PREFACE

In the curricular structure introduced by this University for students of Post-Graduate degree programme, the opportunity to pursue Post-Graduate course in a subject is introduced by this University is equally available to all learners. Instead of being guided by any presumption about ability level, it would perhaps stand to reason if receptivity of a learner is judged in the course of the learning process. That would be entirely in keeping with the objectives of open education which does not believe in artificial differentiation. I am happy to note that the university has been recently accredited by National Assessment and Accreditation Council of India (NAAC) with grade "A".

Keeping this in view, study materials of the Post-Graduate level in different subjects are being prepared on the basis of a well laid-out syllabus. The course structure combines the best elements in the approved syllabi of Central and State Universities in respective subjects. It has been so designed as to be upgradable with the addition of new information as well as results of fresh thinking and analysis.

The accepted methodology of distance education has been followed in the preparation of these study materials. Co-operation in every form of experienced scholars is indispensable for a work of this kind. We, therefore, owe an enormous debt of gratitude to everyone whose tireless efforts went into the writing, editing, and devising of a proper lay-out of the materials. Practically speaking, their role amounts to an involvement in 'invisible teaching'. For, whoever makes use of these study materials would virtually derive the benefit of learning under their collective care without each being seen by the other.

The more a learner would seriously pursue these study materials the easier it will be for him or her to reach out to larger horizons of a subject. Care has also been taken to make the language lucid and presentation attractive so that they may be rated as quality self-learning materials. If anything remains still obscure of difficult to follow, arrangements are there to come to terms with them through the counselling sessions regularly available at the network of study centres set up the University.

Needless to add, a great deal of these efforts are still experiment—in fact, pioneering in certain areas. Naturally, there is every possibility of some lapse or deficiency here and there. However, these do admit of rectification and further improvement in due course. On the whole, therefore, these study materials are expected to evoke wider appreciation the more they receive serious attention of all concerned.

Professor (Dr.) Subha Sankar Sarkar
Vice-Chancellor

Netaji Subhas Open University

POST GRADUATE DEGREE PROGRAMME

MA in English Language Teaching

Course Code : PGEL-9A (Elective Course)

Course Title : Figural Language and Stylistics

First Print : March, 2022

Printed in accordance with the regulations of the Distance Education Bureau of the University Grants Commission.

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Netaji Subhas Open University

PGEL-9A
ELECTIVE

Course Code: PGEL–9A : (Elective Course)
Course Title : Figural Language and Stylistics

Module-1 : Stylistics

Module-2 : Sound Patterns-1

Module-3 : Sound Patterns-2

Module-4 : Stylistic Analysis

PGEL–9A : Elective Paper
Course Title : Figural Language and Stylistics

Unit 1 ❑ Introduction to Style and Stylistics: An Overview

Structure

1.1 Objectives

After reading the unit you will be familiarised with:

- Theory of Linguistics and the approach of Stylistics as a discipline,
- Linguistics and English Language Teaching with Stylistics,
- Salient features of Stylistics,
- The emergence of literary text exploitation in Literature study and appreciation.

1.2 Introduction to Style and Stylistics

Modern Linguistics that developed through the twentieth century gradually converges certain critical methods of analysis that form a school of linguistic criticism with wide ranging applications in the evaluation of verbal arts and the creative use of language in literature. The theory of language developed certain methods and tools to analyse the stylisation of

language in literature. Stylistics emerged as a sub-discipline of modern linguistics and studies 'style' in verbal text.

The word style as a noun refers to the manner, mode, way or the fashion by which any material is shaped, stylized or structured. It may also refer to any style or manner ofactivity or performance. One who creates the style is called a stylist but one who comments or makes a methodical study of the principles of style is a called a stylistician.

Stylistics in the field of linguistics is a scientific study of the use and function of style in verbal art. G. W. Turner in the book *Stylistics* states:

Linguistics is the science of describing language and showing how it works; 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 uses of language in literature. (7)

In *Patterns in Language: Stylistics for Students of Language and Literature*, Joanna Thornborrow and Shân Wareing identify three aspects of Stylistics: the use of linguistics to approach literary texts, analysis of texts according to objective criteria, and an emphasis on the aesthetic properties of language.

1.3 Stylistics and Modern Linguistics: A Theoretical Study

The application of stylistics to the analysis of any verbal text emerged as a branch of Modern linguistics. According to John McRae and Urszula Clark, "the range of texts with which stylistics concerns itself has extended from an initial preoccupation with 'literary' texts to include any kind, written or spoken." (Eds. Davies and Elder, 328). Even the range of disciplines in modern stylistic theory and practice includes linguistics, pragmatics, sociolinguistics, literary theory, psychology, and socio-cultural theories. With the emergence of internet and communication technologies, the verbal text has expanded to the domain of E-text, Advertorials, even Emoticons or Emojis with inherent verbal codes.

In the context of Stylistics, once a verbal text is placed in a communication paradigm, four aspects of the text, become apparent; the author, the materials drawn from the world, the audience and the text. These four basic aspects focus on the author, the society depicted in the text, the text as a product of history and culture, and a perspective based on the experiences of the reader. This involves a wide range of linguistic materials.

Traditional literary criticism involved either a diachronic biographical approach or a subjective appreciation of the text. Even other approaches like sociological approach gave more importance to the material and the audience. Historical and Materialist approach sought to analyse a text with reference to social, economic, cultural, and ideological contexts that produced the text. The audience became more important in Reader-Response criticism with its affective stylistics. Stylistics emerged in the early twentieth century as an alternative to these traditional approaches to the study of "texts".

Russian Formalists were the precursors to Stylistics as they gave more importance to the language of text and integrated the thought process with language. An attempt was made to analyse the inherent linguistic structures, the technique of linguistic foregrounding, the artistic, aesthetic function of language, and the semantic/pragmatic aspects by Victor Shkolovsky, Mikhail Bakhtin and Roman Jakobson. In *Linguistics and Poetics,* Roman Jakobson identified six major functions of language and argued that "poetic function" is at work in all verbal communications. The other functions of language identified by Jakobson are: "the *emotive* (focussed on the speaker), *the conative* (focussed on the addressee), the *phatic* (focussed on the channel of communication), the *metalingual*(focussed on the code itself), and the *referential* (focussed on the context)" Jakobson explains that the "poetic function consists of making connections *within the utterance* among the properties of the words, images, and sounds in a message, using those connections ('equivalences') to generate the linguistic sequence itself." (Leitch, p. 1256). Language has to be analysed in all the varieties of its function as any speech event or act of verbal communication, either in the spoken, written or typographical modes, and requires an exchange between the Addresser and the Addressee. Along with these two factors the communication requires a Context, a message, a contact, and a code. Stylistics today has shifted away from Saussurean Structuralism which approachs a text as predominantly monologic, self-referential, self-contained, and static.

Mikhail Bakhtin, a precursor to modern Stylistics, points out the limitations of linguistic Stylistics based on structuralism or Russian Formalism. Modern Stylistics has moved closer to Bakhtinian notion of dialogism and the recognition, that thought and language are inseparable, that artistic form and meaning emerge from the exchange of ideas between people. He states that "…stylistics has been deprived of an authentic philosophical and sociological approach to its problems; it has become bogged down in stylistic trivia". As

linguistics studies the various functions and uses of language, stylistics became a part of linguistics. Stylistics studies the literary function of language. Stylistics is an area of applied linguistics, or the application of modern linguistics to the study of verbal text. Along with the stylisation of linguistic materials, a writer is also concerned with the use of that language and its targeted function for the purpose of linguistic communication. Stylistics is thus concerned with the functions and uses of language. Modern Stylistic methods are enriched by new theories of language and discourse. New branches of Stylistics have evolved in the twenty-first century like Feminist stylistics, Cognitive stylistics and Discourse stylistics.

1.4 Modern Stylistics: Form and Content

Issues of "literariness" or actualisation of language in any "text through imaginative production of the text and its reception constitute the core of Stylistics in the twenty-first century. Widdowson in 1975 was perhaps the first to examine the sociolinguistic components of verbal communication, the role of the speaker in shaping the meaning, point of view and the response of the reader. Modern Stylistics has emerged as an important method in language teaching and learning. It has become a core component in the development of four basic language skills (LSRW) and in pedagogic courses on creative writing. The emphasis now is on the study of both form and content, both on the creativity and invention in the use of language and the techniques involved in such transformation of literal language into literary language. For stylisticians the various forms, patterns, deviations that constitute linguistic structure are an important index of the text. Through a functional study of the structures of a text, the literary intent, meaning and significance of the text can be easily decoded.

Two ways of analysing the text in modern Stylistics are Monism and Dualism. While Monism takes both form and content as a unified whole where form is content, content is form, Dualism analyses form and content separately. Many forms of "texts" or discourse display a high degree of conscious stylistic innovations based on their distinctive fields of discourse, such as advertisements, song albums, journalism, or even You Tube videos. The canonical and well formatted generic literature also involves much stylisation of language for arresting the attention of the readers/audience. The techniques of stylistic analysis help the stylisticians to derive insights about the linguistic structure, its function and meaning or 13 significance. The four kinds of meaning - sense, feeling, tone and intention - that are

inherent in a text, according to I. A. Richards, can be interpreted through a practical criticism of the text, but Stylistics tells us more objectively about the use of language, the techniques, the function, and the inferential intention of such literariness or actualisation of language. In Stylistics, language is seen as a function of texts in contexts, and instead of a diachronic or bio-literary study, it involves an objective synchronic study of both form and content. It acknowledges the basis of a text as utterances produced within a space, time, cultural and cognitive context.

Stylistics explores creativity in the use of language. It enriches our understanding of both the form and content that together contribute to the formation of meaning of a text. This involves a rigorous, retrievable and replicable method of analysis, according to Paul Simpson (2004). There is an explicit framework of analysis that reveals the structures of language and discourse. This rigorous analysis helps us understand various deviations from and patterns of language. Stylistic analysis is based on well-defined terms as tools of analysis and is, therefore retrievable. Like any other scientific method of analysis, the methods employed by stylisticians can be cross-verified and applied either to the same or any other text to make the method of analysis replicable. The inferences are drawn in an empirical (based on experience) manner.

1.5 Stylistics and Foregrounding

Stylistics is closely related to foregrounding. The word *foregrounding* takes its source material from the commonplace in language and as a technique involves a process of giving prominence to some linguistic items against the background of such commonplace language. The purpose is to attract the attention of the readers or audience. It is a technique for "making strange" in language, and a method of "defamiliarization" in textual composition. The term is derived from Shklovsky's use of the Russian word *ostranenie*. It refers to a form of textual patterning of language through a conscious craftsmanship, serving both the literary and aesthetic purpose. Foregrounding involves a conscious selection and patterning of language. According to Paul Simpson "foregrounding comes in two main guises: foregrounding as 'deviation from a norm' and foregrounding as 'more of the same'" (50). Stylisticians investigate how a writer by deviating from an established norm and automated pattern foreground certain linguistic items to attract and surprise the readers.

According to Geoffrey Leech, "the special name of 'foregrounding'… invokes the analogy of a figure seen against a background. According to Jan Mukarovskya, text is

characterised by a consistent and systematic character of foregrounded linguistic form and content.

1.6 Stylistic Choice: Axes of Deviation and Patterning in Foregrounding

For the purpose of effective foregrounding a writer mainly depends on the axis of deviation and the axis of patterning. Both involve a distortion of the ordinary or commonplace language both on the levels of form and content. Deviation from the regular and accepted norm is common in all texts that use foregrounding as a technical device for attracting the attention of the readers. For example, in Coleridge's *The Rime of the Ancient Mariner* the following description of the rising of the hot and arrogant sun leaving the parched mariners thirsty and the boards shrink: *Nor dim nor red, like God's own head/The glorious sun uprist.*

The word "uprist" is a neologism (the use of a new word) used as a deviation on the morphological level with a phonological effect to foreground the wrath of Jehovah like sun. Such deviations are equally supported by a formal patterning of sound and words for greater lyrical force and foregrounding. The axis of patterning works on different levels of sound, word, syntax and structure. The repetition of the word "nor" and the consonance of /d/ in words like "red," "God's" and "head" produce a sonorous lyrical effect to make the natural phenomenon a supernatural one. Thus, the gradual building of the suspense by withholding the object of description – the sun –and the stark foregrounding of the "sun purist" transforms an ordinary visual image into something special and strange. These deviations and patterning are basically deviations from an accepted linguistic norm, as in the following lines from Blake's poem "Tyger": *Tyger, tyger burning bright/In the forest of the night*.

The use of an archaic form of the word tiger and the repetition of the word transforms a natural wild animal into an object of curious and "fearful symmetry." The use of several figurative devices serves a similar purpose of deviation and patterning. In case of poetry, this is more common as the anomalies and distortion serve on aesthetic purpose by drawing the attention of the readers to the foregrounded text against a background of ordinary language.

1.7 Schemes and Tropes in Foregrounding

Stylistics involves a systematic and scientific analysis of linguistic deviations and patterning both on the levels of form and content. In traditional rhetoric the figures of speech are classified into eight basic categories. These are figures of speech based on comparison, association, contrast, imagination, indirectness, repetition, construction and sound. In modern stylistics these categories have been brought under two broad categories of figural language based on *form* and figural language based on *content*. In certain cases the same figurative device falls under both the categories of form and content.

Schemes or figures of speech based on form, structure and construction are also deviations and patterning on the formal level. These are called *schemes* or schematised and foregrounded deviations, anomalies, and pattering of form and structure, done deliberately to serve an aesthetic purpose. Ranging from the larger stanza structure to the minimal phonemic structure such schemes are anomalies of form based on motivated deviation in form and its patterning for effective foregrounding. The rhyme scheme and metrical structure contribute to the schematised design while figures like alliteration, assonance, consonance, euphony, cacophony, onomatopoeia enhance the phonological effect, schemes based on repetition or condensation work on the level of words and phrases (tautology, epistrophe, anaphora, apocope, syncope) and schemes based on construction are syntactical irregularities of form (interrogation, exclamation, chiasmus, hendiadys, zeugma, asyndeton, polysyndeton, hyperbaton).

Tropes or figures of speech based on content are also deviations and patterning on the level of meaning. These are called tropes based on foregrounded irregularities of content done purposefully to serve an aesthetic purpose. Tropes are motivated anomalies that are based on figural comparison (simile, metaphor), association (metonymy, synecdoche, transferred epithet), contrast (anti-thesis, epigram, climax, anti-climax, oxymoron, paradox), indirectness (innuendo, sarcasm, periphrasis, euphemism, meiosis, litotes), imagination (personification, pathetic fallacy, apostrophe, invocation, hyperbole, vision).

1.8 Different Areas of Stylistic Analysis: A Critical Analysis

Stylistic analysis of a verbal text involves different branches of modern linguistics. Peter Verdonk in *The Stylistics of Poetry: Context, Cognition, Discourse, History*, has stated

that "stylistic critics have to rely mainly on their intuition and alertness to such signals in the text…. For locating style markers such as deviation from normal usage, repetitive patterning or clustering, etc., and since such salient features may be relevant to literary effects, foregrounding has been rightly called the meeting point of linguistic and literary concerns (Leech and Short 1981: 69)" (13). He argues that such analysis is "not entirely based on an objective criterion because the question of what is and what is not foregrounded against the background of language can only be answered on the basis of subjective impressions" (ibid). In order to arrive at a more objective methodology of stylistic analysis the following areas of linguistics are involved:

1. Graphological analysis is focussed on the visual appearance of any verbal text, as the graphic image of the text reveals a lot about the compositional structure. The image of a poem differs markedly from that of a prose composition and the reading or viewing of the text modifies how the readers interpret the text. Different forms of poetry have different formal design: a sonnet has as rectangular structure with fourteen ten-syllabic lines, a ballad rectangle has more width than height with four tetrameter lines forming a stanza. The sentences in a prose composition cover the entire space between the margins while the lines of poetry are set in such a manner that the printed matter leaves enough blank space between the margins. Graphological variations are due to the use of capital letters, block letters in uppercase, italicised words, and variation in font size of letters for the purpose of foregrounding. Punctuation marks also vary according to the requirement of the verbal text. Such graphic stylisation can be seen in pattern poetry that reveals the subject through a graphic stylization of the verbal text. The graphic fashioning of the text too is motivated, artificial, a graphic distortion to serve an aesthetic purpose.
2. Phonological analysis involves the phonemic structure of any verbal text. Schematised deviation and patterning of the phonemes are common in all the verbal texts. The repetition of initial consonants in a line for alliteration creates a sonorous effect. Consonance, assonance and onomatopoeia are other examples of phonological patterning that serve a phonoaesthetic purpose. The use of sound clusters, syllabic structure, rhyme pattern, metrical scheme and use of onomatopoeic words are analysed under this category.

