A Discourse Stylistics Analysis on the Regularities in Dan Brown's *The Da Vinci Code*

[1]**Mardliya Pratiwi Zamruddin,** [2]**Burhanuddin Arafah,** [3]**Chris Asanti**
mardliya.pratiwi@fib.unmul.ac.id

[1,3]Universitas Mulawarman, Samarinda-Indonesia
[2]Universitas Hasanuddin, Makassar-Indonesia

Abstract

This study was aimed at identifying and classifying the regularities of Dan Brown's novel: *The Da Vinci Code* based on stylistic and narratological approach. A qualitative research design was employed to gain deeper insights and explain regularities/irregularities as well as to frame the novelist's style. The data were generated from gathered from the novel; *The Da Vinci Code*, by taking into account of stylistic categories. The results of the study revealed the occurrences and the forms of regularities in the novel *The Da Vinci Code* by Dan Brown which mirrored the style of the novelist. Dan Brown's powerful style is evident in the large number of noun phrases used in this novel. In every case, he uses noun phrases repeatedly and consistently. When describing a person's traits, he employs the noun phrase to point to occupations, specific names, locations, and items, and to designate personal pronoun.

Keywords: *American novelist, discourse stylistics, postmodern*

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Corresponding Email
Mardliya Pratiwi Zamruddin
mardliya.pratiwi@fib.unmul.ac.id

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Introduction

Over the last few decades, previous research in discourse analysis and literary stylistics has indicated the possibilities of undertaking these analyses in more prolific ways. Because every discourse has its framework or organization, one approach to demonstrate its uniqueness is to examine its organization as discourse. Discourse stylistics focuses on the text's mostly implicit and ideological basis. It is concerned with the discourse's ideological undercurrents. Discourse stylistics informs readers an observational technique that will prepare them for critical reading. The preconditioning for discourse stylistics is that there is no language dichotomy either for literary or non-literary texts and that literature is a culturally constructed notion.

Stylistics is a broad term that has several interpretations among linguistic specialists. However, it might simply be defined as the study of language style. The term "style" is so regularly used in ordinary conversation and writing that it is easy to take it for granted without questioning what it means (Verdonk, 2002: 3). It entails, first and foremost, the ability to provide information in a concise and clear manner. The description and analysis of the variable forms of linguistic elements in actual language use has also been termed as style. Leech (1969: 14) quotes Aristotle as arguing that using altered forms of words is the most effective way of establishing clarity, diction, and a sense of dignity. Every person has his or her own distinct manner of doing things, and no two people have the same personality. There are always distinguishing characteristics that identify one person from another; for example, in literary style, one can distinguish writings depending on the use of language, among other factors. Social and political background, religious inclination, culture, education, geographical location, and other factors can all influence a person's style. Simply defined, a man's sense of style is an indicator of his personality.

Postmodernism is preoccupied with the idea that reality lacks any absolute or unified sense. Postmodernists believe that accurate portrayal of reality is impossible. Some scholars see postmodernism as a new trend, while others argue that it is the most advanced, and potentially final, stage of modernity, rather than a phase beyond it (Delaney as cited in Hossain and Karim, 2013: 173). Postmodernism is a continuation of some contemporary ideals like criticizing cultural forms and pushing back the boundaries of how people interpret the world. Postmodern literature keeps some literary skills, the spirit, and even some of the subjects of modern literature, such as humanity's estrangement, historical discontinuity, and so on. The two decades, particularly the 1970s and 1980s, manifested the emergence of postmodern literary styles. Because of the evolution of the English language during this time period, literary works from this century are considered to have their unique. Approximately intriguing things in regards to literary works are constructed, resulting in unique postmodern age themes and techniques. Sharma and Chaudhary (2011: 193-198) highlight that "irony, playfulness & black humor, intertextuality, pastiche, metafiction, fabulation, poioumenon, historiographic metafiction, temporal distortion, magic realism, technoculture and hyperreality, paranoia, maximalism, and minimalism" are all common themes and techniques in postmodern literature.

