup>na or transparency of her nipple under the dok<sup>h</sup>na led master Ṗrga peeps in to her two mellowy things like a snake that licks its tongue after seeing a frog. When she plants paddies or crosses a river a bit lifting her dok<sup>h</sup>na a lightning strikes Ṗrga’s heart. The deepest part of her body is much more fair and pulpy and downy skin. Ṗrga is desperate to see her whole body. Not only to see her body but also wants to devour it.]

Again,

Beseba gubaonip<sup>h</sup>rai hast<sup>h</sup>ainaiya dinuisuu zap<sup>h</sup>uṅbai. Bibdi buṅnanui Galaya P<sup>h</sup>ent<sup>h</sup>epk<sup>h</sup>uu gubayasui aruu p<sup>h</sup>ent<sup>h</sup>epabuu deha-mudum guṅsu gasibuu Galanuu huasui. gṅṅta k<sup>h</sup>aoesuu sanuizuuṅ kalb<sup>h</sup>art siṅao ladura laduri gelelainanui Galaya P<sup>h</sup>ent<sup>h</sup>epk<sup>h</sup>uu kalb<sup>h</sup>artnip<sup>h</sup>rai buṅṅnanui sanzath<sup>h</sup>iṅui guṅlau guṅlau agan surlaṅasui. (p-75)

[Eng. Rendering: The long awaited desire is now fulfilled. After saying this Gala embraces P<sup>h</sup>ent<sup>h</sup>ep and P<sup>h</sup>ent<sup>h</sup>ep also submits her whole body. After they makeout inside the culvert for half an hour Gala pulls P<sup>h</sup>ent<sup>h</sup>ep out of the culvert and hurry towards the eastward direction.]

**3.5. The use of Slang words:** Lahary's strategy also includes using derogatory terms throughout the novel. In Kharlung's novel too, the same strategy is used. For example:

“-Nuuṅnuu Sali buith<sup>h</sup>ali ! gṅṅṅk<sup>h</sup>uu k<sup>h</sup>ṅrṅ p<sup>h</sup>ederbai.” (Ibid, p-12)

[Eng. Rendering: Bloody whore! You are the one that over pampered the daughter.]

“-Numa s<sup>o</sup>nderdu<sup>o</sup>.- Gaoze<sup>o</sup>na p<sup>h</sup>adub rak<sup>h</sup>a<sup>o</sup> bu<sup>o</sup>u.” (Ibid, pg-17)

[Eng. Rendering: Your mother that takes after- Gaoze<sup>o</sup> cries out.]

“- Sali bu<sup>h</sup>it<sup>h</sup>alia bima-bip<sup>h</sup>ani g<sup>o</sup>nt<sup>h</sup>o<sup>o</sup> has<sup>o</sup>nanu<sup>i</sup> dahu<sup>o</sup>na t<sup>h</sup>abaibaigra Galazu<sup>o</sup> dink<sup>h</sup>arlan<sup>o</sup>bai. b<sup>o</sup>beyao d<sup>o</sup>o da haramzada-haramzadip<sup>h</sup>ra?” (Ibid, pg-76)

[Eng. Rendering: The bloody whore disgraced her parents and eloped with Gala, a servant. Where might be those bastards residing?]

Apart from the use of slang words mentioned above, we can find many slang words which make the story realistic and more effective.

**3.6. Use of loan words:** Lahary employed appropriate terms from different languages to make his novel delicious and intriguing, as well as to make the elaboration clearer. The novel ‘**Kharlung**’ uses a variety of languages, mostly English, Assamese, Hindi, and Bengali. For example:

### 3.6.1. From English Language:

In Kharlung novel, there is a greater use of English words or language. He introduced himself as an excellent English speaker by using the perceptive and forceful English language. Some examples are given bellow—

“How do you do ?” Bist<sup>h</sup>irama su<sup>o</sup>u<sup>o</sup>.  
Just getting on – Gohela p<sup>h</sup>in hu<sup>o</sup>yu.” (Ibid, pg-21)

[Eng. Rendering: How do you do ?” Bistiram asks.  
Just getting on – Gohel replies.]

“How are you ? – Gohela su<sup>o</sup>u<sup>o</sup>.  
-Fine- Bist<sup>h</sup>irama minislu zananu<sup>i</sup> p<sup>h</sup>in hu<sup>o</sup>yu.” (Ibid, pg-22)

[Eng. Rendering: How are you ? – Gohel inquiries.  
Fine – Bistiram replies with a smile.]

Apart from the above, we can also find many English words in this novel.

### 3.6.2. From Assamese language:

G<sup>o</sup>r<sup>o</sup>m (hot) (Ibid, pg-21),  
D<sup>h</sup>u<sup>o</sup>ni (Rich) (Ibid, pg-23)  
r<sup>o</sup>k<sup>h</sup>ib<sup>o</sup> (Please stop) (Ibid, pg-68),  
o<sup>l</sup>aise (Ibid, pg-68),  
m<sup>o</sup>rise died (Ibid, p-68) and more.

### 3.6.3. From Hindi language:

Sai (tea) (p-21),  
P<sup>h</sup>an (battle-leaf/battle-nut) (Ibid, pg-21),  
S<sup>o</sup>pp<sup>o</sup>l (slipper) (Ibid, pg-24),  
Bek<sup>h</sup>ar (worthless) (Ibid, pg-25),  
Sehera (face) (Ibid, pg-26) and more.