3. Morphological analysis is done on the level of structural morphology of words that involves a systematic study of the word structure, word formation, affixation pattern, selection of word belonging to different philological types, and the appropriation of the word in the context. Through morphological analysis of a text important aspects of the meaning and significance are revealed. The text involving archaic words like thou, didst, behold, yon, etc are common in poems where the words serve important functions. Polymorphic words make the text loaded with multiple affixations and figural devices based on word arrangement foreground important linguistic items.
4. Syntactical analysis also involves a structural approach to the study of a verbal text on the level of syntax or grammar. While in prose the stylisation depends on the sentence format and several writers have used different kinds of sentences for stylisation of literary text. Modern writers using stream of consciousness technique have experimented with complex and compound sentences, broken syntax, voice change, and interplay of direct and indirect speech. Several figural devices such as chiasmus, transferred epithet, anti-climax, interrogation, exclamation, etc., also constitute stylistic features of any verbal text.
5. Semantic analysis is based on four levels of meaning: literal, grammatical, contextual and symbolic. While in prose the stylisation on the level of meaning uses conventional figural devices, in case of poetry and dialogic text the meaning formation mainly depends of the reception of the text. Use of pun, metaphor, simile, metonymy, synecdoche, oxymoron, paradox, epigram, irony, and word-based ambiguity are closely analysed to reveal a systematic inference of the meaning and significance of the text.
6. Pragmatics or discourse analysis deals with the way words and sentences are used in a text, or in everyday situations and the meaning of language in any context. Every verbal text is seen as a speech act and discourse. Discourse is related to the context of the speech act, the speech situation and the speech event. The addresser-addressee relationship and the narrative modes are involved in context-sensitive discourse and the domain of analysis includes cognitive elements based on pragmatic, social and ideological contexts.

1.9 Summary

In this module on style and stylistics the relationship between stylistics and modern linguistics has been analysed. In modern stylistics, both form and content are equally important as verbal structure of language is inseparable from thought and content. Stylistics involves a critical method of analysis that revolves around a central notion of foregrounding developed in various Formalist and Linguistic theories. Stylistic choice depends of a motivated distortion of ordinary language through deviation and patterning. Various schemes and tropes used for stylistic foregrounding are listed and different areas of stylistic analysis are explained.

1.10 Review Questions

Review Questions for thought, understanding and self-assessment: (answer in not more than 500 words). Hints for answers are given below.

1. Write a note the relationship between stylistics and modern linguistics.
2. In modern stylistics both form and content are equally important. Explain briefly.
3. Stylistics revolves around a central notion of foregrounding. Define and explain.
4. What are the different aspects of any stylistic choice?
5. How does a motivated distortion of ordinary language work through deviation and patterning? Give examples from any poem of your choice.
6. What are schemes and tropes? Identify various schemes and tropes used for stylistic foregrounding.
7. What are the different areas of stylistic criticism? Define these areas and explain their function.
8. Write short notes on the following: (answer briefly within 150 words)
   a) Language Skills
   b) Diachronic Study
   c) Synchronic study

d) Schemes

e) Tropes

f) Monism

g) Dualism

h) Foregrounding

9. How is the study of Stylistics helpful in the study of Literature? Explain in your own words. (Not more than 500 words)

10. Do you agree that Stylistic Analysis facilitates Autonomous Learning? Justify in your own words.(Not more than 500 words)

Look for information to answer the above Questions in the units given below:

Q1. Unit 1.1 and 1.3

Q2. Unit 1.4

Q3. Unit 1.5 and 1.6, 1.7

Q4. Unit 1.6 and 1.7

Q5. Unit 1.6

Q6. Unit 1.7

Q7. Unit 1.8

Q8. Locate and Identify specific units for information.

Q9. Review of the whole Unit and previous study.

Q10. Review of the whole Unit.

1.11 Recommended Texts for further Study

Jakobson, Roman. 2001. *Linguistics and Poetics* in Leitch, Vincent B. et al. Eds.*The Norton Anthology of Theory and Criticism*. New York: W. W. Norton & Company.

Leech, Geoffrey. 1969. *A Linguistic Guide to English Poetry.* London: Longman.

Leitch, Vincent B. et al. (eds). 2001. *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton & Company.

McRae, John and Urszula Clark. 2004. *The Handbook of Applied Linguistics*, Eds. Davies and Elder. Oxford: Blackwell.

Simpson, Paul. 2004. *Stylistics: A Resource Book for Students*. London: Routledge.

Thornborrow, JoannaandShânWareing. 1998. *Patterns in Language: Stylistics for Students of Language and Literature.* London: Taylor and Francis.

Turner G. W. 1973. *Stylistics.* Harmondsford: Penguin Books Ltd.

Verdonk, Peter. 2013. *The Stylistics of Poetry: Context, cognition, discourse, history.* London: Bloomsbury.

Watson, Greg and Sonia Zyngier (eds). 2007. *Literature and Stylistics for Language Learners Theory and Practice.* Hampshire: Palgrave Macmillan.

Wright, L. and J. Hope. 1996. *Stylistics: A Practical Coursebook*. London: Routledge.

Unit 2 ❑ Different Genres of Literature

Structure

2.1 Objectives

This module is prepared to familiarise the students of Linguistics and English Language Teaching with:

- Different genres and subgenres of literature,
- Stylistic variations in texts of different genres,
- Effective language teaching through literary texts.

2.2 Introduction

The word genre is derived from a French term that denotes types or classes of literature. The genres into which literary works have been grouped are numerous, and the criteria on which the classifications have been based, according to M. H. Abrams, are highly variable. Genre studies, as an academic subject is a branch of general critical theory.

Several fields of study like literature, linguistics and rhetoric can be further classified through genre studies. Genre studies applied to literature is a structuralist approach to the study of genre. Different genres of literature can be identified through an examination of the structural elements that combine in the telling of a story and form different patterns.

2.3 Definition, Classification and Theory

Linguistic genre studies can be roughly divided into two schools, Systemic Functional Linguistics or SFL, and English for Specific Purposes or ESP. SFL regards language structure as an integral part of a text's social context and function, focusing on genres usefulness of genre studies in pedagogy; ESP examines the pedagogical implications of genre, focusing in particular on genre analysis as a means to help non-native English speakers to use the language and its conventions, thereby identifying discourse elements such as register, formation of conceptual and genre structures, modes of thought and action that exist in a specific discourse community. Rhetorical Genre Studies (RGS) insists that the textual forms that are usually called "genres" are only traces of a recurring social action; the social action itself is the genre. Since Plato and Aristotle, the genres have been classified into three types in accordance with who speaks in the work:

(a) *lyric* (uttered throughout in the first person)

(b) *epic* or *narrative* (in which the narrator speaks in the first person, then lets the characters speak for themselves)

(c) *drama*(in which the characters do all the talking).

Aristotle differentiates artefacts made in language such as poetry and identifies specific traits of epic and tragedy. In treating poetry as a craft, Aristotle differs from Plato, who discusses poetry in terms of inspiration and the emotive transport of the poet. Genre classification is made by Aristotle on the observable kinds of poetry and their formal construction. The Greek classification of genre was given a structuralist framework by Aristotle in the *Poetics.* Aristotle classified literature and fine arts according to their medium, object and mode of imitation (*mimesis*). Literary works differ according to their*mimesis* indifferent things or medium. The genres are based on material (language), content (matter or subject), and form (structure), representing the material, efficient,and formal causes of literary production, respectively, according to Aristotle. He classified the

genres primarily in the dramatic mode of *mimesis* in two broad categories: the *diegetic* or narrative and the *mimetic* or dramatic. While epic, narrative poetry, lyric and odes were placed under the diegetic or narrative mode, Aristotle placed tragedy and comedy under the mimetic or dramatic mode of imitation. Later during the Roman period, satire evolved as a new genre through the works of Horace. Since the Renaissance the genres were carefully distinguished and writers were expectedto follow the rules prescribed for them. Apart from the major genres some minor genres like pastoral, short lyric, epigram, etc., were also classified. Polonius in Shakespeare's *Hamlet*, II. ii., makes a catalogue of types of drama: "tragedy, comedy, history, pastoral, pastoral-comical, historical pastoral, tragical-historical, tragical-comical-historical-pastoral…". The evolution of literary genres can be seen through the following periods:

(a) Classical genres: epic, tragedy, lyric, comedy and satire

(b) Medieval genres: prose, romance,

(c) Modern genres: novel, biography, essay and short story.

German critics in the nineteenth century made the following distinctions: poetry, prose fiction, and drama. R.S. Crane and other Chicago critics in (*Critics and Criticism*, 1952), have defended the utility of distinction among genres for criticism. Northrop Frye's Archetypal theory (*Anatomy of Criticism*, 1957) classifies literature into four major genres: comedy, romance, tragedy, and satire.) Modern theorists conceive genres as social formations on the model of social institutions like state or church. Structuralist critics classify genre according to the set of conventions and codes that keeps on changing from age to age. Genre classification is also seen as arbitrary and artificial. However, generic distinctions remain indispensable in literary discourse. Genres like tragedy, the lyric, pastoral, the novel, and several subtypes have become common and acceptable in literary studies. Paul Hernadi, *Beyond Genre: New Directions in Literary Classification* (1972); Fredric Jameson, "Magical Narratives: On the Dialectical Use of Genre Criticism," chapter two of *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981); Jacques Derrida, "The Law of Genre," *Critical Inquiry* (Autumn 1980; reprinted in W. J. T. Mitchell, ed., *On Narrative*, 1981); Alastair Fowler, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (1982); Adena Rosmarin, *The Power of Genre* (1985); David Duff, ed., *Modern Genre Theory* (2000), and John Frow, *Genre* (2006), are some of the recent works on different genres in literature.

In stylistics, the matter of genre is closely linked with the interpersonal context of any speech or discourse situation. Every verbal text that claims to be a literary text involves speakers, narrators and writers who adapt their language and style of discourse to certain conventions handed down by literary and linguistic cultures. Both the addresser and the addressees in any discourse are tuned in to socialized stylistic conventions. In any speech community, there are innumerable discourse genres based on the field, manner and mode of discourse. In literary texts too these innumerable discourse genres interplay and co-exist within the formal conventions. In the modern age, popular culture and mass media through the proliferation of radio, television, cinema, internet and cyber technology have expanded the scope of discourse genre. Further subgenres can be distinguished within each of these, such as news reports, video albums, documentaries, quiz shows, reality show, stand-up comedy, even dub-videos like Tik-tok.

Task 1

State whether the following statements are True or False.

1. Classification of literature and fine arts according to their medium, object and mode of imitation is mimesis.
2. Prose and Romance belong to the Modern Period.
3. Epic and Lyric are dramatic modes of imitation.
4. Only the addresser of a discourse is tuned to socialized conventions.
5. According to Modern Theorists, genres are set of conventions and codes that keeps on changing from age to age.

2.4 Main Genres: An Overview

Five main genres of literature are identified, classified and described in this unit: Poetry, Drama, Fictional Prose, Non-fictional prose, and literature of Mass Media. Classification of genre has also been made under these categories: epic and romance, drama, poetry, novel and popular culture. Within these generic categories several sub-genres have been identified: for example, epic has been classified as primary and secondary epic, mock or pseudo epic. Prose fiction has genres like novel and short story while in the category of drama - comedy, tragedy and farce are included. These genres and sub-genres are

sometimes called types or forms of literature such as sonnet, limerick, vaudeville, lyric, etc; sometimes they are simply called kind or genre like elegy, pastoral, hymns, etc.

Literature has been classified in the West into five major generic categories. These classifications are based mainly on the form and structure rather than on discourse and speech act. The classification is traditional and has become more of a prescriptive kind rather than a descriptive one. The genres are classified according to a well-defined form or structure. Innovations and digressions are common leading to the production of genres of mixed modes andconventions. A work like Joyce's *Ulysses* is a concoction of all the then prevalent literary genres, thereby making classification more difficult. The structuralist notion of literary arts is used to define, classify and characterise these distinctive literary genres. Accordingly, the diachronic study of genre has accepted five major genres of literature: poetry, drama, fiction, non-fiction and new emerging media forms.

2.5 The Genres of Poetry

The word poetry is derived from the medieval English word "poetia" based on Greek word *poeisis*, meaning "'doer," or "creator" and as a comprehensive term covers any kind of metrical composition. Major genres of poetry developed in the hands of Homer, Theocritus, Sappho, Chaucer, Sidney, Ben Jonson, Donne, Milton, Marvell, Pope, Byron, Auden, Larkin, Hughes, etc. According to the use of language and metre, genres are also classified broadly into two types: verse and prose. Since the origin and development of poetry is closely related to the oral tradition, several forms evolved during the classical period. The major forms of poetry are classified mainly according to their form, structure and subject matter.

According to the length of the poem, poetry has been classified by Aristotle into two types: Ode and the Epic. Among the shorter forms of poetry we have lyric, ode, elegy, sonnet, etc. Lyric is a fairly short poem, expressing a state of mind, a process of perception, thought, feeling, or solitary musing. Ode, denotes a long lyric poem that is serious in subject and treatment, elevated in style, and elaborate in its stanza structure. Elegy is another form of short lyric written in elegiac meter in Greek and Roman times, alternating hexameter and pentameter lines. Alliterative verse developed during the middle ages and used the old alliterative meter. Sonnet is a lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme.

Among the comparatively longer forms of poetry we have ballad, pastoral, epic, heroic poetry and mock-epic. Pastoral poetry, invented by the Greek poet Theocritus in the third century BC, represents the life of Sicilian shepherds or pastors. Virgil later imitated Theocritus in his Latin *Eclogues*. Ballad evolved from oral tradition to narrate a story in metrical verse, a form of narrative folk song. Typically, the popular ballad is dramatic, condensed, and impersonal: the narrator begins with the climactic episode, tells the story tersely in action and dialogue and tells it without self-reference or the expression of personal attitudes or feelings. Mock-epic poem is parody which imitates, in an elaborate and sustained manner the elevated form and style of the epic genre, but appropriates it to a trivial subject matter. Mock epic poem uses epic grandeur of mighty conquest to present a trivial matter, uses supernatural machinery, an epical voyage, visit to the underworld, and battle. Heroi-comical poems are applied to dignified poetic forms which are purposely mismatched to a lowly subject for satire and provoking laughter.

2.6 The Genres of Drama

Drama is a form of composition designed for performances in which actors impersonate the actions and speech of fictional or historical characters for an audience. Drama represents stories in mimetic or dramatic form. Drama is a major genre of literature classified by Aristotle in the *Poetics* as tragedy and comedy. Several other kinds of dramatic work have evolved in the West like miracles, mystery play, morality play, farce, interlude, history play, masque, melodrama, tragicomedy, etc.

Tragedy has been defined by Aristotle as "a representation of a serious, complete action which has magnitude in embellished speech, with each or its elements [used] separately in the [various] parts [of the play); [represented] by people acting and not by narration; accomplishing by means of pity and terror the catharsis of such emotions" (Leitch 95). Aristotle identifies six parts of tragedy and arranges these in order of their importance: plot, character, thought, diction, music, and spectacle. Senecan tragedies were composed in five acts with chorus, rhetorical speeches, revolving around revenge plot with ghosts, horrible crimes and bloodshed. Most of the Elizabethan and Jacobean tragedies were shaped on the Greek and Roman models. In nineteenth century, domestic tragedy developed that presented characters drawn from the middle class and placed in a tragic situation concerning family affairs. In twentieth century Antonin Artaud introduced the

Theatre of Cruelty that refers to a ritualistic form of theatre intended to shock the audience into an awareness of life's cruelty and violence instead of the rational 'theatre of psychology.'

Comedy is an imitation of an action that is ridiculous or ludicrous, a play written chiefly to amuse and criticise. Comedy explores ordinary human failings and ends with a happy reconciliation or union. Aristophanes's Old Comedy of the 5th BC combines burlesque, mischief, satirical mockery of mythological, historical and literary figures. Menander's New Comedy is more domestic involving the misadventures of young lovers. Roman comedies of Plautus, Statius and Terence influenced the comic playwrights of the Elizabethan and Jacobean periods. Ben Jonson introduced Comedy of Humours and the Restoration playwrights composed more sophisticated, urban Comedy of Manners. Satirical Comedy; Sentimental Comedy and Anti-sentimental Comedy developed in the eighteenth century; "Plays Pleasant" or "Plays Unpleasant" and "Comedy of Ideas" are labels attached by George Bernard Shaw to some of his plays. Farce, interlude, burlesque, black comedy, etc., are other popular forms of comedy.

In the First Folio of the plays of William Shakespeare three types of plays were listed: comedies, tragedies and histories. Chronicle play or History play is based on historical narratives and use setting and characters drawn from history. After the Restoration, heroic drama, influenced by French drama, used epical grandeur, historical stories and exotic or lavish scenery. The conflict between love and patriotic duty is presented in an operatic manner. Modern appropriation of such chronicle plays for pedagogic and revolutionary purpose was made through Epic theatre, a form of scientific, dialectical, revolutionary drama, developed by the German playwright Bertolt Brecht, that uses an episodic narrative presentation with songs, commentary and dramatic action.