One of the approaches to literary text is discourse stylistics. Stylistics can sit comfortably between language and literature, contributing to an improved conception of the text as a cultural praxis and so serving as a link between cultural, literary, and linguistic studies. Discourse stylistics investigates the nature of the linguistic-literary interface (Carter and Simpson, 2005: 10). The insight that language acts within a pragmatic context and that it is required to specify and apply that context to its explanation gave rise to the concept of discourse. Discourse stylistics is a new way of looking at stylistics. It is a hybrid of discourse and stylistic analysis, as well as a branch of stylistics that focuses on discourse analysis methodologies and approaches (Simpson, 2002:136).
There has not been much research done on discourse stylistics. It is clear from the little number of articles that have been published under the specific keyword of discourse stylistics. This is because stylistic examination of literary and non-literary texts is insufficient to provide a thorough linguistic understanding (Flergin, 2011). Discourse stylistics offers everything you need to undertake a discourse analysis in the style of a literary work. If every discourse has a unique organization, Hoey (2005: 121) argues that one way to determine the distinctiveness of a work is to examine its organization as discourse. Postmodern literature is a product of

sociocultural and historical change, and it can be seen of as a special manner of depicting postmodern life and society (Rezai, 2016). This research looks at one well-known novel written by Dan Brown; The Da Vinci Code who is said to represent one of the postmodern American novelists. The Da Vinci Code is selected because it is thought to be representative of the postmodern in that it is born with postmodern themes such as historiographic metafiction and brings up postmodern irony.

This research aims to answer the problem of: what are the forms of regularities/irregularities of style occur in Dan Brown's The Da Vinci Code? This research makes a theoretical contribution in two ways. First, it offers a method for analyzing the American postmodern novel's discourse stylistics. Second, this research identifies postmodern novelists' styles, which can help students learn more about English literature, discourse stylistics, and postmodernism. In terms of application, this research provides useful information for English literature and language studies. The description and explanation of examining an American postmodern novel, in this case 'The Da Vinci Code,' demonstrates how to use discourse stylistics to literary work.

Discourse Stylistic

Linguists have traditionally promised two forms of insight when studying literary language. The first is an understanding of a writer's unique style; fact, the term "stylistics" emphasizes this concern (Hoey, 2005: 121). The second is as a tool for interpreting individual works; here, success has been more sporadic, and success has been more dependent on the individual than on the development of useful techniques of analysis, with literary critics having justification for their frequently expressed suspicion of linguists' interference in their discipline. One reason for this is that sentence-centered analysis techniques have only revealed information about unusual works. Sentential analysis has mostly failed to illuminate the many works whose uniqueness is not based on any syntactic deviance.

The study of the interconnection between language and the context in which it is employed is referred to as discourse analysis (Farahani, 2013: 112). The increasing discourse analysis study during the last decade, on the other hand, gives the opportunity of treating these works in a new and more fruitful way. Because every discourse has a unique organization, evaluating a work's organization as discourse is one technique to determine its distinctiveness.

Discourse analysis, according to Chouliriaki (2010: 1), frames the topic of how to examine culture as an issue of knowing culture "from within," rather than as an issue of behavioral or objective social structures. Language as a meaning-making system and culture as a source of language both operate to transform social beliefs, relationships, and identities in the form of texts.

Discourse is defined as linguistic communication that is perceived as a transaction between a speaker and a listener, as an interpersonal activity in whom shape is determined by its common objective. Text is simply linguistic communication (spoken or written) in the form of a message encoded in its auditory or visual medium. (Leech and Short, 2007: 185). A text, or utterance, is a linear pattern of sound waves in speech; a text, in writing, is a linear series of visible signs on paper, which becomes a linear pattern of sound waves when read out.
A written text possesses implicit linguistic features such as graphological and syntactic form, despite the fact that it is just made up of markings on paper. The issue here is how fictitious worlds are perceived or conceived. Any conception of the universe necessitates both a reality to which to refer and a mind from which to reflect that reality. In practice, it may be hard to distinguish between the two.

To grasp the notion of discourse analysis, there are four fundamental foundation components (Kaharuddin, Arafah, and Latif, 2018: 16):

1. Linguistic analysis: to analyze, attempts to study, opportunity to study, to describe, to identify.
2. Linguistic process: language use, the organization of language.
3. Linguistic product: written texts, spoken interactions, interpretation of texts and talks, language form, language function.
4. Linguistic quality: meaningful, significant.

The four elements listed above demonstrate what it means to do discourse analysis in both spoken and written language.

The term "style" is used in linguistics to characterize the possibilities that language provides its user beyond those required for the straightforward statement of a message. Linguistic style is made feasible by linguistic form, which can be thought of as a set of possibilities for the formation of texts.

