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Title: **The Disappearance of Stylistics in the Netherlands (1940 – 1970)**

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Abstract:

This paper focuses on the history of stylistic research in the Netherlands. The situation in Netherlandic studies strangely differs from international tendencies in stylistic literary studies. Whereas Great-Britain has a long-standing tradition in linguistic stylistics (the first edition of Leech & Short *Style in Fiction* is from 1981; PALA has been active since 1983) and newly developed approaches like Cognitive Stylistics and Cognitive Poetics are flourishing, these innovative developments have so far passed by the Dutch speaking regions.

In the history of the study of style in the Netherlands, there was one period – between 1940 and 1960 – when stylistics on a linguistic basis was practiced in Groningen (G.S. Overdiep), Amsterdam (W.Gs. Hellinga) and Leiden University (C.F.P. Stutterheim). But it never developed into a full-fledged discipline in Netherlandic Studies. What was the reason for the disappearance of stylistics from Dutch literary studies? In my paper, I will focus on problematic aspects of Dutch stylistic research. I will point out six factors that have contributed to the marginal position of stylistic research of literary texts in the Netherlands:

- The way structuralism was implemented in Netherlandic literary studies: ‘structure’ and ‘style’ were seen as opposites; scholars focused on structure, not style.
- The definition of style as the characteristic traits of an author.
- The tendency to focus only on ‘deviant’ elements in texts.
- The tendency to focus on analysis of poetry.
- The methodology used (i.e. by G.S. Overdiep).
- The rise of generative linguistics.

I will discuss these six factors and explain how they stood in the way of the development of a Dutch discipline in linguistic stylistics. Finally, I will indicate briefly why the prospects for the development of Dutch literary stylistics are more favorable today.