Liturgical drama is a form of religious drama performed within a church as a part of the liturgy or Christian worship in the Mass or Eucharist. The dramatic form of Passion plays and Nativity plays belongs to this form. Mystery plays and Miracle plays, performed by choir boys outside the churches, are outdoor forms of liturgical drama. Liturgical drama can be performed as a closet drama too. A minor form of drama is Masque, a spectacular kind of court performance that mingled music, dance, song, masks, costume, and spectacular stage effects.

Monodrama is a dramatic scene involving one speaking character delivering monologues or soliloquies. Melo drama flourished in the 19th-century theatre as a popular form

of "song-drama" or "dialogue drama" accompanied by music. It developed as a form of musical entertainment with an emotionally exaggerated conflict of pure maidenhood and scheming villainy in a plot full of suspense. Metadrama or metatheatre is a form of performance that is self-reflexive, a drama about drama, drawing attention to its own fictional status through theatrical means. The form is improvisational, transformational and hybridised, using direct addresses to the audience in a metadramatic way, acknowledging the theatrical situation and presence of the audience. Theatricality is used as a foregrounding device for self-reflexivity on the act of performance.

In the nineteenth century the Naturalist Drama emerged. These were well-made realistic plays usually involving a view of human beings as passive victims of natural forces and social environment. The form implies a very detailed illusion of real life on the stage, especially in speech, costume, sets and use of music to evoke emotional states. A well-made play refers to the neat, efficient construction of plot, with carefully constructed suspense. This tradition was replaced by Bernard Shaw who brought in more serious concerns. Tragicomedy developed in the late sixteenth century England through generic hybridity of tragedy and comedy, either by providing a happy ending to a tragic story or by a blending of serious and light moods. The term may be applied to plays of mixed means combining the conventions of tragedy and comedy. In nineteenth century it took the shape of discussion play, or play of ideas, a kind of drama based on some debate and discussion that dominates over plot, action, or character. Kitchen-sink drama is a term applied to a new wave of drama with domestic realism in England of the 1950s that depicted the family lives of working-class characters.

Task 2

Match the following

a) Naturalist drama	1. A foregrounding device for self-reflexivity performance.
b) Monodrama	2. A form of religious drama.
c) Liturgical drama	3. Plot, character, thought, diction, music, spectacle
d) Tragedy	4. A play to amuse and criticise.
e) Comedy	5. Realistic plays involving humans as passive victims of natural forces.

Your answer:

2.7 The Genres of Fictional Prose

The genre of fiction is perhaps as old as grandmother tales and the oral folkloric form of narration has taken various literary forms. Fictional prose narratives that are based on observation, invention, and imagination fall under this genre of fictional prose. Fiction is used as a general term for invented stories and applies to novels, short stories, novellas, romances, fables, and others. The genre of fictional prose in the written mode is relatively modern and the tradition can be traced to the medieval literature of Italy. The earliest works of fictional prose in English published in Elizabethan England were translated from Latin and French. The rise of the novel since the seventeenth century in England remains unstoppable even today. Various forms of literature fall under the genre of fictional prose. According to the length, the prose fiction can be classified as novel, novella and short-story.

The Novel is the most prolific fictional prose narrative and as a literary genre is in itself exceptional as it disregards the rules of structure, style, or subject-matter imposed on other literary forms. The novel has become the most important and popular literary genre of the modern age. Romance refers to a fictional story in prose that represents a courtly and chivalric age, and involves a quest undertaken by a single knight in order to gain a lady's favour. In modern age the form has undergone several changes in setting, theme and language and has been shaped as 'Coming of Age' novels, chick literature, teen age romances, etc. Gothic novel uses gloomy castle, dungeons, subterranean passages, and focus on the sufferings of an innocent heroine by a cruel and lustful villain. Grotesque fiction is characterized by weird falsifications, especially in the exaggerated or abnormal depiction of human features and freakish caricatures.

Along with the picaresque novel that trailed the journey of a picaro or rogue character, bildungsroman or "novel of formation" presented the development of the protagonist's mind and character from childhood through varied experiences into maturity, usually involving recognition of one's identity and role in the world. Künstlerroman or "artist-novel" represented the growth of a writer or other artist from childhood into the stage of maturity. Naturalist fiction developed in late nineteenth century and tried to achieve a sociological objectivity through a minute description of locale, atmosphere and characters. The Memoir-novel is a kind of prose narrative that pretends to be a true autobiography or memoir. New forms of the novel also developed in the twentieth century such as stream of consciousness novel, campus novel, Cyberpunk fiction, science fiction, etc.

Novella refers to a fictional tale in prose, longer in length than a short story and shorter than a novel in length and complexity, usually focussing on a single chain of event with stark climaxes and surprise ending. Novelette is term applied to a trivial or cheaply sensational novel or romance, even a short novel or novella, usually sub-literary and populist. Novelle is the German term for a fictional prosetale that concentrates on a single event or situation, usually with a surprising conclusion, adopted from the Italian *novella.* Surfiction is a new kind of fiction, often referred to as postmodernist fiction, that rejects mimetic realism in favour of metafiction, self-consciously reflecting on its own fictional status.

The Short story is a fictional prose tale, of short length, brevity, condensation, based on a single event with a paucity of characters that developed from the traditional forms like fables, folktales, parables and romances. The Modern short story flourished in the magazines of the 19thand early 20th centuries, especially in the USA. A Short story requires intensive reading and filling in the gaps in between the narrative hints. As a product of fast-moving technological age of print production, the genre became very popular in the twentieth century.

2.8 The Genres of Non-fictional Prose

Non-fictional prose developed in the West in the form of philosophical, literary, historical and political writings during the Greek and Roman periods. Gradually newer forms of non-fictional prose developed through autobiography, biography, essay, satire, travelogues, nature writing, reportage, etc. Biography is a prose narrative recording "the history of particular men's lives" by someone else. Slave narrative is a written account by a slave, having escaped or freed, narrating his or her experience as a slave. The slave narrative emerged as an important kind of abolitionist literature in the period preceding the American Civil War. An Autobiography is a first-person biographical account using *auto-diegetic* narration written by author to describe his/her developing self. A shorter form of non-fictional prose is the Essay. An essay refers to 'a loose sally of the mind' (to put it after Dr Johnson) in short prose composition which maydiscuss a matter, express a point of view, and usually persuades the readers to accept an observation on any subject for knowledge and entertainment.

2.9 Genres of Media and Popular culture

The final decades of the twentieth century witnessed an explosion of new media forms, expanding the concept of "texts" far beyond the printed word. "Texts" now include web publications, advertising, film, television, video, stand-up comedy, song album, cartoon, graphic media, mixed media texts, and even installations. Structuralist classification of genre applicable to literature seems inadequate to classify these new genres of media and popular culture.

2.10 Summary

In this module on different genres of literature, definitions, sub-classification and theory of genre, are discussed. The main genres have been identified as poetry, drama, fictional prose and non-fictional prose. A short discussion on new genres of media and popular culture has been included in this module.

2.11 Review Questions

Review Questions for thought, understanding and self-assessment. Answer in not more than 500 words. Hints to long answers are given below.

1. Write a note on the relationship between form and content in genre studies.
2. Discuss Aristotle's classification of genre with suitable examples.
3. Write a note on the Novel as a genre of English Literature.
4. What are the longer forms of poetry? Identify and define these forms.
5. What are the different forms of drama? Classify and define these forms.
6. What are the longer forms of prose fiction? Identify and define these forms.
7. What are the shorter forms of prose fiction and non-fictional prose? Identify and define these forms.
8. Identify the new genres of media and popular culture
9. How far is a literary text influenced by the genre against which it is written? Explain briefly

10. Write short notes on the following:

    a) Mystery plays

    b) Science fiction

    c) Ode

    d) Lyric

    e) Short story

    f) Media and Literature

Look for the information to answer the above questions from the units given below:

Q1. Unit 2.3

Q2. Unit 2.5

Q3. Unit 2.7

Q4. Unit 2.5

Q5. Unit2.6

Q6. Unit 2.7

Q7. Unit 2.7 and 2.8

Q8. Unit 2.9

Q9. Review of all units

Q10. Review of all units

Task for you

Look at the following text and mention the genre, analysing it on morphological and syntactical levels:

"Hear not my steps, which way they walk, for fear
Thy very stones prate of my where-about,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives."

2.12 Recommended Books for Study

1. *A Dictionary of Literary Terms* (1977) by J. A. Cuddon.
2. *A Glossary of Contemporary Literary Theory* (2000) 4th edn., by Jeremy Hawthorn.
3. *Princeton Encyclopedia of Poetry and Poetics* (1965; expanded 1974).
4. *Longman Dictionary and Handbook of Poetry* (1985) by Jack Myers and Michael Simms.
5. *The Batsford Dictionary of Drama* (1988) by Terry Hodgson.
6. *A Dictionary of Narratology* (1987) by Gerald Prince.
7. *A Dictionary of Stylistics* (2nd edition 2001) by Katie Wales.
8. *The Concise Oxford Dictionary of Linguistics* (1997) by P. H. Matthews.
9. *A Glossary of Literary Terms*. (2009) 9th edn., by M. H. Abrams and Geoffrey Galt Harpham.

Unit 3 ❑ Features of Narrativity

Structure

3.1 Objectives

After going through the unit, you will be able to:

- Learn the theories on Narratology,
- Understand distinctive features of Narrativity,
- Differentiate Narrativity in Fictional Prose and Non-fictional Prose.

3.2 Introduction

This unit will familiarise you with different features of Narrativity, for the study of genres and subgenres of literature. Narrativity refers to those aspects that make a story a story. It is a property that a text or discourse will have in greater proportion to make itself a narrative. Different forms of the narrative are analysed and a detailed discussion on different genres of narrative prose has been provided along with self-check tasks.

3.3 Theories of Narratology – An Overview

The roots of Narratology, like the roots of all Western theories of literature, go back to Plato's (428-348 BC) and Aristotle's (384-322 BC) distinction between *mimesis*

(imitation) and *diegesis* (narration). Tzvetan Todorov applied the term 'narratology' to the study of plot-structure *(histoire)* and text-structure *(discourse)*. 'Narrative semiotics' refers to the study of deep narrative levels whereas 'Discoursive semiotics' is applied to the theory of discourse manifestations, after A.J. Greimas. According to Mieke Bal, the study of literary narratives from the point of view of narrative discourse is called 'Narratology.' Narratology denotes both the theory and the study of narrative (the text, image, thought) and narrative structure and the ways that these affect our perception of a literary text.

Thomas G. Pavel, in his essay "Literary Narratives" has identified several factors behind the development of modern research on literary narratives: "the gradual abandonment of impressionism in literary studies in favour of more objective methods, the rise of modern linguistics (with its off-shoots: semiotics, literary structuralism and text-grammar), and the prevalent ambiance of interdisciplinarity in the social sciences, which encourages methodological and conceptual cross-fertilization" (85). This interest in the study of literary narratives gradually developed with Structuralism and Linguistics. A study of narrativity involves a theorisation of the general laws of literature, an analysis of structure rather than ideology, or of form rather than content. This involves an interdisciplinary study that has brought together anthropology, linguistics, semiotics, psychology, and philosophy of language. Narratologists, by focussing on modern forms of popular literature, such as novel, developed a remarkable variety of hypotheses and models.

According to the Swiss linguist Ferdinand de Saussure, any sign consists of a "signifier" and a "signified" - basically, a form and a meaning. For a narrative text - a complex sign - the signifier is a "discourse" (a mode of presentation) and the signified is a "story" (an action sequence). Vladimir Propp, in *Morphology of the Folktales* (1928), studied Russian folktales and found that they all made use of a small number of functions (hero, helper, villain, test, prohibition, etc.). The arrangement too was found ordered and predictable. Narrative order was found to be a function of unfolding linear time, structured, as Aristotle had stated earlier, with a beginning, a middle and an end.

As a discipline, Narratology began to take shape in 1966, the year in which the French journal *Communications* brought out a special issue entitled "The structural analysis of narrative." The term narratology itself was coined three years later, by one of the contributors to that special issue, Tzvetan Todorov (1969: 9). Some theorists, among them Gérard Genette, opt for restricting narratives to verbally narrated texts (1988: 17). On the

other hand, Barthes (1966), Chatman (1990) and Bal (1985), argue that anything that tells a story, in whatever genre, constitutes a narrative. According to Mieke Bal:

Narratology as a field of study is the ensemble of theories of narratives, narrative texts, images, spectacles, events – of cultural artefacts that tell a story. Such theory helps us understand, analyse, and evaluate narratives. A theory is a systematic set of generalized statements about a particular segment of reality. That segment of reality, the corpus, about which narratology attempts to provide insight consists of narrative texts of all kinds, made for a variety of purposes and serving many different functions. (3)

Narratology is the theory of the structures of narrative. In order to investigate a structure, or to present a "structural description," a dissection of the narrative phenomena into their component parts is made. Further attempts are made to determine functions and relationships.

3.4 Features of Narrativity

Plato classified speech representation as "pure" narrative poetry and "pure" drama and a mixture of narrative and dialogue. For Aristotle, "pure" narratives and direct representations are two varieties of *mimesis* because both represent a world. Aristotle classified the genres of literature into three types in accordance with who speaks in the work: *lyric* (uttered throughout in the first person); *epic* or *narrative* (in which the narrator speaks in the first person, then lets the characters speak for themselves); *drama* (in which the characters do all the talking).

Literary works differ according to their *mimesis* in different things or medium. The genres are based on material (language), content (matter or subject), and formal (structure), representing the material, efficient, and formal causes of literary production, respectively, according to Aristotle. He classified the genres primarily of the mode of *mimesis* into two broad categories: the diegetic or narrative and the mimetic or dramatic. While epic, narrative poetry, lyric and odes were placed under the diegetic or narrative mode, under the mimetic of dramatic mode of imitation Aristotle placed tragedy and comedy. The emergence of fictional and non-fictional prose expanded the scope of narrativity and new genres were based on the discourse and narrative structures.

Critics classify genres in literature according to the features of narrativity like content, discourse, transportation and persuasion, Apparently, genres classification seems to be

arbitrary and artificial, but on closer examination one can classify genre according to the discourse, narrative structures or form. Genres like tragedy, the lyric, pastoral, the novel, and several subtypes have become common and acceptable in literary studies. All these genres narrate a story and use discourse or language to convey the story and persuade the readers/audience. In stylistics, the matter of genre is closely linked with the interpersonal context of any speech or discourse situation. Every verbal text that claims to be a literary text involves speakers, narrators and writers who adapt their language and style of discourse to certain conventions imposed by literary and linguistic culture. Both the addresser and the addressee in any discourse are tuned in to socialized stylistic conventions. In any speech community, there are innumerable discourse genres based on the field, manner and mode of discourse. In literary texts too these innumerable discourse genres interplay and co-exist within the formal conventions.

The Platonic *mimesis/diegesis* distinction as a dichotomy has been used by contemporary narratologists to support both models of speech and thought representation. Distinction has been drawn between direct and free indirect speech along with the generic distinction between narrative and drama. While for Plato the term "diegetic" refers to narratorial discourse, Genette uses the term *diégèse* adopted from Souriau, *Etienne* (1972: 27 n.; 1988: 17–8) that has many affinities with Aristotle's notion of *mimesis*. Aristotle regarded the plot as the soul of tragedy and the character as secondary. The character is defined with reference to the plot: what the character is, is less important than what the character does in the story. Like Aristotle, Genette gives primacy to the *muthos* (plot) as the central abstract structure of narrative. According to Mieke Bal:

A *narrative text* is a text in which an agent or subject conveys to an addressee ("tells" the reader, viewer, or listener) a story in a medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is the content of that text and produces a particular manifestation, inflection, and "colouring" of a fabula. A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors. (5)

Fabula combines two elements corresponding to Aristotle's concept of plot and character: "event" and "actor." An "event" is the transition from one state to another state, as in tragedy, the plot allows the tragic hero to pass from a state of happiness to misfortune. "Actors" or characters are agents that perform actions, like the heroes in classical tragedy, or any agent that has the ability to cause or to experience an event.