The study of linguistic style is known as stylistics, whereas (theoretical) linguistic form is referred to the study of linguistics form. Linguistic form is created from the components of language (sounds, parts of words, and words) and is made up of representations (phonetic, phonological, morphological, syntactic, semantic, and so on) that work together to create a code that gives meaning to what we say or write.

The term 'style,' as defined by Leech and Short (2007: 26), relates to the way language is employed in a particular environment, by a particular person, for a particular purpose, and so on. They go on to explain Saussure's distinction between langue and parole, with langue referring to the code or system of rules that all speakers of a language (such as English) follow, and parole referring to the specific uses of or options from this system that speakers or writers make on any given occasion.

In practice, writers on style have had a wide range of perspectives on the subject. Style can be applied to both spoken and written language, both 'literary' and 'everyday' types of language, in the broadest sense; nonetheless, it is often associated with written literary texts (Leech and Short, 2007: 27). Style is a relational concept; there has been evidence of a close relationship between style and an author's personality.
It is necessary to have prior experience attempting to determine the author of a piece of writing solely supported by evidence of his language. Sometimes a little detail reflecting a habit of language or thought reveals the author's identity, and this appears to prove that each writer has a linguistic "thumbprint." The importance of personal style cannot be overstated. The more broad the area, the more vague, selective, and hesitant the style assertions become.

The core premise of stylistics is that a stylistic choice is supposed to have an effect on the reader, and that the causal relationship between that stylistic decision and that impact should be understandable. When it comes to extracting meaning, one of the most significant aspects of Stylistics is that texts must be studied as a whole. Stylistics is mainly concerned with linguistic deviations that result in the development of artistic effects (Pirnajmuddin and Medhat, 2011: 1329).

Introspection is thought to be the method of discovering effects. On the one hand, they usually incorporate meanings, and on the other, persuasive or emotional effects, such as pure pleasure or aesthetic experience. Effects can only be detected by looking inside and forming a description of what is there, but in literary studies, this is frequently reinforced or confirmed by discussing one's own introspections with others, so clarifying and correcting one's own experience. In Stylistics, the introspective evaluation of effects is akin to the formal Linguistics assessment of grammaticality or wellformedness; in both situations, it appears that people need to learn how to make such judgements and improve their ability to do so (Goodman, 1978: 38).

The goal of Stylistics is to figure out how stylistic choices generate the results. The task at hand is to identify distinct stylistic options. A text is entirely stylistic in some ways; linguistic form is simply the thread from which the text is woven, and every part of the weaving is stylistic (Goodman, 1978: 54). As a matter of fact, it may be impossible to pinpoint a particular stylistic choice as a distinct aspect of the text that has an effect. Though the text is a weave of stylistic choices, some stylistic choices are isolated and prominent by virtue of being particularly noticeable in a text; the theoretical tradition enables us in this, with notions of 'markedness' and general notions of salience; despite the fact that the text is a weave of stylistic choices, some stylistic choices are isolated and prominent by virtue of being especially noticeable in a text.
T
he difficulty in determining a causal relationship between style and effect is interconnected to identifying effects and specific stylistic choices. The stylistic mentality is always on the lookout for pattern, repetition, recurring structures, ungrammatical or 'language-stretching' structures, and large internal contrasts in content or presentation. (Toolan, 1998: 2). Consider some of the alternative ways a text could have been written. This is one of the clearest ways to understand the usefulness of a text, in its parts and as a whole.

The worth of style analysis is that it allows a learner to connect a literary work to his or her own language experience, thus broadening that experience.The establishment of such a relationship can thus serve as a foundation for literary criticism, or more specifically, a teaching strategy based on it (Widdowson, 1975: 93).

Leech and Short (2007: 12) describe a cyclic motion in which linguistic observation encourages or alters literary insight, which in turn encourages more linguistic observation. This motion is comparable to the scientific method's cycle of theory formulation and theory testing. The cycle is depicted in Figure 2.1.

