



Vidhyayana - ISSN 2454-8596

An International Multidisciplinary Peer-Reviewed E-Journal

www.vidhyayanaejournal.org

Indexed in: Crossref, ROAD & Google Scholar

A Critical Study of American Young Adult Literature with Special Reference to the Novel, Paper Towns John Green

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Abstract:

The novel *Paper Towns* has grown in popularity among college students everywhere. It's a novel about taking chances, going on adventures, and discovering oneself. These components appear to be crucial for a well-known adolescent-targeting novel, however many works with less notoriety also have these components. Young people love *Paper Towns* because of its captivating narrative, realistic dialogue, and John Green's devoted fan base. These elements work together to give the book its appeal.

The thing that one may see in every one of John Green's works is, his realistic writing style. Since his use of speech is so appealing to readers, it demands special mention. The fact that *Paper Towns* was adapted into a movie allows to see how he employs spoken language in written form.

The basis for the current research is the interest in John Green's writings, which are not typically studied stylistically. This study offers a thorough stylistic analysis of John Green's *Paper Towns*. It reveals the author's primary stylistic idiosyncrasies, facilitating comprehension of the work. Every stylistic device utilized in the text is described in detail, along with the purposes it serves. The study's findings indicate that text sections that combine stylistic components from various language levels produce the most emotive expression, logical reasoning, and psychological effects.

Keywords: linguistics, stylistic analysis, stylistic devices, signs, expressiveness.

A novel is a type of literary work that depicts real-world events, such as social issues in the society in which the author lives. There are several methods the author might compose the book. The researchers might begin their analysis of a literary work like a book by looking at its intrinsic or extrinsic elements. Stylistic analysis is one such way to analyze a literary work. Coming to the discussion of John Green's book *Paper Towns*, it was released by Dutton Books in October 2008. It is author John Green's third novel. The book is young-adult fiction, as are all of John's books. Young people love *Paper Towns* for its captivating narrative, realistic dialogue, and amazing connections it make with young readers. These elements work together to give the book its appeal.

John Green frequently condenses the original sentence model, which makes up around 64% of all investigated expressive syntactic expressions. On the other hand, a little over 27% of all examined expressive syntactic phrases are related to sentence model expansion. Each separate picture acts as a



representation of the phrase's transposition and the revised word order.

The relationship between Margo Roth Spiegelman and Quentin Jacobsen is the subject of the book. Margo is the object of Quentin's obsession, and he would stop at nothing to make her happy. When they started high school, Margo cut off communication, but Quentin continues to like Margo despite Margo's exclusion. Quentin is there for Margo when she needs him. Margo, unfortunately, rejects Quentin's affection. Nobody is aware of Margo's whereabouts when she flees.

Quentin embarks on a lifelong hunt when Margo vanishes as a result of her absence. Quentin is not traveling alone while searching for Margo; he is joined by his closest pals. By the time the story is over, Quentin has learned some valuable life lessons and seen the truth.

Expressive syntax is the general term for elliptic phrases, which are most frequently used. These terms are most often used in spoken language. Speakers frequently do not try to stick to the logical soundness of their sentences. At the same time, there is a live oral transmission of the spoken word going place. The surrounding language context provides the phrase with its complete meaning; other extralinguistic strategies for conveying the intended meaning include the speaker's movements and facial expressions:

Probably the same.

Sooner die.

No problem.

Have read it [3].

Although ellipses are an essential component of written language, they are rarely employed on purpose as a kind of stylistic variation in spoken language. It is common practice for a speaker stressed time and attempts to keep their remarks as concise as possible to bring up this point. However, ellipses are a very important strategy for use in literary style. The direct discourse that the characters have helps to convey a casual conversation since it has ellipses more properly. The use of ellipses in the author's writing either gives stories a more tense and emotional quality or serves to emphasize the most important aspects of the message:



Utterly unreachable.

Unfortunately, so.

During the kiss [3].

When we say defaulting, we refer to a phrase's logical or structural incompleteness. The expression of an idea becomes a proposal as a result of this. The speaker concludes their statement or moves on to another phrase without finishing the previous one. Depending on the context, the laconic nature of elliptic phrases and the intonational-rhythmic fragmentation of such words give the following statements a hint of sharpness, vigour, and neglect:

“She was like,

“Yeah, but...”

You look a little...” [3].

Defaulting is an essential component of expressive syntax when done on purpose and to describe something that should be evident based on the linguistic context. For example,

"They can drive without problem, but..." [3].

When used in communication, Nominative phrases serve as a simple assertion of the presence of the item or phenomenon that they identify. When it is not necessary to provide a comprehensive description of the situation, the author usually makes use of nominative sentences, such as the following:

“A side effect of dying.

Mahogany hair, straight and short” [3].

The use of a sequence of nominative sentences, expressing a series of incomplete representations, enhances the dynamism of the story:

“A two-story colonial. A wooden entry. Good try. Living room.

No response. Not even the slightest hint. Just the tears” [3].



An asyndetic link may serve the purpose of a syntactic function. In situations like these, linking sections are completed in the reader's or listener's mind because they understand the situation. By omitting a logical link that ought to exist between two messages, you can offer the impression that you are succinct, and compactness of thought helps to depict dynamic people. The author leaves off conjunctions in various words as she reveals the internal monologue of the main character.

The language's grammatical structure is broken down into constituent elements by intonation. A dot acts as a visual cue wherever the text is. The "parceling" phenomenon divides a sentence's constituent parts into independent clauses while preserving the original clause's semantic and structural coherence.

“The tiny bubbles melted in my mouth. Sweet. Crisp. Delicious.

He never. Talks. About. Anything. Else” [1].

During the process of parceling, each piece has its unique importance, eventually evolving into its communication hub. Inadvertently, the reader bestows a particular intonation upon the selected components, including the following:

“Go. With me. At my house.