3.5 Narrativity and Fictional Prose

Of the five major genres of literature like Poetry, Drama, Fictional Prose, Non-fictional prose, and literature of Mass Media, the genres of prose fiction, like novel and short story, contain most of the features of narrativity. The genre sub-classifications of prose fiction are based mainly on the form, structure, discourse and speech act. The genre of fiction is perhaps as old as the grandmother tales and the oral folkloric form of narration has taken various literary forms. Prose narratives that are fictional based on observation, invention, and imagination fall under this genre of fictional prose. Fiction is used as a general term for invented stories and applies to novels, short stories, novellas, romances and fables. Various forms of fictional prose are classified according to the discourse and narrative structures. These features of narrativity are discussed through these sub-genres of fictional prose arranged in an alphabetic order:

Anti-novel is a form of experimental fiction written in prose that dispenses with certain traditional elements of novel-writing like the unfolding of plot, development of character, analysis of psychological states, etc. Usually associated with the *nouveau roman* of French novelists Alain Robbe-Grillet, Nathalie Sarraute, and Michel Butor in the 1950s, anti-novel now refers to any fictional experiment that disrupt conventional narrative based on suspense, as in some works in English by Flann O'Brien, Vladimir Nabokov, B. S. Johnson, and Christine Brooke-Rose. Sterne's *Tristram Shandy* (1759-67) and Virginia Woolf s *The Waves* (1931) may be regarded as earlier versions of anti-novel.

Bildungsroman and **Erziehungsromanare**, German terms signifying "novel of formation" or "novel of education." These novels present the development of the protagonist's mind and character from childhood through varied experiences into maturity, usually involving recognition of one's identity and role in the world. Famous examples of Bildungsroman are Goethe's *Wilhelm Meister's Apprenticeship* (1795–96), Charlotte Brontë's *Jane Eyre* (1847), George Eliot's *The Mill on the Floss* (1860), Charles Dickens' *Great Expectations* (1861), Somerset Maugham's *Of Human Bondage* (1915), and Thomas Mann's *The Magic Mountain* (1924).

Campus novel is usually set in the enclosed world of a college or university and highlights the follies of academic life. Usually comic or satirical, campus novels evoke nostalgia of college days. The form became popular in the 1950s in England with Mary McCarthy's *The Groves of Academe* (1952) and Kingsley Amis's *Lucky Jim* (1954).

Cyberpunk is a sub-genre of science fiction that developed in America, associated with William Gibson's novel *Neuromancer* (1984) and its sequels. Bruce Sterling edited *Mirrorshades: The Cyberpunk Anthology* (1986) and deviated from conventional science fiction, which usually implied a Utopian view of technological progress. Cyberpunk fiction uses a gloomier world of detective fiction and film noir thrillers. Set in the domain of multinational corporations competing in the 'cyberspace' for domination. Shifting its focus into the virtual reality of the cyberworld the basis of fictional speculation is dystopian.

Dystopia is applied to fictional works in prose that depict a dystopian world of modern science and technology as exemplified in H. G. Wells's*The Time Machine* (1895), George Orwell's *Nineteen Eighty-Four* (1949), and Russell Hoban's *Riddley Walker* (1980).

Fabulation is a term applied to a mode of modern fiction that openly delights in its self-conscious verbal artifice, departing from the conventions of Realism as exemplified in Robert Scholes's *The Fabulators* (1967).

Fantastic is a mode of fiction in which the possible and the impossible are confounded so as to leave the reader, characters or narrator with no consistent explanation for the strange events depicted in the story. In his *Introduction a la literature fantastique* (1970, translated as *The Fantastic*, 1973), Tzvetan Todorov argues that fantastic narratives involve an unresolved hesitation between the supernatural explanation available in marvellous tales and the natural or psychological explanation offered by tales of the uncanny. Henry James's mysterious tale *The Turn of the Screw* (1898) is an example of this form.

Fantasy is a term generally applied to any kind of fictional work that is not primarily devoted to realistic representation of the familiar world. Several literary genres like romance, dream vision, fable, and science fiction that describe imagined world of magic, supernatural and other impossibilities belong to this form.

Grotesque fiction is characterized by weird falsifications, especially in the exaggerated or abnormal depiction of human features. Grotesque fiction depicts freakish caricatures as in the novels of Dickens.

Künstlerroman or "**artist-novel**" is a form of fictional prose which represents the growth of a writer or other artist from childhood into the stage of maturity. The novel depicts the recognition of the protagonist's artistic vocation. Dickens' *David Copperfield* (1849–50) can be considered an early instance of this type. In the twentieth century several

novels deal with this subject such as Marcel Proust's *Remembrance of Things Past* (1913–27), James Joyce's *A Portrait of the Artist as a Young Man* (1914–15), Thomas Mann's *Dr.Faustus* (1947), André Gide's *The Counterfeiters*, and David Malouf's *An Imaginary Life* (1978).

Gothic novel uses the setting derived from "germanic" Goths and their architecture characterized by high pointed arch and vault, flying buttresses, and intricate recesses that became a part of Gothic romance inaugurated in English by Horace Walpole's *The Castle of Otranto: A Gothic Story* (1764). The form flourished through the early nineteenth century under the influence of Walpole's use of medieval setting of Italy or Spain. Gothic fiction used gloomy castles, dungeons, subterranean passages, and focused on the sufferings of an innocent heroine by a cruel and lustful villain like Manfred. The medieval atmosphere aroused awe and terror with the presence of ghosts, heralds, mysterious disappearances, and sensational and supernatural incidents. The principal aim was to evoke chilling terror through mystery and horror. Ann Radcliffe's *The Mysteries of Udolpho* (1794), Matthew Gregory (Monk) Lewis' *The Monk* (1796) shocked the readers with a narrative involving love, chase, rape, incest, murder, revenge and diabolism. Jane Austen's *Northanger Abbey* (written 1798, published 1818) made a good-humoured fun of the Gothic novels while Mary Shelley used the form to perfection in her *Frankenstein* (1818). Emily Brontë's *Wuthering Heights* and Charlotte Brontë's *Jane Eyre* popularised the female gothic fiction. The terror tales of Edgar Allan Poe involve the uncanny or macabre elements, violence, and cruelty. Modern horror fiction of Stephen King and Harry Porter series by J. K. Rowling use the Gothic setting.

Memoir-novel is a kind of prose narrative that pretends to be a true autobiography or memoir. It was used as a reliable form of narration in the first person and used letters and diary entries to make the memoir more authentic. This form influenced Daniel Defoe's *Moll Flanders* (1722) and John Cleland's *Memoirs of a Lady of Pleasure* (1748-9; usually known as *Fanny Hill*).

Metafiction is simply a fiction about fiction, a kind of fiction that openly comments on its own fictional status. Some works involve a discussion about the nature of fiction and the evolution of a writer, but a significant degree of self-consciousness about the narrative act with apologetic addresses to the reader makes a work metafiction. Sterne's *Tristram Shandy* (1760-7) makes a continuous joke of its own digressive form while John Fowles's

The French Lieutenant's Woman (1969), involves narrative interruptions for explaining fiction-making process and suggesting alternative endings. Modern metafictions of Italo Calvino like *Se una note d'inverno un viaggatore* (1979) makes the readers engaged in the process of novel-making.

Naturalist fiction developed in late nineteenth century and tried to achieve a sociological objectivity through a minute description of locale, atmosphere and characters, as in Zola, Balzac, Gorky and Kafka.

Novel is the most prolific fictional prose narrative and as a literary genre is itself exceptional as it disregards the rules of structure, style, or subject-matter imposed on other literary forms. The novel has become the most important and popular literary genre of the modern age. The length of a novel permits fuller development of characters and themes and has a greater degree of realism than romance narratives. The novel was a product of the rising middle class of early eighteenth century exemplified in Daniel Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722). The novel achieved its greatest success in the 19th century through the novels of Charles Dickens and other Victorian novelists. Several forms of the novel emerged in the 20th century and retained predominance in the twenty-first century.

Novella refers to a fictional tale in prose, longer in length than a short story and shorter than a novel in length and complexity, usually focussing on a single chain of events with stark climaxes and surprise endings, such as in Joseph Conrad's *Heart of Darkness* (1902).

Novelette is term applied to a trivial or cheaply sensational novel or romance, even a short novel or novella, usually sub-literary and populist.

Novelle is the German term for a fictional prose tale that concentrates on a single event or situation, usually with a surprising conclusion, adopted from the Italian *novella* in 1795 by J. W. von Goethe.

Romance refers to a fictional story in prose that was composed in the Romance languages in southern Europe like Spanish, French, Italian, and Portuguese, representing a courtly and chivalric age, and involving a quest undertaken by a single knight in order to gain a lady's favour. In the modern age the form has undergone several changes in setting, theme and language and has been shaped as 'coming of age' novels, chick lit, teen age romances, etc.

Science fiction is a popular form of prose fiction that speculates on the probable consequences of some material or biological changes in the basic human condition. With a scientific basis of probability of time travel, invasion by ET bodies, ecological catastrophe, mutation and genetic changes, science fiction is a sub-genre of speculative prose fiction like romance, fantasy and utopian. Mary Shelley's *Frankenstein* (1818) has been regarded as the first science fiction with romantic and Gothic overtones. Modern science fiction begins with Jules Verne's *Voyage au centre de la terre* (1864) and in English with H. G. Wells's*The Time Machine* (1895). 1950s saw the expansion of the range of science fiction in the works of writers like Isaac Asimov, Ray Bradbury, Arthur C. Clarke, Doris Lessing, and Italo Calvino.

Short story is a fictional prose tale with a short length, brevity, condensation, based on a single event with a paucity of characters, that developed from the traditional forms like fables, folktales, parables and romances. The modern short story flourished in the magazines of the 19th and early 20th centuries, especially in the USA, with notable writers like O. Henry and Edgar Allan Poe. The short story requires intensive and inferential reading and filling in of the gaps between the narrative hints. As a product of the fast-moving technological age of print production, the genre became very popular in the twentieth century with the works of Anton Chekhov, Katherine Mansfield, James Joyce, D.H. Lawrence, H.E. Bates and H.H. Munro.

Stream of Consciousness fiction refers to the psychological process, a flow of sense-perceptions, mingling of thoughts, feelings, and memories depicted in prose fiction. It is a literary method of representing the mental processes in fictional characters. Pioneered in English by Dorothy Richardson in her book *Pilgrimage* (1915-35), the 'Stream of Consciousness novel' uses interior monologue technique to capture the stream of human consciousness and thought process. Marcel Proust's novel *A la recherche du temps perdu* (1913-27) connects sense-impressions and memory, without the interior monologue technique. James Joyce's *Ulysses* (1922), Virginia Woolf's *Mrs Dalloway* (1925) and William Faulkner's *The Sound and the Fury* (1928) are some of the best experiments in this genre.

Surfiction is a term coined by Raymond Federman in 1973 to designate a new kind of fiction, often referred to as postmodernist fiction, that rejects mimetic realism in favour of metafiction, self-consciously reflecting on its own fictional status. According to Federman, "the new fiction will not attempt to be meaningful, truthful, or realistic."

Utopian fiction refers to any fictional prose work speculating on the possibility of a utopian society. The word coined by Sir Thomas More in his Latin work *Utopi*a (1516) becomes the basis of such *eutopos* ("good place") and *outopos* ("no place"). Utopian fiction has often been used as the basis of satire as in Samuel Butler's *Erewhon* (1872).

3.6 Narrativity and Non-fictional Prose

The classification of non-fictional prose has evolved through the distinctive features of narrativity like content, discourse, transportation and persuasion. Non-fictional prose developed in Europe in the form of philosophical, literary, historical and political writings during the Greek and Roman periods. Gradually newer forms of non-fictional prose developed through autobiography, biography, essay, satire, travelogues, nature writing, reportage, etc. These forms of non-fictional prose are classified according to the features of narrativity in an alphabetic order:

Slave narrative is a written account by a slave, who escaped or was freed, narrating his or her experience. If the event is the story of slavery, the agent is the slave narrator. The slave narrative emerged as an important kind of abolitionist literature in the period preceding the American Civil War with outstanding works like *Narrative of the Life of Frederick Douglass* (1845).

Biography is a prose narrative recording "the history of particular men's lives" by someone else, as John Dryden stated. Using biographical details of any person's life, activities and experiences, this genre of non-fictional prose flourished in the classical period notably in *Parallel Lives of Greek and Roman* by the Greek writer Plutarch (AD 46–120). Medieval authors wrote chronicles of king and hagiographies of Christian saints. Izaak Walton's *Lives* (1640 and 1678) included short biographies of literary figures like John Donne and Samuel Johnson's *Lives of the English Poets* (1779–81) established biography as a separate genre of literature. James Boswell's *Life of Samuel Johnson* (1791) made biography a popular literary form.

Autobiography is a first-person biographical account using auto-diegetic narration written by the author to describe his/her developing self. *Confessions of St. Augustine*, written in the fourth century, is perhaps the earliest full-length study of self-evolution by the author himself. Secular prose autobiographies became popular through Rousseau's *Confessions* (written 1764–70) and Goethe's *Dichtung und Wahrheit*("Poetry and Truth,"

written 1810–31). Benjamin Franklin, Henry Adams, Sean O'Casey, Lillian Hellman, and Gertrude Stein are among the major contributors of this genre.

Essay refers to any short composition in prose that discusses a matter, expresses a point of view, and persuades the readers to accept an observation on any subject for knowledge and entertainment. Theophrastus and Plutarch (Greeks) and Cicero and Seneca (Romans) were the pioneers of this genre that got its standard name through Montaigne's French *Essais* in 1580. This literary form of non-fictional prose developed with the rise of periodicals and printing press in the early eighteenth century, in the essays of Addison, Steele and Richardson. Essay can be formal or informal: the formal essay is relatively impersonal and the author expounds the subject in an authoritative manner; the informal or "familiar" or "personal essay" uses a tone of intimacy while dealing with familiar things in a relaxed fashion. Montaigne's "Of Illness," "Of Sleeping," Francis Bacon's "Of Truth," "Of Adversity," "Of Marriage and the Single Life," and the essays of Joseph Addison and Sir Richard Steele published in *Tatler* and *Spectator* gave the Essay written in prose its present form. William Hazlitt, Thomas De Quincey, Charles Lamb, Robert Louis Stevenson, Washington Irving, Emerson, Thoreau, James Russell Lowell, and Mark Twain, Virginia Woolf, George Orwell, E. M. Forster, James Thurber, E. B. White, James Baldwin, Susan Sontag, and Toni Morrison are important writers of this genre.

3.7 Summary

Through this discussion on different theories of Narratology the students are made familiar with different features of narrativity. The discourse and narrative structures are used in narratology to classify literature into different genres and analyse features of narrativity like event, actor, fabula, narration, time, mode, voice, focalisation, etc. Different forms of fictional and non-fictional prose are defined with examples to show the features of narrativity.

3.8 Review Questions for Thought, Understanding and Self-assessment

(Answer in not more than 500 words; hints to the answers are given in the units below)

1. Trace the development of Narratology as a critical theory of discourse and narrative structures.

2. Discuss classification of genre based on features of narrativity, with suitable examples.
3. Write a note on diegesis.
4. How are the different forms of fictional prose identified? Classify and define any two forms with reference to narrativity.
5. How are the different forms of non-fictional prose identified? Classify and define any two forms with reference to narrativity.
6. What are the basic features of narrativity according to Todorov, Genette and Mieke Bal?
7. Explain the difference between Fantastic, Fantasy and the Grotesque as forms of fiction.
8. What are the features of a Gothic Novel? Explain with examples.
9. Write briefly about the Stream of Consciousness Novel with examples.
10. Write short notes on the following (in not more than 150 words) :
    a) Bildungsroman
    b) Personal essay
    c) Short story
    d) Narratology
    e) Narrator

Note

Look for information to answer the above questions in the units below –

1. Unit 3.3
2. Unit 3.4
3. Unit 3.4
4. Unit 3.5
5. Unit 3.6
6. Unit 3.4 & 3.5
7. Unit 3.5

8. Unit 3.5
9. Unit 3.5
10. Review all the units.

Task for You

Select a fiction from the genre of Science Fiction and cite lines to establish the typical features of its Narrativity.

3.9 References

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A Dictionary of Modern Critical Terms (1973; Revised 1987), Edited by Roger Fowler.

Keywords (1976) by Raymond Williams

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3.10 Recommended Books for Self-Study

On Features of Narrativity:

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative.* 1985. Fourth Edition. Toronto: University of Toronto Press, 2017. Print.

Genette, Gérard. *Narrative Discourse*. [1972].Trans. Jane E. Lewin. Oxford: Blackwell, 1980. Print.

Leech, Geoffrey N.; Short, Michael. 1981. *Style in fiction: a linguistic introduction to English fictional prose*. London: Longman. Print.

On Features of Narrativity in the Genres

A Dictionary of Literary Terms (1977) byJ. A. Cuddon

A Glossary of Contemporary Literary Theory(4th edn., 2000)by Jeremy Hawthorn

Longman Dictionary and Handbook of Poetry (1985) by Jack Myers and Michael Simms

A Glossary of Literary Terms. (2009) Ninth Editionby M. H. Abrams and Geoffrey Galt Harpham.

Unit 4 ❑ Features of Drama and Poetry

Structure

4.1 Objectives

After going through the unit, you will be able to:

- Learn the genres of drama,
- Learn the genres of poetry,
- Analyse stylistic features of drama and poetry.