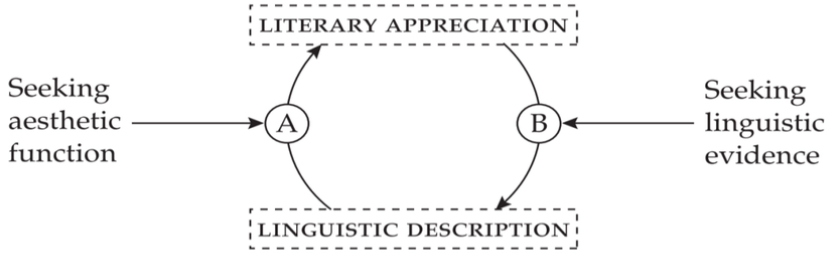

Figure 2.1. Cycle of

Theory Formulation and Testing (Leech and Short, 2007: 12)

Stylistics has no logical starting point since it brings to a literary text both our ability to respond to it as a literary work and our ability to examine its language, both of which are inadequately formed. The goal of linguistic–literary explanation, according to Leech, was accomplished by moving back and forth from linguistic details to the literary 'centre' of a work or a writer's art (Leech and Short, 2007: 13).

The application of a discourse analysis method can result in a number of relevant readings of a literary discourse as well as provide literary critics with clearly stated difficulties to solve. The effectiveness of such a strategy in creating helpful readings reflects positively on the discourse assumptions made at the outset. To account for the complexity of a discourse, only an approach that allows for many simultaneous relations between the pieces of a discourse is acceptable.

Discourse stylistics emerged in the 1980s, popularized in the 1990s by the sub-title of Ronald Carter and Paul Simpson's work (1989), and signaling a shift in stylistics away from formal analysis and toward contextualized, discourse-oriented approaches, including sociolinguistic, pragmatic, and feminist approaches (Wales, 2014: 136). The usage of discourse stylistics provides a testing ground for discourse as well as a beneficial tool for literary criticism to appreciate literary appreciation, and it is a natural progression from both (Ghailan, 2006: 14). Discourse stylistics offers discourse analysis a valuable testing ground for their assumptions about discourses, as well as literary critics a valuable instrument for illuminating literary works and emphasizing matters inside them that require explanation (Hoey, 2005: 128). As a result, it appears to offer a prolific way ahead for both discourse analysis and stylistics, as it is a natural progression from both.

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Discourse stylistics serves as a testing ground for discourse as well as a useful tool for literary criticism to appreciate literary appreciation, and it is a natural development from both (Ghailan, 2006: 14).

Stylistic Categories

Leech and Short present categories that are applicable in doing stylistics analysis. The four general heads for the categories are; lexical categories, grammatical categories, figures of speech, and cohesion and context (2007: 61-64).

1. Lexical Categories

a. **General**. Is the vocabulary easy or difficult? Is it more official or informal? Is it better to be descriptive or evaluative? Is it better to be general or specific? How much does the writer rely on the emotional and other connotations of words rather than their literal meaning? Is there any idiomatic phrases or remarkable collocations in the text, and if yes, what dialect or register do these idioms or collocations belong to?

b. **Nouns**. Is the meaning of the nouns abstract or concrete? What types of abstract nouns are there? What use do proper names serve? What are collective nouns?
c. **Adjectives**. Are there a lot of adjectives? Adjectives refer to what kinds of characteristics? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Do adjectives have a restricted or nonrestrictive meaning? Is something gradable or non-gradable? Predictive or attributive?
d. **Verbs.** Do the verbs have a significant role in the meaning? Are they static (as in states) or dynamic (as in acts, events, and so on)? Do they refer to actions such as movements, physical acts, speech acts, psychological states or activities, perceptions, and so on? Are they transitive, intransitive, linking (intensive), or anything else? Are they factive or non-factive?
e. **Adverbs.** Is it common to use adverbs? What functions do they have in terms of semantics? Is the use of sentence adverbs significant?