It is my life. It. Belongs. To me” [3].

Using simple phrases throughout the text is the author's unique method for achieving expressive syntax. In most cases, such phrases are neutral and do not carry an empathic burden; nonetheless, when taken as part of the whole of all expressive techniques based on the reduction of the original sentence model, unextended sentences gain a unique meaning and logically fit into the framework of the novel:

“He shrugged. He nodded.

The air thickened. I smiled” [3].

Some peculiarities of the author's writing style, such as the goal to utilize the fewest language resources feasible, can be explained by the author's aim to be pragmatic [4]. The peculiarities that are inherent in the communication that occurs between teenagers are highlighted in well-written dialogue. There will not be long, complicated, or difficult-to-understand terms or ideas here. The language is clear and simple to grasp,



yet it occasionally impresses with its sophisticated understanding that borders on cynicism. Adorning the language with pointless ways of expressing oneself is useless since it is not required. The reader is encouraged to reflect on commonplace events in their lives and consider the importance of ordinary happenings that give life its meaning.

Repetition is a highly popular method of expression employed in poetry, rhetoric, and ordinary oral communication, where the direct transfer of thoughts is generally accompanied by an expression of the speaker's subjective and objective attitude toward the subject of the speech. All emotional language uses repetition in some way. I. V. Arnold observed that repetitions are "a deliberate deviation from a neutral syntactic norm, for which one-time use of the word is sufficient." In the work under consideration, authored by John Green, repetition is an effective means of expressive syntax. The linguistic element is used more than once, emphasizing its importance and increasing the language's capacity to elicit an emotional reaction from the listener.

Every single one of us will eventually pass away at some point. One day, there will not be anyone left on the planet. This time will come. There will come a day when no one will be around to remember Aristotle [1].

Repeating the same word or phrase not only makes the message's repeated elements stand out as the most important ones to the listener or reader, but it also gives the communication's substance more nuance:

“Disappointing. Totally.

I liked him. I, really, really liked him” [3].

Many academics have highlighted Polysyndeton as having the potential to be utilized in expression to offer depth, rhythm, and logical coherence. In particular, multidimensionality is a characteristic of language used in literary works. However, in the book written by John Green, Polysyndeton is used to express the main character's maximum degree of tension as well as the depth of her feelings to the point that she is on the verge of having a nervous breakdown.



Parallel construction is a syntactic stylistic technique based on the similarity or identity of the syntactic structure of two or more phrases or parts of sentences. This can be a stylistic device that can be used in writing.

In the following passage, parallelism significantly impacts the reader, which typically includes lexical repetition and highlights the statement's logic, rhythm, emotionality, and expressiveness. For instance, "He was probably thinking about kissing me, and I was thinking about kissing him" [3] is an example of parallelism.

Inversion is not a prevalent form of expressive syntax in the book. This is unmistakably the case because the author is attempting to express a casual, everyday demeanor and that stylistic variation in word order is an integral part of the written language to a larger extent.

It is beyond her capabilities to handle it. You cannot both do it. One further way to change the typical order of words is to disassemble phrases by separating their constituent parts. These supplementary aspects have been brought to clarify their significance and content. The concept of separation is one of the many challenges the expression presents.

The different components of the phrase now have greater freedom to express themselves independently. The components now have their rhythm and tone due to their separation. For example: "We are not sentimental people," Mom continued, "troubled" The information that is presented in the separation can be read in a variety of ways, including as an explanation, an elaboration, a reminder, etc. [3].

An important method for achieving an artistic effect is to use syntactic constructs with redefined meanings that are out of character for them. This phenomenon serves as the foundation for the artistic device known as the rhetorical inquiry. This strategy incorporates a moment of audience appeal into the middle of the discussion at appropriate points. The person speaking is convinced that only one answer can be given to his question. This answer is clear and requires no more explanation or room for debate. The underlying emotional tone of a statement might be raised through rhetorical questions to increase the pragmatic effect of the message.

In most cases, elegance may be indicated through a rhetorical query. However, to preserve linguistic resources, the author of *Paper Town* regularly transposes the meaning of the sentence model into spoken



English to transmit the reader's presence to the heroes by unwittingly employing the intonation corresponding to that meaning. For example:

“You stated that you have a dread of extinction.

If that is the case, could you live forever?” [2].

The following remark is an example of irony as a rhetorical device: "That is always seemed so silly to me that people would want to be around someone just because they are gorgeous." Margo observed that it is comparable to selecting your breakfast cereal each morning based more on the color than the flavor. It is humorously ironic because of two separate reasons. It starts by portraying the fake affection that Quentin pretended to have for Margot. He falls in love with her even though he is unaware of her personality. He is more in love with color than taste, with the exterior of something rather than the interior of anything. Second, Margo has "shallow" and useless interactions with everyone around her; even her partner does not know her well.

Because of her lack of self-control and selfishness, Margo causes harm to other people. As she puts it, her objective is “to have others on a short leash.”

It is a paper town inhabited by people who live in houses made of paper and burn the future to keep their homes warm. Everyone went mad due to the mania caused by possession... “In the eighteen years that I have lived here, I have not once encountered a single person who cares about anything significant (Margo)” [3].

The text of the English-language novel that was analyzed had stylistically indicated syntactical units that worked to boost expressiveness, conveyed the characters' emotional states, enhanced logic and emotion, and dynamically told the tale without making the information more difficult to grasp. By doing so, the author has a better chance of establishing an emotional connection with the reader, and the text will sound more expressive. To captivate the audience's attention, heighten the text's logical and emotional impact on the reader, infuse it with vitality and authenticity, and designate certain points in the narrative are all things that may be accomplished with the assistance of the linguistic tools of expressive syntax.



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