4.2 Introduction

This unit familiarizes learners with the features of different genres and sub-genres of drama and poetry and to train them for effective language teaching through literary texts. Definitions and examples of different sub-genres have been provided along with an analysis of stylistic features of drama and poetry. There are tasks for you to work on for hands on experience on the topic.

4.3 Features of Drama and Poetry

Since Plato and Aristotle, the genres are classified into three types in accordance with who speaks in the work:

(a) *lyric* (uttered throughout in the first person)

(b) *epic* or *narrative* (in which the narrator speaks in the first person, then lets the characters speak for themselves)

(c) *drama* (in which the characters or the chorus do all the talking).

The Greek classification of genre was given a structuralist framework by Aristotle in the *Poetics.* Aristotle classified literature and fine arts according to their medium, object and mode of imitation (*mimesis*). Literary works differ according to their *mimesis* in different things or medium. The genres are based on material (language), content (matter or subject), and form(structure), representing the material, efficient, and formal causes of literary production, respectively, according to Aristotle. He classified the genres primarily into two broad categories: the diegetic or narrative and the mimetic or dramatic.

Classical Greek poetry was thus classified into two forms: diegetic and mimetic. While epic, narrative poetry, lyric and odes were placed under the diegetic or narrative mode, Aristotle placed tragedy and comedy under the mimetic or dramatic mode of imitation. Later during the Roman period, satire evolved as a new genre through the works of Horace. Since the Renaissance the genres were carefully distinguished and writers were expected to follow the rules prescribed for them. Apart from the major genres, some minor genres like the pastoral, short lyric, epigram, etc., were also classified. Polonius in Shakespeare's *Hamlet*, II. ii., makes a catalogue of types of drama: "tragedy, comedy, history, pastoral, pastoral-comical, historical pastoral, tragical-historical, tragical-comical-historical-pastoral…"Among the five main genres of literature - Poetry, Drama, Fictional Prose Non-fictional prose, and literature of Mass Media–both drama and poetry evolved much earlier than other three forms.

Drama is used as a general term for performances in which actors impersonate the actions and speech of fictional or historical characters in front of an audience, either on a stage or by means of a broadcast. Drama is a representation of a story through impersonation, showing situations of conflict between characters. Drama contains six elements or parts, according to Aristotle: plot, character, thought, diction, melody and spectacle.

Poetry is perhaps the oldest form of literature that has its origin in oral literary traditions and refers to any verbal composition that is recited, sung, chanted, or written, according to some pattern, composed in metre, rhyme, rhythm. Verbal pattern involving variations in

syntax, poetic diction, figurative language, is employed in poetry, expressing intense emotion. Poetry combines pleasures of sound with freshness of ideas, and the function of poetry is to teach and delight, according to Sir Philip Sidney.

4.4 Features of Different Genres of Drama

Drama represents stories in mimetic or dramatic form. Drama is a major genre of literature classified by Aristotle in the *Poetics* as tragedy and comedy. Several other kinds of dramatic work have evolved in the west like miracles, mystery play, morality play, farce, interlude, history play, masque, melodrama, tragicomedy, etc.

Absurd drama is a term applied by Martin Esslin in *The Theatre of the Absurd* to post-World War II European and American plays. The term is derived from the Existentialism of Albert Camus, and applied to the plays that present the modern sense of human purposelessness in a universe without meaning or value. The plays of Eugene Ionesco and Samuel Beckett evoke the absurd by abandoning logical form, character, and dialogue together with realistic illusion. The classic work of the absurdist theatre is Beckett's *En attendant Godot* (*Waiting for Godot*, 1952). Other dramatists associated with the theatre of the absurd include Fernando Arrabal, Edward Albee, Jean Genet, Harold Pinter, Arthur Kopit, Vaclav Havel and Dario Fo.

The following are some other subgeneric forms of drama:

Academic drama, also called school drama, is a dramatic tradition which includes the works of Plautus and other classical dramatists, and works written in close imitation of the masters, that were performed in schools and colleges, composed by schoolmasters under the influence of Humanism such as *Ralph Roister Doister* (c.1552) by the schoolmaster Nicholas Udall.

Agitprop drama derived from a Russian abbreviation of 'agitation and propaganda' is applied to the plays meant for the campaign of cultural and political propaganda after the 1917 Russian Bolshevicrevolution. It is a form of didactic drama which employs the campaign and influences the plays of Piscator and Brecht in Germany.

Black comedy is a kind of drama in which menacing subjects like death, disease, or warfare, are treated with bitter fun to amuse, offend and shock. Prominent in the theatre of the Absurd, black comedy can be seen in the plays of Ionesco, Genet and Kopit.

Chronicle play or History play, written in England in the 1590s were based upon Raphael Holinshed's *Chronicles*, and includes among others Marlowe's *Edward II* (1592) and the three parts of Shakespeare's *Henry VI* (1590-2). The popularity of the form influenced the playwrights to write plays based on history during the last four centuries.

City comedy or citizen comedy is a kind of comic drama produced in London during early 17th century. These plays are characterized by their urban subject-matter and portrayal of middle-class life and manners, often in a satirical manner, such as John Marston's *The Dutch Courtezan* (1605), Ben Jonson's *Bartholomew Fair* (1614), and Thomas Middleton's *A Chaste Maid in Cheapside* (1613).

Closet drama is a dramatic composition usually in verse suited for reading in a closet or private study rather than for a stage performance. Senecan tragedy is thought to have been written for private recitation. Closet drama in English includes Milton's *Samson Agonistes* (1671), Byron's *Manfred* (1817) and Shelley's *Prometheus Unbound* (1820).

Comedy is an imitation of an action that is ridiculous or ludicrous, a play written chiefly to amuse and criticise. Comedy explores ordinary human failings and ends with a happy reconciliation or union. Comedy originated in Megara in Greece from rustic village festivals in the form of *komos*. Aristophanes's Old Comedy of the 5th BCE combines burlesque, mischief, satirical mockery of mythological, historical and literary figures. Menander's New Comedy is more domestic involving the misadventures of young lovers. Roman comedy of Plautus and Terence influenced the comic playwrights of the Elizabethan and Jacobean periods. Ben Jonson introduced Comedy of Humours and the Restoration playwrights composed more sophisticated, urban Comedy of Manners. Shakespeare's *As You Like It* and *A Midsummer Night's Dream* are labelled Romantic comedy and Jonson's *Volpone* (1606) is called a satirical comedy. Plays pleasant or "comedy of ideas" are labels attached to some plays of George Bernard Shaw. Burlesque, black comedy, farce, are other popular forms of comedy.

*Commedia dell' arte*is an Italian form of "professional comedy" that involves improvised comic performance with masks and stock characters such as a rich father (Pantaloon), a leading lady (Inamorata), Harlequin, Pulcinella, etc. This theatrical form influenced the development of farce and pantomime.

Comedy of Humours, a form of comedy influenced by the works of Plautus, that became popular in the late sixteenth century in the works of Ben Jonson. *Every Man in His Humour* (1598) of Jonson presented characters whose temperaments are distorted in ways similar to an imbalance among the bodily humours. A preponderance of blood would make a person 'sanguine', while excess of phlegm would make him or her 'phlegmatic'; too much choler (or yellow bile) would give rise to a 'choleric' disposition, while an excess of black bile would produce a 'melancholic' one.

Comedy of Manners, a product of Restoration England, responded to the artificial sophistication of the aristocratic life and courtly culture. Wycherley, Etheredge and Congreve made comedy more artificial and sophisticated, endowing it with intellect and wit. The characters in a typical Restoration comedy of 'manners' are largely stereotypes drawn on the Roman models and Jonson's comedy of 'humours,' whose dispositions are indicated by their names like Sir Fopling Flutter, Colonel Bully, Lady Bountiful, Mr. Horner, etc. Jonson's comedy of humours was replaced by the comedy of manners based on a portrayal of the artificial "grace or habit of refined culture." The comedy of manners mirrored directly the manners, modes, and morals of the urban, upper-class society. The aristocratic class depicted in the comedies are obsessed with fashion, gossip, and class snobbery. There is a division between country and city, innocence and experience, rustic manners and refined city culture. The society is decadent and materialistic, amoral and frivolous. Etheredge's *The Man of Mode* presents a binary juxtaposition of new and old, town and country, male and female. Wycherley's *The Country Wife* is perhaps the most obscene and amoral of Restoration plays revolving around an immoral pursuit by Horner who plants horns on the head of Mr. Pinchwife in pursuit of Mrs Pinchwife. William Congreve's (1670-1729) *The Old Bachelor* (1693), *The Double Dealer* (1693), *Love for Love* (1695), and *The Way of the World* (1700) display the immorality of the aristocrats, artificial wit, cynicism, contractual love and marriage, intrigue and false sentimentality also mark his plays.The Puritans were against stage licentiousness and immorality. Jeremy Collier attacked the comedy of manners in *Short View of the Immorality and Profaneness of the English Stage* (1698) almost pulling the curtains down for comedy on the English stage.

Curtain-raiser refers to a light one-act dramatic entertainment preceding the performance of any full-length drama in the late 19th-century theatres of London. The form is now almost obsolete.

Discussion play is a kind of drama based on some debate and discussion that dominate over plot, action, or character. Bernard Shaw's *Misalliance* (1910) and *Heartbreak House* (1919) fall under this category.

Domestic tragedy presents leading characters drawn from the middle class and placed in a tragic situation concerning family affairs. The anonymous Tragedy of *Mr Arden of Feversham* (1592), Thomas Heywood's *A Woman Killed with Kindness* (1603) are labelled 'domestic tragedy'. American tragedies of Arthur Miller and Tennessee Williams are also placed under this sub-genre.

Dumb show is a short piece of mime or silent action included in a play like *Hamlet* (Act III, scene ii) called the "Murder of Gonzago."

Epic theatre is a form of scientific, dialectical or revolutionary drama developed by the German playwright Bertolt Brecht under the influence of Erwin Piscator's*lehrstück*. Epic theatre rejected Aristotelian models of cathartic well-made play in favour of an episodic narrative presentation with songs, commentary and dramatic action. The audience is not allowed emotional identification with the characters and are distanced to make them reflective and critical. The best examples are *The Threepenny Opera* (1928), and *Mother Courage and Her Children* (1941).

Farce is a kind of comedy that provokes physical laughter through slap-stick action, panic, rapid and improbable series of ludicrous confusions, physical disasters, and sexual innuendos. In Aristophanes, such farcical scenes are common. In the middle English period, the Interlude developed from farce. Brandon Thomas's *Charley's Aunt* (1892) is a classic of the genre. The bedroom farce based on situational adultery in rooms with multiple doors became very popular in 'London's West End'. *Picnic in a Battlefield* by Fernando Arrabal is an anti-war farce.

Gaff refers to an elementary kind of theatre offering cheap entertainment, usually in the form of melodrama, often referred to as 'penny gaffs' on the basis of the admission price.

Grand Guignol is a popular French form of action-filled melodrama featuring gruesome murders, rapes, presented in lurid detail, named after Guignol, a French puppet-

character. The term is now often applied to horror movies.

Heroic drama is a kind of tragedy or tragicomedy that developed during the Restoration period. The plays were influenced by French drama involving unities, epical grandeur, historical stories and exotic or lavish scenery. The conflict between love and patriotic duty is presented in an operatic manner as in John Dryden's*The Conquest of Granada* (1670-1) and *All for Love* written in heroic couplet.

Interlude is a short play, performed by professional actors in the intervals of banquets and other court entertainments. Interludes are regarded as transitional plays that developed from the middle English plays before emerging as comedy during the Elizabethan period. Some are 'moral interludes' while others are closer to farcical interludes that flourished in England in the late 15th century and first-half of 16th century, such as Henry Medwall's*Fulgens and Lucres* (1497) and John Heywood's *The Play of the Weather* (1533).

Jacobean drama refers to the plays (tragedy, comedy and tragicomedy) composed during the rule of King James I of England and includes the later plays of Shakespeare, major plays of Ben Jonson, John Webster's *The Duchess of Malfi* (1623).

Kitchen-sink drama is a term applied to a new wave of realistic drama of 1950s England that depicted the family lives of working-class characters. Arnold Wesker and Alun Owen made this notable departure from the middleclass drawing-room drama. Wesker's play *Roots* (1959) begins with a character washing dishes in a kitchen sink. Arnold Wesker's *Chicken Soup with Barley* also belongs to this genre.

Liturgical drama is a form of religious drama performed within a church as a part of the liturgy or Christian worship in the Mass or Eucharist. Passion play and Nativity play belong to this form. Mystery plays and Miracle plays, performed by choir boys outside the churches, were outdoor forms of liturgical drama, while Milton's *Samson Agonistes* is a liturgical drama based on the theme of martyrdom.

Masque or Mask is a spectacular kind of court performance that mingled music, dance, song, masks, costume, and spectacular stage effects. This form developed in the court and private theatres in the 16th and early 17th centuries. Shakespeare used aa masque scene in *The Tempest* (1611), and Milton's play *Comus* (1634) is a masque.

Melodrama flourished in the 19th-century theatre as a popular form of "song-drama" or "dialogue drama" accompanied by music. It developed as a form of musical entertain-

ments with an emotionally exaggerated conflict of pure maidenhood and scheming villainy in a plot full of suspense.

Metadrama or metatheatre is a form of performance that is self-reflexive, a drama about drama, drawing attention to its own fictional status through theatrical means. The form is improvisational, transformational and hybridised, using direct addresses to the audience in a metadramatic way, acknowledging the theatrical situation andpresence of the audience. Luigi Pirandello's *Six Characters in Search of an Author* (1921) and Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1966) use theatricality as a foregrounding device for self-reflexivity on the act of performance.

Monodrama is a dramatic scene involving one speaking character delivering monologues or soliloquies. Tennyson's *Maud* (1855) and Samuel Beckett *Krapp 's Last Tape* (1958) fall under this category.

Morality play, a popular form of religious drama of Europe in the 15th and early 16th centuries, dramatized allegories in which personified figures representing virtue, vice, death, appear to tempt the soul of Man. A simple message of Christian salvation is presented. *Castle of Perseverance* (c.1420), *Everyman*,John Skelton's *Magnyfycence* (c.1515) are Morality plays. Marlowe's *Dr Faustus* was influenced by the conventions of Morality plays.

Mystery play, a popular form of medieval religious drama represented scenes from the Old or New Testament in the form of pageants or as Corpus Christi plays across Europe. As a form of liturgical drama these plays were composed in the vernacular and presented in public gatherings or enacted on the holy feast day of Corpus Christi. Several English towns had cycles (Chester, York, Wakefield) of mystery plays presented by trade guilds, then known as a 'mystery.' York cycle plays with 48 pageants represented the entire scheme of Christian cosmology from the Creation to the Doomsday; Wakefield cycle produced the anonymous 'Wakefield Master' and *Second Shepherds' Play*.

Naturalist Drama refers to the well-made realistic plays usually involving a view of human beings as passive victims of natural forces and social environment. Henrik Ibsen's play *Ghosts* (1881) influenced the tradition of dramatic naturalism as seen in the works of August Strindberg, Gerhart Hauptmann, Anton Chekhov, Maxim Gorky, Bernard

Shaw and John Galsworthy. The form implies a very detailed illusion of real life on the stage, especially in speech, costume, sets and use of music to evoke emotional states.

Pastoral drama, a highly conventional mode of drama that celebrates the innocent life of shepherds and shepherdesses. Shakespeare's *As You Like It* (1599) is categorised as a pastoral comedy and *The Tempest*, a pastoral tragicomedy.

Poetic drama refers to verse plays on any serious subject matter. Most of the Greek plays were composed in verse. The term is different from dramatic poetry and refers to a play for performance like closet drama. Synge's *Riders to the Sea* and Eliot's plays like *The Murder in the Cathedral*, *The Family Reunion* and *Cocktail Party* are examples of poetic drama.

Satyr play or satyric drama developed as a rustic and humorous village performance and entered the Athenian dramatic contests around 5th century BCE. The satyr plays used a chorus of satyrs, rustic men with horses' tails and ears and involved a burlesque on some mythical story, obscene language and gestures. Fragments of satyr plays by Aeschylus and Sophocles are extant as is *Cyclops* (412 BCE) of Euripides. Aristophanes used the conventions of satyr plays in his comedies. Tony Harrison's *The Trackers of Oxyrhynchus* (1988) is a modern satyr play adapted from a fragment, Sophocles's*Ichneutae*.

Senecan tragedy is named after a Roman philosopher-poet Lucius Annaeus Seneca (4 BCE-65 CE) and refers to his nine plays based on Euripides's Greek drama. Seneca's plays were almost certainly closet plays intended for recitation rather than play performance, composed in five acts with chorus, employing rhetorical speeches, with important actions being recounted by messengers. Revolving around the revenge plot, Senecan tragedy involved ghosts, horrible crimes and bloodshed that appealed to the popular mass. English Senecan tragedies are Thomas Norton and Thomas Sackville's *Gorboduc* (1561), Kyd's *The Spanish Tragedy*, Shakespeare's *Hamlet.*

Sentimental comedy is a popular form of drama in the 18th century that showed virtue rewarded by domestic bliss. The plays were set in homes involving good middle-class couples, full of sentimental pathos and overdose of morality. Richard Steele's *The Funeral* (1701) and *The Conscious Lovers* (1722) are sentimental dramas. Anti-sentimental comedy developed in the hands of Goldsmith and Sheridan in the 1770s.