2. Grammatical Categories

a. **Sentence Type.** Does the author solely use statements (declarative sentences), or does the text also include questions, directives, exclamations, and minor sentence kinds (such as sentences with no verb)? What is the purpose of these extra sorts if they appear?
b. **Sentence Complexity.** Is the structure of sentences in general simple or complex? What is the average length of a sentence (in terms of words)? What is the percentage of dependent clauses against independent clauses? Is there a significant difference in complexity from one sentence to the next? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause).
c. **Clause Types.** What kinds of dependent clauses are preferred: relative clauses, adverbial clauses, and various sorts of nominal clauses (that-clauses, wh-clauses, and so on)? Is it customary to utilize reduced or nonfinite clauses, and if so, what types (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)?
d. **Clause Structure.** Is there any significance to clause elements (for example, the frequency of objects, complements, and adverbials; transitive or intransitive verb constructions)? Are there any unusual adverbial placements (initial adverbials, object or complement fronting, etc.)? Do specific clause constructions (such as those involving preparatory it or there) occur?
e. **Noun Phrase.** Are they easy to understand or difficult to comprehend? Where is the complexity (in premodification by adjectives, nouns, and so on, or postmodification by prepositional phrases, relative clauses, and so on)? Lists (e.g., adjective sequences), coordination, and apposition should all be noted.
f. **Verb Phrases.** Are there any substantial differences between the simple past tense and the present tense? Take note of occurrences and functions of the present tense, progressive aspect, perfective aspect, and modal auxiliaries. Pay attention to phrasal verbs and how they are employed.
g. **Other Phrase Types.** Is there anything to be stated about prepositional phrases, adverb phrases, and adjective phrases?
h. **Word Classes.** We can now consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, and interjections, having already considered major or lexical word classes. Are certain words from these categories employed for a specific effect (for example, the definite or indefinite article; I, we, and other first-person pronouns; demonstratives such as this and there; and negative terms such as not, nothing, no)?
i. **General.** Any general sorts of grammatical constructions, such as comparative or superlative constructions, coordinative or listing constructions, parenthetical constructions, or appended or interpolated structures, are present in casual speech and so are utilized to emphasizing effect.

1. Figures of Speech

a. **Grammatical and lexical**. Are there any cases of formal and structural repetition like anaphora, parallelism, etc. or of mirror-image patterns? Is there any rhetorical effect of these one of antithesis, reinforcement, climax, anticlimax, etc?
b. **Phonological schemes**. Are there any phonological patterns of rhyme, alliteration, assonance, etc.? Are there any outstanding rhythmical patterns? How do phonological features interrelate with meaning?

c. **Tropes**. Are there any obvious violations of, or departures from, the linguistic code? Are there any neologisms? Deviant lexical collocations? Semantic, syntactic, phonological, or graphological deviations? Even though they may occur in everyday speech and writing, they often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony. What kind of special explanation is involved? The adjacent connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions? What dissimilar semantic fields are related through simile?

2. Context and Cohesion

a. **Cohesion.** Is there any logical or other link between sentences (e.g., coordinating conjunctions or linking adverbials) in the text? Is it more likely to rely on implicit meaning connections? What purpose does pronoun cross-reference serve? via ellipsis or alternative forms? Is there any utility of elegant variation, such as the substitution of a descriptive term to prevent repetition? Are meaning connections strengthened by repetition of words and phrases, or by using words from the same semantic field repeatedly?
b. **Context.** Is the writer speaking directly to the reader, or through the words or thoughts of a fictional character? What linguistic hints exist about the addresser–addressee relationship? What is the author's attitude toward his subject? Is it done through direct quotation (direct speech) or some other method (e.g. indirect speech, free indirect speech) if a character's words or thoughts are represented? Is there a significant difference in style depending on who is supposed to be speaking or thinking the words on the page?

Postmodern

Postmodernism occurs in literature because literature reflects and acts as a mirror of the real-life society around it. When the postmodern movement emerges as a social movement, literature follows the wave as the calling of its characteristic as the society's reflection.

Postmodernism is a time, an event, that can simply be said to have emerged after the modern, or, taken to its logical conclusion, a time when the chaos caused by the modern, such as the industrial revolution, came to an end. This sense was raised because there were too many changes, even extreme ones, to the community system and social way of life during the so-called modern period. This 'chaos' that occurred during the modern era, for example, caused the church to question how deeply people are affected by changes that occur suddenly and rapidly in contrast to norms that have existed for years, decades, and even centuries. The emergence of postmodernism was an attempt to put an end to the so-called chaos.

The term "postmodernism" was first used before 1926 and lasted until the 1970s, when it was used by British artist John Watkins Chapman (Jencks in Appignanesi and Garratt, 2005: 24). Language is important not only epistemologically, but also denotatively, in postmodern thought. Postmodernism centered on the problem of language, as seen in Wittgenstein's shift from picture theory to language games, or in Austin, Grice, and Derrida's deconstruction of speech-act theory and pragmatic approach.

Postmodernism is also closely related to the development of thought in language, literature, and linguistics, particularly among post-structuralists. Postmodernists have not devalued science, but have been extremely critical of views that have elevated science to the status of ideology, with scientific truth regarded as the only absolute truth (Sugiharto in Lubis, 2004: 23).