### 3.6.4. From Bengali language:

Luci-puri (lucy-puri) (Ibid, pg-21),  
R<sup>o</sup>s<sup>o</sup>g<sup>o</sup>lla (R<sup>o</sup>sg<sup>o</sup>lla) (Ibid, pg-22),  
Sin<sup>o</sup>gra (Singra) (Ibid, pg-22),

Guabari (Guabari) (Ibid, pg-100).

### 3.6.5. From Persian and Portuguese language:

Dəkan (Shop) (Ibid, pg-22),

Girza (Church) Ibid, (pg-22),

Keranee (Clerk) (Ibid, pg-25)

Hazar (Thousand) (Ibid, pg-102).

### 3.7. Use of Reduplication:

The term "reduplication" refers to the repetition of a word or syllable. It can also be employed as a grammatical aspect to denote plurality, intensity, or the formation of new words. Morphologically, reduplication can be classified broadly into two types' viz., complete reduplication and partial reduplication. In the case of Lahary also, the use of reduplication is displayed in the form of literary language. In numerous sentences, these literary languages are employed as a plural number, adjective, and verb. For example—

#### 3.7.1. Complete Reduplication:

“Gamini mansip<sup>h</sup>ra k<sup>h</sup>aruui k<sup>h</sup>aruui gamiya gesen zabai.” -(Ibid, pg-7)

[Eng. Rendering: The people's migration of the village caused the village's population density thin.]

“Biyu saŋ baŋlanip<sup>h</sup>rai lasui lasui uŋk<sup>h</sup>arbuiyu.- (Ibid, pg-41)

[Eng. Rendering: He steps down slowly from the bungalow.]

“Ozaya ma ma k<sup>h</sup>alamnu t<sup>h</sup>inhordun bekhuu gasibu Ransrumnu p<sup>h</sup>urmainanu Galaya t<sup>h</sup>aŋp<sup>h</sup>inasui Zuimat<sup>h</sup>inui musuu p<sup>h</sup>aluk<sup>h</sup>uu lainu.” - (Ibid, pg-72)

[Eng. Rendering: After conveying whatever the Vaidyas instructs to Ransrem, Gala headed to Jaima to bring in his cattle.]

“Biyu gabui gabui gusuzun gusui Galakhuu saouinu homasui.” - (Ibid, pg-78)

[Eng. Rendering: She cried curses Gala in her heart.]

**3.7.2. Partial Reduplication:** The repetition of only a portion of a word is known as partial reduplication. That part may be the reduplicated word's initial or final position. In this novel, Lahary used partial reduplication. For example—

“Ludurge hap<sup>h</sup>aŋ-p<sup>h</sup>aŋ, sumk<sup>h</sup>e hinczu.” – (Ibid, pg- 23)

[Eng. Rendering: Broad faced Ludurge, dark lady.]

“Mukhaŋ bina ise mudla-dla, gushui gurzi-zi” (Ibid, pg-43)

[Eng. Rendering: His face is little punky, vile lips.]

“Dablayabu asusu munasui Galani habayao.” (Ibid, pg-76)

[Eng. Rendering: Dabla feels awkward in Gala's work.]

“Bisi t<sup>h</sup>uinainip<sup>h</sup>rai Ransrema gaok<sup>h</sup>uu zubud sindaŋdan munbai” (Ibid, pg-96)

[Eng. Rendering: After his wife's death Ransrem finds himself very cramped.]

**3.8. The use of Phrases:** Phrases are also another topic for grammar. Double use of similar or dissimilar words to express the meaningful words in known as phrases. Like idioms, it also expresses the deep meaning of both internally and externally. The use of this type of words in literary language to express his story is also another method of Lahary. Use of this type of words or phrases is also seen in his novel Kharlung. Some examples are given bellow—

“Hura hura p<sup>h</sup>ak<sup>h</sup>ri bilaiyao bara t<sup>h</sup>ak<sup>h</sup>umaduṅ.” (Ibid, pg-1)  
[Eng. Rendering: Winds hide infrequently in banyan’s leaf.]

“Uraṅ-p<sup>h</sup>araṅni amp<sup>h</sup>uuuya bini melemk<sup>h</sup>uu obot<sup>h</sup>ira zanu hōmu.” (Ibid, pg-9)  
[Eng. Rendering: Worm of worrisome eats up his brain unseasonably.]

“Suut<sup>h</sup>u-suut<sup>h</sup>a zananui nō munhuiyu.” (Ibid, pg-20)  
[Eng. Rendering: He reached home stumbling.]

“Sanuibuṅ sasu masu k<sup>h</sup>alamu” (Ibid, pg-37)  
[Eng. Rendering: Both behave embarrassment.]

“Minirōṅza, luihur luihur raizuu zanaini bōdōluwi dōṅ duk<sup>h</sup>u-daha” (Ibid, pg-69)  
[Eng. Rendering: Instead of happy married life together, they will live with sorrow.]

#### 4. CONCLUSION

It is clear that Lahary's techniques of writing stories or expression are clear and strong. Use of language is straightforward and accurate. We understand the technique he described in his novel. Every litterateur has their own techniques for creating literature that captivates readers. Likewise, Lahary’s methods or techniques of writing or the expression are also impressive. In this novel, all aspects of natural life are discussed in detail. This novel is well-known for its use of grammatical language and rhetorical words. Lahary truly distinguished himself as a unique writer in the field of Bodo literature.

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