Theatre of cruelty, a term used by Antonin Artaud in a series of manifestos collected as *Le Theatre et son double* (1938), refers to a ritualistic form of theatre intended

toshock the audience into an awareness of life's cruelty and violence instead of rational 'theatre of psychology.' Peter Brook's production in 1964 of Peter Weiss's *Marat/ Sade* attempted to break the barriers of the mind to experience the inherent cruelty and violence embedded in the human consciousness for a communal purgation.

Tragicomedy developed through generic hybridity of tragedy and comedy, either by providing a happy ending to a tragic story or by a blending of serious and light moods. The term may be applied to plays of mixed means combing the conventions of tragedy and comedy. Battista Guarini's *Il Pastor Fido* (1583) mixed 'high' and 'low' characters. Beaumont and Fletcher followed his example in their *Philaster* (1609). Shakespeare's plays like *Troilus and Cressida*, *The Winter's Tale* and *Cymbeline* are classified as tragicomedy. Samuel Beckett's *Waiting for Godot* and Pinter's *The Birthday Party* are modern tragicomedies.

Well-made play refers to a play that is neatly efficient in the construction of its plot, carefully constructed suspense as in the plays of Eugene Scribe (1791-1861) and Victorien Sardou (1831-1908). This tradition was replaced by Naturalism that brought in more serious concerns in the critical writings of Bernard Shaw.

4.5 Features of Different Genres of Poetry

The word poetry is derived from the medieval English word "poetia" based on Greek word *poeisis*, meaning "'doer," or "creator" and as a comprehensive term covers any kind of metrical composition. Major genres of poetry developed in the hands of Homer, Theocritus, Sappho, Chaucer, Sidney, Ben Jonson, Donne, Milton, Marvell, Pope, Byron, Auden, Larkin, Hughes and others. According to use of language and metre, genres are also classified broadly into two types: verse and prose. Since the origin and development of poetry is closely related to the oral tradition several forms evolved during the classical period. The major verse forms are defined and described herein below with suitable examples:

Alliterative verse refers to Middle English poems, such as William Langland's *Piers Plowman* and the Romance *Sir Gawain and the Green Knight*, that use the old alliterative meter. The verse is unrhymed, each line is divided into two half lines of two strong stresses by a pause, or *caesura* and at least one of the two stressed syllables in the first half-line alliterate with the first stressed syllable of the second

half-line. In the opening line of *Piers Plowman* all four of the stressed syllables alliterate.

Ballad, evolves from oral tradition and was called the folk ballad, traditional or popular ballad which tells a story in metrical verse, a form of narrative folk song. Typically, the popular ballad is dramatic, condensed, and impersonal: the narrator begins with the climactic episode, tells the story tersely in action and dialogue and tells it without self-reference or the expression of personal attitudes or feelings. The most common stanza form—called the ballad stanza—is a *quatrain* in alternate four- and three-stress lines, with a rhyme scheme ABCB. In England, some of the best literary ballads were composed in the Romantic Period such as Coleridge's "Rime of the Ancient Mariner" and Keats' "La Belle Dame sans Merci."

Chivalric romance or **medieval romance** is a type of narrative that developed in the Twelfth-Century France, at first written in verse, but later in prose as well. The romance represents a courtly and chivalric age, and is structured on a quest plot undertaken by a knight to gain a lady's favour. Its central interest is courtly love, together with tournaments fought, dragons and monsters slain for the damsel's sake. It stresses the chivalric ideals of courage, loyalty, honour, mercifulness to an opponent, elaborate manners, supernatural events, the mysterious effect of magic, spells, and enchantments, etc. Medieval chivalric romances have been divided into four classes of subjects: "The Matter of Britain" (Celtic subject, court of King Arthur); "The Matter of Rome" (classical history and legends); "The Matter of France" (Charlemagne and his knights); "The Matter of England" (King Horn and Guy of Warwick). *Sir Gawain and the Green Knight*, composed in Fourteenth-Century England, is a metrical romance about an Arthurian knight; and Thomas Malory's *Morted' Arthur* is an English version in prose of metrical romances about Arthur and his Knights of the Round Table.

Elegy denotes any poem written in elegiac meter in Greek and Roman times, alternating hexameter and pentameterlines. The term now refers to the subject matter of change and loss frequently expressed in the elegiac verse form, especially in complaints about love or separation. Old English poems like "The Wanderer," "Deor's Lament," and "The Seafarer" are called elegies. John Donne's elegies are love poems and many of them emphasize mutability and loss. Milton's "Lycidas" (1638) mourn the

death of Edward King; Thomas Gray's *Elegy Written in a Country Churchyard* (1757) commemorates the dead; Alfred, Lord Tennyson's *In Memoriam* (1850) is an elegy on the death of Arthur Hallam. The dirge is also a versified expression of grief on the occasion of a particular person's death, but differs from the elegy in that it is short, is less formal, and is usually represented as a text to be sung; examples are Shakespeare's Ariel's song for Ferdinand in *The TempestFull Fathom Five Thy Father Lies*. Threnody is now used mainly as an equivalent for "dirge," and monody for an elegy or dirge which is presented as the utterance of a single person. John Milton describes his *Lycidas* (1637) in the subtitle as a "monody" and Matthew Arnold called his elegy on A. H. Clough *Thyrsis: A Monody* (1866). Pastoral elegy represents both the poet and the one he mourns as shepherds or "pastors" like Theocritus. English pastoral elegies are Spenser's *Astrophel*, on the death of Sir Philip Sidney (1595); Milton's *Lycidas* (1637); Shelley's *Adonais* (1821).

Epic, is a long verse narrative, with proper magnitude and seriousness of theme and subject. Epic is narrated in a formal and elevated style, and revolves around a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or even the entire human race. Epic has been classified into two types: Primary and Secondary. The first type refers to "Traditional epics" also called "folk epics" or "primary epics" that were written usually long after their original composition as oral poems about a tribal or national hero during a warlike age. Homer's *Iliad* and *Odyssey*, the Anglo-Saxon *Beowulf*; the French *Chanson de Roland* and the Spanish *Poema del Cid* in the twelfth century; and the thirteenth century German epic *Nibelungenlied*, fall under this category. Secondary or "Literary epics" were composed in deliberate imitation of the traditional form. Virgil's Latin poem the *Aeneid*, Milton's *Paradise Lost* (1667), John Keats' fragmentary epic *Hyperion*, and William Blake's epics, or "prophetic books" like *The Four Zoas, Milton, Jerusalem*, and Shri Aurobindo's *Savitri* may be included under the genre of literary or secondary epic. Aristotle ranked epic as second only to tragedy. Renaissance critics like Sidney regarded epic as the highest of all genres.

Lyric is derived from Greek "lyra" or a song rendered to the accompaniment of a lyre. Lyric is uttered by a single speaker in first person. It is a fairly short poem, expressing a state of mind, a process of perception, thought, feeling, or solitary musing. Indramatic lyrics the lyric speaker addresses another person as in John Donne's *Canonization*. Samuel

Taylor Coleridge's *Frost at Midnight* is a personal lyric and Ben Jonson's *To the Memory of William Shakespeare* is a public lyric. The genre includes extended expressions of a complex thought and feeling, as in the long elegy and the meditative ode. Andrew Marvell's *To His Coy Mistress*, or Shakespeare's first seventeen sonnets addressed to a male youth are dramatic. Robert Burns' *O my love's like a red, red rose* is a song. In lyrics, the speaker may manifest and celebrate as in John Milton's *L'Allegro* and *Il Penseroso* and Yeats's *Sailing to Byzantium*. In some current usages, lyric means a poem written to be set to music for performance.

Mock-epic poem is parody which imitates, in an elaborate and sustained manner the elevated form and style of the epic genre, but appropriates it to a trivial subject matter, as in Pope's *The Rape of the Lock* (1714), that uses epic grandeur of mighty conquest to present a trivial matter. Even the traditional supernatural machinery, an epical voyage, visit to the underworld, and a battle are included in this mock-heroic poem. The terms mock-heroicor heroi-comical are applied to dignified poetic forms which are purposely mismatched to a lowly subject as in Thomas Gray's comic "Ode on the Death of a Favorite Cat" (1748).

Ode, denotes a long lyric poem that is serious in subject and treatment, elevated in style, and elaborate in its stanzaic structure. The composition is lyrical, having certain magnitude as seen in the classical odes of Theocritus, Sappho or Pindar. Odes were primarily modelled on Greek *oda* or songs by the chorusin Greek drama. Choric odes in classical drama were composed in three sets of stanzas: the *strophe* was sung by the chorus moving in a dance rhythm to the left; the *antistrophe* was sung while moving to the right; and the *epode* was performed standing still. In a close imitation of Pindar's form, Pindaric odes also called regular odes were composed in English with all the strophes and antistrophes written in one stanzapattern, and all the epodes in another, introduced into England by Ben Jonson's ode "To the Immortal Memory and Friendship of That Noble Pair, Sir Lucius Cary and Sir H. Morison" (1629) and used in Thomas Gray's "The Progress of Poesy" (1757). Abraham Cowley introduced the irregular ode in 1656 imitating the Pindaric style but disregarding the strophic triad, allowing each stanza to establish its own pattern of varying line lengths, number of lines, and rhyme scheme. Romantic poets perfected the personal ode of description and passionate meditation, as in Wordsworth's *Ode:*

Intimations of Immortality (1807), Coleridge's *Dejection: An Ode* and Shelley's *Ode to the West Wind*. Horatian ode is calm, meditative, and colloquial, written in a single repeated stanzaic form, such as Marvell's *An Horatian Ode upon Cromwell's Return from Ireland*(1650) and Keats's ode *To Autumn* (1820).

Pastoral Poetry was invented by the Greek poet Theocritus in the third century BC to represent the life of Sicilian shepherds or pastors. Virgil later imitated Theocritus in his Latin *Eclogues*. A traditional pastoral poem expresses an urban poet's nostalgic image of the supposed peace and simplicity of the life of shepherds and other rural folk in an idealized natural setting. The pastoral *elegy* developed from this form. Other terms often used synonymously with the pastoral are idyll, eclogue and bucolic poetry. Edmund Spenser's *Shepherd's Calendar* (1579), Sir Philip Sidney's *Arcadia* (1581–84), Christopher Marlowe's "The Passionate Shepherd to His Love" are among famous Elizabethan pastoral poems. John Gay, wrote a parody *Shepherd's Week* by applying its elegant formulas to the actual rural manners and language. Written in 1783, George Crabbe's *The Village* is more realistic as is Wordsworth's "Michael, A Pastoral Poem."

Sonnet is a lyric-poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme. There are two major patterns of rhyme in sonnets written in the English language: (a) the Italian or Petrarchan sonnet, with two main parts - an octave (eight lines) and a sestet (six lines) rhyming *abbaabbacdecde*or*abbaabbacdccdc*; (b) the English sonnet, or the Shakespearean sonnet, with three *quatrains* and a concluding *couplet*, rhyming *ababcdcdefef gg* or in the Spenserian sonnet rhyming, *ababbcbccdcdee*. John Donne shifted from the subject of love to a variety of religious themes in his *Holy Sonnets*. In the nineteenth century, Wordsworth, Keats, Elizabeth Barrett Browning, Christina Rossetti, and Dante Gabriel Rossetti, and in the twentieth century, W. B. Yeats, Robert Frost, W. H. Auden, and Dylan Thomas were major sonneteers. Sidney in *Astrophel and Stella* (1580) Spenser in *Amoretti* (1595) Shakespeare's sonnets (1608), Wordsworth's *The River*, D. G. Rossetti's *House of Life*, Elizabeth Barrett Browning's *Sonnets from the Portuguese*are sonnet sequences, George Meredith's *Modern Love* (1862), which concerns a bitterly unhappy marriage, is sometimes called a sonnet sequence, composed of sixteen lines.

Verse satire refers to poems that depend on the art of diminishing or derogating a subject by making it ridiculous. The purpose of verse satire is to evoke laughter, fun, disdain or anger. In personal satire the target is an individual, and in public satire the butt of ridicule may be a type of person, a class, an institution, a nation, or even mankind. John Dryden's *Mac Flecknoe* (1682) is a neoclassical verse satire against poetasters in general and Thomas Shadwell in particular. In formal verse satire the satiric *persona* speaks out in the first person as in Pope's *Moral Essays* (1731–35), or else a character called the adversaries add credibility to the satiric speaker's comments as in Pope's "*Epistle to Dr. Arbuthnot*" (1735), in which Arbuthnot serves as adversarius. Two types of formal satire are the Horatian satire where the speaker is urbane, witty, and tolerant and wants "to laugh people out of their vices and follies" (Pope's *Moral Essays*); and Juvenalian satire where the speaker is a serious moralist who decries vices and errors to evoke from readers contempt and indignation (Samuel Johnson's "London"). Another form of verse satire is Indirect satire cast in a fictional narrative form (John Dryden's *Absalom and Achitophel* and "*Mac Flecknoe*"). Menippean satire is modelled on a Greek form developed by the cynic philosopher Menippus. Varronian satire is named after a Roman imitator, Varro.

4.6 Summary

Different features of drama and poetry have been identified through different forms of the literary genres. Along with definition and characteristic features of these forms of drama and poetry, examples are provided for better understanding of the characteristic features.

4.7 Review Questions for Thought, Understanding and Self-Assessment

(Answer in not more than 500 words; hints to answers are given in the units below)

1. Write a note on classification, growth and development of drama and poetry.
2. What are the basic features of drama? Discuss with reference to either tragedy or comedy.

3. How are the different forms of drama identified? Classify and define any two forms with reference to their characteristic features.
4. Write a note on Comedy of Manners.
5. How are the different forms of poetry identified? Classify and define any two forms with reference to subject matter, metre, rhyme and stanza structure.
6. What are the basic features of epic and mock-epic poetry? Compare and contrast.
7. Write a note on the Sonnet as a poetic form.
8. Write briefly on Elegy as a poetic form.
9. What is Pastoral Poetry? Explain briefly.
10. Write short notes on the following (in not more than 150 words) :
    a) Comedy
    b) Ballad
    c) Metrical pattern
    d) Verse satire
    e) Plot in tragedy
    f) Farce
    g) Sonnet
    h) Tragicomedy

Note:

Look for information of answers to the above questions in the units below –

1. Unit 4.3
2. Unit 4.4
3. Unit 4.4
4. Unit 4.4
5. Unit 4.5
6. Unit 4.5
7. Unit 4.5

8. Unit 4.5
9. Unit 4.5
10. Review all the units.

Task for You:

Discuss The Rape of the Lock as a mock-epic poem: cite lines from the poem to establish your viewpoint.

OR

Discuss any Shakespearean Tragedy according to the genre that you have come across in this unit.

4.8 References

A Handbook to Literature (1986) by C. Hugh Holman and William Harmon

A Dictionary of Modern Critical Terms (1973; revised 1987), edited by Roger Fowler

Keywords (1976) by Raymond Williams,

The Johns Hopkins Guide to Literary Theory and Criticism (1994), edited by Michael Groden and Martin Kreiswirth

The Columbia Dictionary of Modern Literary and Cultural Criticism (1995), edited by Joseph Childers and Gary Henzi (eds.)

A Dictionary of Cultural and Critical Theory (1996) edited by Michael Payne.

The Penguin Dictionary of Critical Theory (2000) by David Macey

A Glossary of Contemporary Literary Theory (4th edn., 2000) by Jeremy Hawthorn

Princeton Encyclopedia of Poetry and Poetics (1965; expanded 1974)

The Batsford Dictionary of Drama (1988) by Terry Hodgson

The Oxford Companion to the Theatre, edited by Phyllis Hartnoll

Dictionary of the Theatre: Terms, Concepts, and Analysis (1998) by Patrice Pavis,

A Dictionary of Narratology (1987) by Gerald Prince

A Dictionary of Stylistics (2nd edition 2001) by Katie Wales

4.9 Recommended Texts for Study

A Handbook to Literature (1986) by C. Hugh Holman and William Harmon

A Dictionary of Literary Terms (1977) by J. A. Cuddon.

The Penguin Dictionary of Literary Terms and Literary Theory (1999), revised by Cuddon and by C. E. Preston.

Longman Dictionary and Handbook of Poetry (1985) by Jack Myers and Michael Simms.

The Concise Oxford Dictionary of Linguistics (1997) by P. H. Matthews.

A Glossary of Literary Terms. (2009) Ninth Editionby M. H. Abrams and Geoffrey Galt Harpham.