Identifying postmodern literature entails more than just focusing on texts with similar themes. It entails assessing the impact of changes in role, function, and practice on social and cultural conditions, as well as examining the form of the texts (Lindas, 2013: 18). The text must be read as a slippery, deceptive, unknowable, and, most importantly, unstable narrative, with an indeterminate meaning. The text is not a closed system, but rather an open one into which many different entrances can be gained, none of which can be claimed to be the main one. Again, each text is a network that recalls the many other texts and expands the horizon of intertextuality. A text is no longer regarded as a veil concealing a meaning, but rather as a web without a central spider; free play without closure.

According to Sharma and Chaudhary (2011: 193-198), the following are common themes and techniques of postmodern literature:

1. Irony, playfulness, black humor
   This irony, along with black humor and the general concept of "play," is one of postmodernism's most recognizable features. Though the idea of using these in literature did not originate with the postmodernists, they became prominent in many postmodern works.
2. Intertextuality
   In postmodern literature, intertextuality can take the form of a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. This is commonly found in postmodern literature as references to fairy tales or in references to popular genres such as sci-fi and detective fiction.
3. Pastiche
   Pastiche is the term used to describe the process of combining or "pasting" together multiple elements. In Postmodernist literature, this can be either an homage or a parody of previous styles. It can be interpreted as a representation of postmodern society's chaotic, pluralistic, or information-drenched aspects. It can be a mash-up of multiple genres to create a unique narrative or to comment on postmodern situations.
4. Metafiction
   Metafiction is defined as "writing about writing" or "foregrounding the writer's apparatus" that draws the reader's attention to the artificiality of art or the fictionality of fiction and generally disregards the need for "willful suspension of disbelief."
5. Fabulation
   Fabulation, which is related to pastiche and Magic Realism, is a term that is sometimes used interchangeably with metafiction. It is a rejection of realism that embraces the idea that literature is a created work that is not constrained by mimesis and verisimilitude. Thus, fabulation calls into question some traditional literary notions, such as the traditional structure of a novel or the role of the narrator.
6. Poioumenon
   Alastair Fowler coined the term poioumenon (plural: poioumena; from Ancient Greek: ποιούμενον, "product") to describe a type of metafiction in which the story is about the process of creation. Poioumenon is designed to provide opportunities to investigate the boundaries between fiction and reality—the limits of narrative truth.
7. Historiographic metafiction
   Works that fictionalize actual historical events or figures are referred to as "historiographic metafiction."
8. Postmodern fiction employs temporal distortion in a variety of ways. Frequently for the sake of irony. Historiographic metafiction is a type of historical fiction.
9. Magic Realism
   Surrealistic figures and objects are depicted in still, sharply defined, smoothly painted images in this literary work. The themes and subjects are frequently fictitious, somewhat outlandish and fantastic, and have a dream-like quality. The mingling and juxtaposition of the realistic and the fantastic or bizarre, deft time shifts, convoluted and even labyrinthine narratives and plots, various uses of dreams, myths, and fairy tales, expressionistic and even surrealistic description, arcane erudition are some of the characteristics of this type of fiction.
10. Technoculture and hyperrality
    A transition into hyperreality, in which simulations have replaced the actual, defines postmodernity. People are bombarded with information in postmodernity, technology has become a primary emphasis in many lives, and our understanding of reality is mediated by simulations of reality. With characteristic irony and pastiche, several works of fiction have dealt with this facet of postmodernity.
11. Paranoia
    Another common postmodern topic is paranoia, or the assumption that there is an organizing system underneath the chaos of the world. Because no organizing system exists for the postmodernist, the search for order is futile and ludicrous.
12. Maximalism
    According to the postmodern viewpoint, a novel's style must be appropriate to what it describes and expresses.
13. Minimalism
    Literary minimalism is defined as an emphasis on a surface description in which readers are encouraged to participate actively in the story's production. Minimalism is a portrayal of only the most essential and fundamental elements, distinguished by the use of few words. The author establishes a broad context before allowing the reader's imagination to mold the story.

Dan Brown

Dan Brown is the author of several bestselling novels that have been translated into 52 languages and have sold over 200 million copies worldwide, including The Da Vinci Code, which has become one of the most popular books of all time and has sparked debate among readers and academics. The Da Vinci Code offered a story about a convoluted plan between the Vatican church and a famous artist named Leonardo Da Vinci. It begins with the assassination of a renowned curator at the Louvre Museum in Paris, France. The curator left a clue by sculpting The Vitruvian Man, one of Leonardo Da Vinci's most famous masterpieces, with his own body.

Dan Brown's novels, according to Zhu and Zhang (2016: 3), are consistently written with a formula of mysteries mixed with historical wonders and realistic difficulties, and reading them is like discovering alternate texts that may exist and have as much authority as the normal ones. Brown asserts that all allusions, organizations, and situations are true, making his tale rich in historical, scientific, artistic, religious, and even anecdotal and mystery components.

McAvan (2012: 105) points out that The Da Vinci Code, is successfully linked to a dual textual motion that is a rejection of institutional religion (in the shape of the Catholic Church) and a celebration of individual spiritual experience. She continues her case by stating that, while Brown's novel The Da Vinci Code is a work of fiction, it has a much debated disclaimer to the book.

This review demonstrates another reason why Dan Brown is classified as a postmodern novelist: Brown's works contain a wide range of topics that frequently clash. Another example of postmodernism that can be observed in the evaluations is the statement about crossing the conventional version of the work, which exemplifies one of postmodernism's traits of breaking the standard. This is because nothing is central in the postmodern world, and everything appears paradoxical (Zhu and Zhang, 2016)

Method

This research is a qualitative research. Van Maanen (1979) characterized qualitative research procedures as an array of strategies that provide interpretation by decoding, describing, translating, and providing the meaning that is naturally occurring rather than the frequency phenomena. Qualitative research methods are methods for studying social or organizational behavior that provide results that cannot be obtained using statistical procedures or other quantitative methods (Naoum, 2008). It is subjective in character, with verbal descriptions of its meaning and experiences.

In order to get more thorough analysis, this research employed discourse stylistics to answer the question about how the chosen postmodern novelist's style is represented in the chosen literary work, whether or not there are any regularities/irregularities in Dan Brown's *The Da Vinci Code*. In addition, to analyse the novel, the researchers did a close reading. For interpreting literature, the talent of "close reading" is essential. "Close reading" refers to gaining a thorough knowledge and precise interpretation of a literary passage based primarily on the words themselves (Sophia, 2001:1-2). Close reading is also known as close textual analysis, entails looking at the relationship between the internal workings of discourse in order to figure out what makes a book persuasive.

The data was examined using the research questions as a guide. The data was used to apply Discourse Stylistics theory to the linguistic qualities of the selected novels, specifically utilizing Leech and Short's four categories: lexical categories, grammatical categories, figures of speech, and coherence and context.

Results and Discussion

Regularities of Dan Brown's The Da Vinci Code

Dan Brown is an American novelist who wrote The Da Vinci Code. Following the study topic, the findings and discussions of Dan Brown's style in his novel are presented. The novel The Da Vinci Code is represented by letters DVC in the following results and discussions.

Dan Brown's powerful style is evident in the large number of noun phrases used in this novel. In every case, he uses noun phrases repeatedly and consistently. When describing a person's traits, he employs the noun phrase to point to occupations, specific names, locations, and items, and to designate personal pronoun.

DVC.1. Renowned curator
DVC.6. The curator
DVC.36. The Grand Gallery
DVC.39. A colossal mahogany four-poster bed
DVC.62. Langdon's embarrassment
DVC.73. An awkward smile

The use of noun phrases in the work is fairly consistent, demonstrating Dan Brown's style.

The Postmodern Style of Dan Brown in The Da Vinci Code

Sharma and Chaudary stated that one of the postmodern work characteristics is Poioumenon. Poioumenon (plural: poioumena; from Ancient Greek: ποιούμενον, "product") is a phrase that refers to a sort of metafiction in which the tale revolves on the creating process. Poioumenon is designed to allow you to investigate the lines between fiction and reality, as well as the limits of narrative truth. In this novel, the border between fiction and reality is obviously blurred, indicating that it is a postmodern literary work. Postmodernity's pervasive pluralism frequently results in the production of truth rather than the assertion of it (Hixson, 2004: 42).

The novel's concept of magical realism runs parallel to the narrow line established between fact and fiction. This stems from the creation of the truth of the fiction about God's descendant, which is depicted in the novel The Da Vinci Code through the accurate portrayal of setting and period. When this work was initially published, the content of the novel received more rejection than the proponent.