Unit 5 ❑ Point of View, Focalisation, Topicalization, Thematization, Heterodiegetic and Homodiegetic

Structure

5.1 Objectives

Learners will be:

- Familiar with critical terms used in Narratology,
- Understand key words of Narratology,
- Learn different features of Narrativity.

5.2 Introduction

Narratology denotes both the theory and the study of narrative (the text, image, thought) and narrative structure and the ways that these affect our perception of a literary text. Interest in the study of literary narratives gradually developed with Structuralism and Linguistics. Study of narrativity involves a theorisation of the general laws of literature, an

analysis of structure rather than ideology, or of form rather than content. This involves an interdisciplinary study that has brought together anthropology, linguistics, semiotics, psychology, and philosophy of language.

5.3 Keywords of Narratology

According to the Swiss linguist Ferdinand de Saussure, any sign consists of a "signifier" and a "signified" - basically, a form and a meaning. For a narrative text - a complex sign - the signifier is a "discourse" (a mode of presentation) and the signified is a "story" (an action sequence). Hence, narratological investigation usually pursues one of two basic orientations: discourse narratology and story narratology. The former analyses the stylistic choices that determine the form or realisation of a narrative text, or performance, in the case of films and plays. Also, of interest are the pragmatic features that contextualise text or performance within the social and cultural framework of a narrative act. The story narratology, by contrast, focuses on the action units that "emplot" and arrange a stream of events into a trajectory of themes, motives and plot lines.

In contemporary literary theory and criticism, Narratology is concerned with *all* types of narratives, literary and non-literary, fictional and non-fictional, verbal and non-verbal. Vladimir Propp, in *Morphology of the Folktales* (1928), studied Russian folktales and found that they all made use of a small number of functions (hero, helper, villain, test; prohibition, etc.). The arrangement too was found ordered and predictable. Narrative order was found to be a function of unfolding linear time, structured, as Aristotle had stated earlier, with a beginning, a middle and an end. Narrative functions are linked to one another in pre-determined sequences. He noticed that stories displaying various motifs manifest identical sequences of units. The tales begin with a journey or transportation of the hero to foreign lands either by a horse, or an eagle, or by a magic boat. The action invariants are called 'functions' by Propp. They are the primary elements while the various circumstances of their performance play only a secondary role.

As a discipline, narratology began to take shape in 1966, the year in which the French journal*Communications* brought out a special issue entitled "The structural analysis of narrative." The term narratology itself was coined three years later, by one of the contributors to that special issue, Tzvetan Todorov (1969: 9). Some theorists, among them

Gérard Genette, opt for restricting narratives to verbally narrated texts (1988: 17). On the other hand, Barthes (1966), Chatman (1990) and Bal (1985), argue that anything that tells a story, in whatever genre, constitutes a narrative. According to Bal, "Narratologyas a field of study is the ensemble of theories of narratives, narrative texts, images, spectacles, events – of cultural artefacts that tell a story" (3). Practically all theories of narrative distinguish between what is narrated (the "story") and how it is narrated (the "discourse").

There are several key terms of Narratology used since the time of Plato. Plato and Aristotle introduced words like *muthos*, *diegesis*, *mimesis* that are the basic words in Narratology. Tzvetan Todorov applied the term 'narratology' to the study of plot-structure *(histoire)* and text-structure *(discours)*. Bakhtin viewed language in novelistic discourse as fundamentally dialogic: dialogically agitated and tension-filled environment of alien words, value judgments and accents, exhibiting heteroglossia. The "internal stratification" of language depends on an interplay among its social/class dialects, jargons, register variations of languages, and language that serve the specific sociopolitical purposes of the time.

Bakhtin introduced the concept of topicalization with terms like heterotopia; Grossberg's used the phrases like "timing of space" and the "spacing of time" to define spatiotemporal aspect of narratives.Barthes stressed the active role of the reader in constructing a narrative based on "cues" in the text. Ian Watt applied the word thematization to realistic representation of the details of contemporary life. Genette introduced terms like homodiegetic, heterodiegetic, focalization; Chatman used overtness and covertness; Lanser applied words like voice, human limitation, omniscience; Stanzel used narrative situation, authorial, figural, reflector; and Bal developed the concept of focalizer and applied it to study literary narratives from the point of view of narrative discourse. Gerard Genette applied five central categories of narrative analysis: "Order," "Duration," "Frequency," "Mood," and "Voice. Some of these keywords and concepts are discussed in the following sections.

5.4 Point of View

In Book X of the *Republic*, a difference is made between any literary representation and the truth because the representor is "capable of making every product there is only becausehis contact with things is slight and is restricted to how they look" (Leitch 73). This brings into account the question of perspective or point of view: Plato gives the example

of a bed painted from different points of view, giving different images of the bed. For Aristotle, "pure" narratives and dramatic impersonations are two varieties of *mimesis* because both represent a world. Literature was classifiedinto three types in accordance with who speaks in the work by Aristotle: *lyric* (uttered throughout in the first person); *epic* or *narrative* (in which the narrator speaks in the first person, then lets the characters speak for themselves); *drama* (in which the characters do all the talking).Literary *mimesis* depends on material (language), content (matter or subject), and form (structure). While in the diegetic or narrative mode the point of view of the narrator dominates the narrative, in the mimetic or dramatic, characters present acting from multiple points of view.

Point of view refers to the position or vantage-point from which the events of a story are shown to be observed and presented to us. This vantage point or position usually depends on the narrator: while the third-person narrator is omniscient displaying an unrestricted knowledge ofthe events of the story from outside or a position above the events and characters, a first person narrator's point of view is normally restricted to his or her partial knowledge and experience. In several works like Fitzgerald's *The Great Gatsby* "multiple point of view" can be seen. The readers are shown the events from the positions of Nick Carraway and other characters in the novel.

In Narratology, issues of perspective or point of view are now often treated under Genette's concept of focalization. Genette drew a distinction between focalization (who sees or who perceives) and narration (who speaks in a narrative). Point of view is an important feature of narrativity like content, discourse, transportation and persuasion.

Every verbal text that claims to be a literary text involves speakers, narrators and writers who adapt their language and style of discourse to certain conventions imposed by literary and linguistic culture. Both the addresser and the addressee, in any discourse, are tuned in to socialized stylistic conventions. In any speech community, there are innumerable discourse genres based on the field, manner and mode of discourse. In literary texts too the point of view is often seen multiplied by the number of speakers involved in speech acts.

Genette's notion of *diégèse* refers to the primary story level, specifically excluding the narratorial discourse which is constitutive of both Plato and Stanzel's understandings of *diégèse*. Genette distinguishes three basic features of narrativity: *recit* (the discourse or narrative itself); *histoire* (the narrative content); and *narration* (the act of narrative

production). For Genette, "the *diégèse* is [...] the universe in which the story takes place" (1988: 17). Stanzel's notion of "mediacy" has roots in the distinction between *mimesis* and *haplediegesis* in Plato's *Republic*. Genette and Stanzel agree with regard to the constitutive narratorial mediation of narrative, even though for Genette this is achieved through the narrating instance. For him, the narrator's speech act produces the story through the narrative discourse. Such speech acts contain the narrator's view point. For example, in Austen's novel *Pride and Prejudice*, the detached ironic commentaries of the principal authorial narrator allow the characters to offer their points of view either to reaffirm the reliability of the primary narrator or to contradict the statements. The opening sentence of the novel beginning, "It is a truth universally acknowledged…", is soon disputed by Mrs Bennet who is engaged in search for suitable husbands for her daughters.

Bakhtinoffers an elaborate analysis of "dialogism" and its relationship to style in fictional narratives. Between any word and its object, between any word and its speaking subject, between any word and its active respondent(s), Bakhtin argues, there exists "an elastic environment of other, alien words about the same object"; and this "dialogically agitated and tension-filled environment of alien words, value judgments and accents" weaves in and out of discourse in complex patterns. According to Bakhtin, "Authorial speech, the speeches of narrator, inserted genres, the speech of characters and merely those fundamental compositional unit with whose help heteroglossia [*raznoreèie*] can enter the novel" (Leitch 1192-1193). According to Bal:

A *narrative text* is a text in which an agent or subject conveys to an addressee ("tells" the reader, viewer, or listener) a story in a medium, such as language, imagery, sound, buildings, or a combination thereof. A *story* is the content of that text and produces a particular manifestation, inflection, and "colouring" of a fabula. A *fabula*is a series of logically and chronologically related events that are caused or experienced by actors. (5)

Fabula combines two elements corresponding to Aristotle's concept of plot and character: "event" and "actor." An "event"is the transition from one state to another state, as in tragedy, the plot allows the tragic hero to pass from a state of happiness to misfortune. "Actors" or charactersare agents that perform actions, like the heroes in classical tragedy, or any agent that has the ability to cause or to experience an event.

Crucial elements of stories and storytelling include plot, characters and narrative point of view. According to Genette there are three major aspects in a story: *time, mode* and

voice. Time includes the set of chronological relations in the story between the discourse of the *recit* and the abstract *histoire.* These relations are organized according to three major categories: *order* (the interaction between the chronology of the *histoire*and the textual arrangement of the events)*; duration* (the length of events versus the length of their textual presentation); and *frequency,* (number of occurrences of an event and number of times it is narrated). Narrative *mode* refers to technique of selecting the events for narration using narrative distance and perspective. The narrator is absorbed in the question, - from what point of view, and in what sequence, and what is to be left out. The narrator has to defend the "tellability" of the story and comment on its lesson, purpose, or message.

5.5 Focalisation

Genette defined focalization as point of view and distinguished three types of stories: non-focalized(using omniscient narrator); internally focalized,(focalisation restricted to that of a given character); and externally focalized (the narrator knows less than the character). "Focalization," as defined by Bal, "is the technical aspect, the placing of the point of view in or with a specific agent" (66).In order to understand the notion of focalization, the role of the narrator has to be kept in mind and the narrative situation is determined by the narrator and focalization together. The focalizer can be regarded as an aspect of the story narrated by the narrator.According to Bal:

It is the represented colouring of the fabula by an agent of perception, the holder ofthe point of view. When we see focalization as part of narration, as isusually done, we fail to make a distinction between linguistic, visual, or auditive, hence, textual agents and the colouring, the object of theiractivity, which may be produced by a different agent. (13)

While the language shapes the vision and modifies the world view, the narration and focalization are inter-related.

The term focalization is often used in modern Narratology for point of view, for the kind of perspective from which the events of any story are witnessed and narrated. Usually in older forms of fictional narratives, events are observed by an omniscient narrator, but such observations are usually considered non-focalized and general. In several experimental forms of narrative such as the epistolary and first-person autobiographical modes, the events are witnessed from within the fictional world, using the internal focalization of inset

characters/participants, or from the restricted perspective of a single character. Raymond Williams in his essay "Realism and the Contemporary Novel" refers to the point of view from a mature perspective, presenting typical people in typical situations. Baldick differentiates "narrative's focalization" from "its narrative 'voice'", based on the difference between "seeing"and "speaking." (98).

The relationship amongthe person who tells the story (narrator), the person whose view point is focalized (focalizer) and the person who acts (actor) constituteas the basis of focalization. There are two basic forms of narration according to the "voice" that the readers hear: the direct "first-person" or the indirect voice of "third-person." There are also novels where we have "second-person" narrator. Three forms of focalization can thus evolve based on the act of narrating, gazing, or performing. According to Bal, "[t]he most effective, the most frequent, and the least noticeable form ismotivation through looking" (28). Motivation becomes the prime function of focalization, reproducing what the character sees, that involves both internal motivation and externally induced motivation. Bal explains how focalization establishes the link of perception between subjectand object.Ascending in body, the focalizer descends in vision. (33).

Point of view is first defined by Rabatel as "the expression of a perception, whose process, qualifications and modalizations are co-referential to the perceiving subject and express in a certain way the subjectivity of this perception" (Rabatel 1998: 13). Discussing perspective, Genette makes the subtle differentiation between problems of mode and problems of voice, the former being raised by the question "who sees?", while the latter are occasioned by the interrogation "who speaks?" Perspective is a question of focalization (or point of view); there are three types of stories: non-focalized, corresponding to the omniscient narrator, internally focalized, with a point of view restricted to that of a given character, and externally focalized, where the narrator knows less than the character.

James Joyce's short story "Araby" is anchored on a focalizer's point of view when it presents, and does not transcend, the focalizer's thoughts, reflections and knowledge, his/her actual and imaginary perceptions, as well as his/her cultural and ideological orientation.Multiple focalizationsinvolve the technique of presenting an episode each time seen through the eyes of a different focalizer. Typically, what is demonstrated by this technique is that different people tend to perceive or interpret the same event in radically different fashion. Texts that are told by more than one narrator (such as epistolary novels)

create multiple focalizations based on external focalizers. In the third paragraph of "Araby" collective focalization is used for plural narrators ('we narrative') or a group of characters ('collective reflectors'):

The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses, where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits…

In Joyce's short story "Eveline," the temporal and psychological distance between the "narrating I" and the "experiencing I" is established within the narrative space. In "Araby" the "narrating I" is older (a 21-year old author) and wiser than the "experiencing I" (the 11-year boy).

Whenever events are presented, it is presented from a certain perspective by some narrator or speaker. Usually, apoint of view is chosen, a certain angle or a certain way of perceiving the subject, object or event. This point of view is subjective in nature attempting to present a reliable or objective representation of the facts. This psychosomatic process modifies perception and is dependent on the position of the perceiving thing. Perception depends on several factors such as the attitude towards the object, the distance, the involvement, a priori knowledge, and purpose.

5.6 Topicalization

Storytelling mode is an artifice and different than any ordinary conversational mode where we have multiple speakers who might be talking on the same topic. When a single speaker is speaking and others are listening, including the anonymous readers, the speech act can be considered as story-telling. The story may be narrated by an omniscient narrator. The story may also be told by an inset narrator who is not a part of the events narrated. A third possibility is that of a narrator who is also a participant, like Marlowe of Conrad's *Heart of Darkness*, who narrates the story based on his/her personal experience. Hogan, however, distinguishes two types of narrators - personified and non-personified - and introduces the term *topicalization* to deal with the text's focus on a protagonist who is not the focalizer, as in *Heart of Darkness* (Kurtz) or *The Great Gatsby* (Jay Gatsby). The term is related to both the syntax and the appropriation of space

and time to the story. Through syntax, the narrative establishes the presence of space and time, thereby giving the narrative a spatio-temporal dimension. Certain constituent parts of the narrative or discourse may be emphasized by *topicalizing* them and placing them at the beginning of the sentence. According to Gerald Prince:

On the level of the narrated, for instance, narratologists consider whether space isexplicitly mentioned and described, prominent or not, stable or changing, perceiverdependentor, on the contrary, autonomous, characterized by its position or by itsconstituents.(Phelan et al 475)

There may be seen certain degrees of heterotopicality, that depend on "mixtures and inconsistencies, of gaps, breaches, and crackswithin spaces or between them" (*ibid*).

5.7 Thematization

In modern Narratology, the foregrounding of theme though the title and emphasis on important thematic elements in a narrative, is referred to as thematization. According to Monika Fludernik:

Yet another level of alterity emerges from the perspective of thereader/audience…. Readers like to immerse themselves in the worlds of fiction and in the livesof characters that are very different from their own situations.

Ian Watt, in *The Rise of the Novel* relates realism in novel as an attempt towards thematization of contemporary life. This aspect of thematization depends on appropriation of the theme by the readers to the perspective of the author. There are several forms of fiction that present settings and characters with which the readers are not familiar, such as fables, biography, Gothic romance, historical novel, or even naturalistic fiction about the people from the margins of class, caste and gender. While in certain works fiction and realism are closely blended to make thematization clearly visible through deliberate familiarity, in certain works, thematization wholly depends on an imaginative approximation of recognition by the readers through "willing suspension of disbelief" or empathy. Both mimetic and diegetic representations in literary works depend on thematization. The information related to the central theme is often presented through parallel actions and often through the inclusion of off-stage or reported action. In drama and fiction multiple thematizations are also done through flashback or flash forward action.

5.8 Heterodiegetic and Homodiegetic Narrators

Diegetic as used in the *Poetics* by Aristotle, as opposed to *mimetic*,here too means "pertaining to narrating." The Greek *homos*/Latin *homo* means "same/man" and Greek *heteros* means "other." Wayne Booth in *The Rhetoric of Fiction* finds narrative as the author's means of controlling his reader through the art of communicating with readers. The rhetorical resources are available to the writer of short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader. Narration involves a struggle against time. With strategic deferral of time, meaning and information the narrator keeps the attention of the readers fixed. According to Genette there are three major aspects in a story: *time, mode* and *voice.* Voice refers to the speech act involved in narration, either on an *extradiegetic* level (situated outside the events), oran *intradiegetic* level (the main story and inset narratives embedded within one another). Accordingly, narrators are classified as heterodiegetic (outside narrators), homodiegetic (inside narrator, either participant or observer). Chatman speaks of the process of "narrative transmission" as "the source or authority for the story" (1978: 22). For him, the process of narrative transmission centrally concerns the relationship between story time and discourse time as well as issues of voice and point of view.