Despite the fact that this novel is a literary work, various groups of individuals, ranging from religious groups to parent groups, are misled by the story's hazy boundary between fact and fiction. This achievement demonstrates how Brown's wordplay depicts the chaotic world of postmodernism, where individuals are unable to discriminate between what is true and what is not.

In theory, postmodernism refers to the collapse of Western tale metanarratives. A metanarrative, also known as a master or grand narrative, is an abstract idea that is supposed to represent a thorough explanation of historical experience or knowledge in critical theory, notably postmodernism. A story is a narrative. As a result, a metanarrative is a story about a story that includes and explains other' small stories' inside totalizing frameworks. In this perspective, the Holy Bible is thought to be the metanarrative of Christ's life and divinity, the Church's establishment, knowledge concerning Mary Magdalene, and so on (Hixson, 2004: 45).

Brown's difficulties may be postmodernist in nature, hence the story includes a few postmodern elements such as the line between reality and fiction, the rebirth of the holy feminine, and conspiracy theory. Postmodernism is intimately linked to such assumptions. The Da Vinci Code is a product of postmodern culture in this environment, and its appeal may have its roots in culture. As a result, when its enormous popularity is considered, it is clear that ordinary people prefer to read such type of literature. The Da Vinci Code serves as a model for popular fiction in postmodern culture in this regard (Chul, 2008: 145).

According to Leech's stylistic categories (2007: 61-64), there is one grammatical type in the novel The Da Vinci Code that stands out: noun phrases (NP), as shown in the extracts below. The extensive usage of NP in this work reveals a lot about Brown's writing style. From the beginning Brown introduces the characters in this work using NP, renowned curator, rather of the character's given name, Jacques Sauniere. The novel has a wide range of NPs, ranging from simple short NPs to large complicated NPs. Presented list below contains the following extracts.

NP form in its simplest form

DVC.1	renowned curator
	the wall
	the canvas

DVC.10	the man
	his gun
DVC.20	the curator
	the bullet
	the pain
	his attacker
DVC.298	the media
DVC.305	the war
DVC.445	the beam
DVC.786	a code
DVC.900	the interior
DVC.1860	a host
DVC.2009	the clasp
	the lid
DVC.3279	the void

Complex NP form

DVC.17	the curator's true identity
DVC.26	a small circle of blood
DVC.32	an unbroken chain of knowledge
DVC.36	the world's most famous paintings
DVC.39	a colossal mahogany four-poster bed
DVC.56	the stream of self-important historiants and art buffs
DVC.71	an unusually low, baritone speaking voice
DVC.155	the hidden interconnectivity of disparate emblems and ideologies
	a web of profoundly intertwined histories and events
DVC.181	a dazzling synergy of ancient structure and modern method
DVC.247	some very unconventional interpretations of established religious iconography
DVC.259	the famous high ceilings of the Louvre galleries
DVC.289	the new Opus Dei World Headquarters and Conference Center
DVC.294	an ultraconservative Christian secret society
DVCD.299	a disillusioned young investment banker
DVC.346	the most unsettling aspect of his own macabre deathbed
DVC.448	a life-sized replica of Leonardo da Vinci's most famous sketch
DVC.861	an enormous twin-bed Trailor delivery truck
DVC.1130	an immense octagonal viewing divan
DVC.1954	her grandfather's mysterious safe-deposit box
DVC.2091	an ingeniously conceived polyalphabetic substitution cipher

Simple NPs are observed to be used in two ways. One example is when Dan Brown tries to focus on something crucial, such as presenting the conflict in the opening of the novel, and instead of mentioning the character's name, he utilizes NP *renowned curator* to do so. Two, point to essential but also common objects that assist to explain the setting of a place or some persons who are not the main character but have a role in the novel's plot, such as *the media, the war, the beam, a code, the interior, a host,* and *the clasp.*

In the novel The Da Vinci Code, complex NPs are used to explain how Dan Brown points to or describes the thing that piques his curiosity. Because this novel is centered on Da Vinci's work and the Christian belief conflict, Dan Brown is seen to spend more time detailing items that are valuable in relation to the two points: Christianity and Da Vinci.

Conclusion

Regularities occurrences in the novel suggests that recurring patterns manifest themselves, which in turn determine Dan Brown's style as poured in his novel. This allows readers to learn more about the stylistic arrangement of literary works by highlighting the novelist's most important stylistic aspects.

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