In Genette's *Narrative Discourse* (1972) and Chatman's *Story and Discourse* (1978) a question raised by the critics is, "Who speaks?" Obviously, the narrators of these stories are speaking to the narratee as if in a real-life face-to-face narrative situation. But who are these narrators? For example, in James Joyce's "Araby" and "Eveline" we find two different types of narratives, homodiegetic and heterodiegetic, respectively. The opening sentences used in these short stories are both descriptive. They are written in past tense, using a conventional SVO order. Joyce perhaps thought his readers wise enough to identify the speaker or any speech act and intentionally removed inverted commas or dashes. Thus, an important "voice marker" was withdrawn from his short stories. The first paragraphs of both "Araby" and "Eveline" do not use voice markers. No information about the narrators has been provided by the author in the first paragraph. Our sense of the quality and distinctness of the narrator's voice is not allowed to be concretized. None of the textual elements in these paragraphs project the identity of the narrator or the narrative voice.

However, the type of intonation used in the speech act is naturally and culturally appropriate for a narrator who is capable of a complex and associative thought process. The anonymous unidentifiable voice of the narrator personifies both the street and the houses. The content matter offers an image of restricted vision, abandonment, alienation, indifference, and paralysis in "Araby":

North Richmond street being blind… An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

Multiple images are superimposed like a palimpsest, or like a manuscript, or a piece of writing material on which, later writing has been superimposed on effaced earlier writing.

Instead of revealing the narrator the description offers images of something reused or altered but still bearing visible traces of some earlier images: image of North Richmond street, image of a desecrated and abandoned church, image of some abandoned eighteenth century houses, or the medieval landscape of the holy crusades. Even the subjective expressions of the narrator or "expressivity markers" that can indicate the narrator's beliefs, convictions, ideological orientations, age, gender, or background are not used in the opening paragraph of "Araby." Pragmatic signals or expressions that signal the narrator's awareness of an audience and the degree of his/her orientation towards it are missing. The abrupt opening discards the notional presence of implied addressee and hides the identity of the addresser.

"Eveline" uses verbal storytelling. The opening paragraph projects a narrative voice, but the text's narrator is temporally, spatially, and *ontologically* separated from the readers and the character. The narrator belongs to a fictional, invented, imaginary and not a real world:

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

There is a shift away from reflector-mode narration from first person account used in "Araby" to a third person reflective narration in "Eveline." This abrupt opening, according to Fillmore, "would have an absolutely jarring effect on the reader," and he proposes that

the narrator could have stated "She was probably tired" instead of makng a straightforward declarative statement (160).

In the second paragraph of "Araby," the presence of the homodiegetic narrator is affirmed along with some "voice markers." Through the use of personal pronouns, the readers can feel the presence of somebody telling a story of personal experience. An inset communicative contact is made within the author-reader communicative framework. A new set of communicator - narrator and audience or addressee(s) - on the level of fictional mediation is placed. The narrator's presence as character on the level of action is also established. Now the narrator refers to "our house" and leads us into "the back drawing-room." The action of the narrator is now well defined: "I found," "I liked," "I found," On the "intratextual" level the participants involved in the narrative communication are now established. If this passage is read out loud the narration follows the confessional and intimate mode. The narrator is nameless although the narrative voice is characterized by "overtness" (Chatman).

In homodiegetic narration, the narrator is omnipresent, audible and visible as in "Araby" while in heterodiegetic narratives, such as "Eveline," the narrator is not a visible participant or character. The homodiegetic narrator of "Araby" tells a story of personal experience, whereas a heterodiegetic narrator of "Eveline" tells a story about other people's experience. This presence of the narrator is either as a first-person or a third-person. Genette uses *homodiegetic* narrative, meaning, roughly the first-person narrative and heterodiegetic narrative or third-person narrative. In "Araby" homodiegetic narrative has been used as the story is told by a narrator who is also one of story's acting characters. In "Eveline" the story is told by a *heterodiegetic* narrator who is not present as a character in the story. The prefix "hetero-" alludes to the "different nature" of the narrator as compared to the characters. In "Araby" pronouns like "I, me, mine, we, us, our," etc., are used as opposed to "he, she, him, her, they, their," etc., used in "Eveline." For example, in "Araby" the word "I" has been used a hundred times and "me," eighteen times, while there is not a single use of these pronouns in 'Eveline."

As a homodiegetic text "Araby" contains story-related action sentences having first-person pronouns indicating that the narrator was an active participant to the events depicted:

If my uncle was seen turning the corner, we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea, we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly.

"Eveline" is a heterodiegetic text as all of its story-related action sentences are third-person sentences:

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided.

There is an bsence of an "experiencing I" in the plain story-related action sentences which present an event involving one or more characters in the story.

5.9 Summary

Through this discussion the students are made familiar withmajor critical terms and keyword derived from the theories of Narratology such as point of view, focalization, topicalization and thematization. Two forms of narrative – homodiegetic and heterodiegetic – are also discussed Thisanalysis of discourse and narrative structures involves an understanding of these key words.

5.10 Review Questions

Review Questions for thought, understanding and self-assessment (Answer in not more than 500 words)

1. Discuss Narratology as a critical theory of discourse and narrative structures with reference to any three key words.
2. Define point of view from the perspective of modern Narratology with suitable examples.
3. Write a note on focalization as used in Narratology.
4. Write a note on Genette's concept of homodiegetic and heterodiegetic narrators.

5. Write a note on topicalization and thematization.
6. Write on the view of Narratology as opined by Bal.
7. Write briefly on Bakhtin's contribution to the theory of Narratology.
8. Discuss the importance of Genette in looking through the theory of Narratology.
9. Write a note on 'Araby' following the different parameters of narrative discourse.
10. Write short notes on the following: (write in not more than 150 words)
    a) Ferdinand de Saussure
    b) Addressor / Addressee
    c) Diegesis
    d) First person narrator
    e) Vantage point

Look for information for answers to the above questions in the following units:

Q1. Unit 5.3

Q2. Unit 5.4

Q3. Unit 5.5

Q4. Unit 5.8

Q5. Unit 5.6 and 5.7

Q6. Unit 5.3 and 5.5

Q7. Unit 5.3 and 5.4

Q8. Unit 5.3, 5.4, 5.5 and 5.8

Q9. Unit 5.5 and 5.8

Q10. Unit 5.3, 5.4, 5.5, and 5.8.

Tasks for you:

Discuss point of view with reference to Jane Austen's Pride and Prejudice.

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Unit 6 ❑ Foregrounding

Structure

6.1 Objectives

To help learners:

- Learn on the stylistic notion of foregrounding,
- Understand applications of foregrounding for the purpose of prominence,
- Learn the effective use of schemes and tropes for foregrounding.

6.2 Introduction

The central focus of Stylistics is the analysis of the transformation of ordinary language into a text or a discourse through a process of foregrounding. The word foregrounding

takes its source material from the commonplace in language and as a technique involves a process of giving prominence to some linguistic items against the background of such commonplace language for the purpose of attracting the attention of the audience. It is a technique for "making strange" in language, a method of "defamiliarization" in textual composition derived from Viktor Shklovsky's use of the Russian word *ostranenie.* Art is seen as an artifice that lays bare or exposes the content through form, techniques and devices. A work of art is constructed by these formal elements and their arrangement. The concept of defamiliarization is closely connected with the concepts of foregrounding and literariness.

Foregrounding refers to a form of textual patterning of language through a conscious craftsmanship, serving both the literary and aesthetic purpose. Foregrounding involves a conscious selection and patterning of language. Sometimes this selection involves distortion, deviation, and innovation that are motivated to serve the aesthetic purpose. This aesthetically purposeful anomaly or distortion is based on linguistic deviation from an expected linguistic norm, and innovative stylisation of the form of linguistic expression through patterning or verbal parallelism.

6.3 Stylistics and Foregrounding

Stylistician investigates how a writer by deviating from an established norm and automated pattern foreground certain linguistic items to attract and surprise the readers. According to Geoffrey Leech, "the special name of 'foregrounding'… invokes the analogy of a figure seen against a background. The artistic deviation 'sticks out' from its background, the automatic system, like a figure in the foreground of a visual field" (57). Any "text" or literature, according to the Czech linguist Jan Mukarovsky, is characterised by a consistent and systematic character of foregrounded linguistic form and content. Mukarovsky, in his essay *Standard Language and Poetic Language* has observed:

> "The function of poetic language consists in the maximum foregrounding of the utterance... it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself." (Qtd. Cuddon 325-6).

According to Katie Wales, the word "actualization" in literary stylistics "came to be used by some translator-critics as the direct equivalent of the Prague School term *aktualisace*, traditionally and more popularly known as foregrounding." According to J.A. Cuddon, foregrounding:

"…denotes the use of devices and techniques which 'push' theact of expression into the foreground so that language draws attention to itself. This draws attention, in turn, to the way that literary language represents reality. Foregrounding occurs especially in poetic language." (325)

Foregrounding is the artistic technique of revealing art and bringing the content into the foreground rather than concealing it.

Literariness depends on the principle of defamiliarization or Shklovsky's concept of "making strange" in order to attract the attention of the readers to the foregrounded content. For example, in Thomas Sterne's novel *Tristam Shandy*, various literary devices are used to attract the reader's attention to what the writer and the narrator are doing. In poetry too such foregrounding works to reveal art. Philip Sidney's famous dictum, "nature's world is brazen, poetry turns it golden" is perhaps an early statement on the use of foregrounding in poetry. Coleridge, in *Biographia Literaria* (1817), speaks of the essential difference between the language of poetry and prose, and calls poetry "metrical." For Coleridge, the "prime merit" of literary genius is the ability to represent "familiar objects" in an unfamiliar manner in order to evoke "freshness of sensation."Paul Simpson, refers to foregrounding as "a form of textual patterning which is motivated specifically for literary-aesthetic purposes" (50).

6.4 Axes of Deviation and Patterning

Foregrounding depends on two basic use of language: deviation and patterning. Both these are forms of linguistic distortion of some sort from the ordinary and commonplace language. However, such linguistic distortion is made consciously by the writer in order to serve an aesthetic purpose. Certain components of the text deviate from ordinary linguistic norm or anaspect of the text is brought into prominence through repetition or parallelism. Thus, stylistic analysis works on the intersection of two axes of linguistic deviation and patterning. According to Paul Simson:

"….foregrounding comes in two main guises: foregrounding as 'deviation from a norm' and foregrounding as 'more of the same.' Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire salience in the act of drawing attention to itself." (50).

Foregrounding is an aesthetically purposeful distortion of ordinary language that is kept in the background in order to make the foregrounded content more attractive. Linguistic deviation and patterning are done on the levels of both form and content.

In *Style and Language*, Roman Jakobson refers to the French poet Paul Valery, who called poetry a "sustained hesitation between the sound and the sense." Jakobson proposes a model of language which comprises six key functions (Jakobson 1960). These are the *conative*, *phatic*, *referential*, *emotive*, *poetic* and *metalingual* functions of language. Among these, poetic function consists of making connections within the utterancewith the help of words, images, and sounds all coded in a linguistic message. This poetic function stands out in respect of its particular appeal to stylistician. Jakobson defines "the poetic function" as something that "projects the principle of equivalence from the axis of selection into the axis of combination' (Jakobson 358). In literary works there is an attempt to establish connections (a principle of equivalence) between the words the writer chooses from the pool of possible words (the axis of selection) and the words that are combined across the poetic line (the axis of combination.) This poetic function depends on connections or "equivalences" or to quote Coleridge, "a semblance of truth" in order to generate the linguistic message and sequence. Ordinary language is converted into poetic language with the help of meter, rhyme, symbols, imagery and distortion of language through patterning and deviation. For example, the opening lines of Blake's poem "The Tyger" displays both deviation and patterning that serve poetic function:

Tyger, tyger burning bright,

In the forests of the night.

The spelling of tiger is an instance of morphological deviation as the poet has used an archaic and obsolete spelling to represent an ordinary tiger as strange. The readers are further attracted to this "new" creature because of the special emphasis laid on the word through repetition of the word. "Drawing on a mathematical sense of mapping ("projecting") one functionupon another, Jakobson declares that 'the poetic function projects the

principle of equivalence from the axis of selection into the axis of combinatio (Leitch 1256).

Ordinary, simple and straight forward communication is minimised and the metaphoric or equivalent meaning is emphasised. Any stylistic analysis of text therefore depends on this identification of deviation from the linguistic norm and patterning of language. According to Geoffrey Leech, the element of interest and surprise in any literary text depends on the foregrounded irregularity of form and content: The foregrounded figure is the linguistic deviation, and the background is the language—

"the system taken for granted in any talk of 'deviation'. Just as the eye picks out the figure as the important and meaningful element in its field of vision, so the reader of poetry picks out the linguistic deviation…" (57)

Jan Mukarovsky has stated, literature is distinguished by the "consistency and systematic character of foregrounding" (Qtd. Leech 57). Foregrounding depends on deviations and patterning on different levels: graphological, phonological, lexical, syntactical and semantic.

6.5 Foregrounding and Rhetorical Stylistics

Foregrounding depends on the use of figures of speech or the smallest structural units of rhetorical stylistics. Such foregrounded irregularity of both form and content serving an aesthetic purpose can be seen in all kinds of texts from past to the present. The Greek sophist Gorgias of Leontini (c.483–c.376 BCE) was the first to use figures of speech in his writings. These later became known as Gorgianic figures and included figures of speech based on the phonological, morphological, and syntactic levels. Such as asyndeton, alliteration, assonance, pun, etc. As interest grew in oratory and rhetorical treatises, the figures of speech began to assume a systematic character. As figures of speech increased in number and complexity a fundamental distinction was made on the basis of their use of form or content into schemes and tropes, respectively.

The word "schemes" is derived from the Greek word *schçmata* and "tropes" is derived from the Greek word *tropoi*. Most rhetorical devices that serve the purpose of foregrounding in the Greco-Roman tradition maintain this dichotomy. Henry Peacham in *The Garden of Eloquence* (1593) mentions the figures of the Grecians as Tropes and

Schemates of the Latins as figures, decorated with lights, colours and ornaments. According to Quintilian, "the name of trope (*tropos*) is applied to the transference of expressions from their natural and principal signification to another, with a view to the embellishment of style" (*Institutiooratoria*, 1 CE, 9.1., 4–5). Among the tropes are usually numbered such stylisticcategories as metaphor, catachrçsis, metonymy, synecdochç, hyperbolç, irony, allegory and periphrasis.

The Frenchtheorist Petrus Ramus (1515–1572)subjected all the figures of speech to a consistent binary classification into tropes and figures (schemes), in his *Arcadian Rhetorike* (1588). Puttenham in Book 3 of *Of Ornament* (1589) differentiated figures of speech according to the appeal on ear, on conceit, or both on ear and conceit. A practical modern model has a bipartite structure with two basic components: rhetorical *langue* (Saussure) or competence (Chomsky) and rhetorical *parole*or performance. Both schemes and tropes depend upon rhetorical licences or anomalies, ordeviations. Such rule-violating operations consist mainly of deviation and patterning. Quintilian proposed a "four-fold method" (*quadripartita ratio*) of *adiectio, detractio, immutatio,* and *transmutation* corresponding to additions, deletions, substitutions, and permutations of language units. On the linguistic levels, schemes and tropes are phonological, morphological, syntactical, and even work on the levels of semantics, graphemics, textuality, and intertextuality.Modern Linguistics and formal criticism regard Intonation as "the verbal factor of greatest sensitivity, elasticity, and freedom" (Voloshinov 1976: 104–5).

6.5.1 Schemes

Derived from the Greek words representing "form" or" figure," schemes can be defined as any kind of figure or pattern of words or a "figure of arrangement of words in which the literal sense of the word is not affected by the arrangement" (Lanham 136). In classical rhetoric, the arrangement of a typical courtroom speech was described as a sequence of six parts: an introduction, statement of facts, partition, confirmation of the case, refutation of opponents, and conclusion. Rhetors were advised to order arguments according to their increasing or decreasing strength. Researchers in psychology and speech communication have attempted to find empirical bases for various strategies of arrangement. Modern mass media (print journalism, radio, TV, the Internet) also use a sequencing of information and arguments in order to appeal to an audience (Sloane 56).

Schemes, according to Geoffrey Leech, are "foregrounded repetitions of expression" (74). Schemes are those figures of speech which arrange words into schematised patterns of foregrounded irregularity of form on the phonological, morphological and syntactical levels. Schemes depend essentially on syntagmatic relationship. The schematized patterning of sounds, clusters, syllables and the rhythm based on accentual-syllabic scheme, what Jan Mukarovsky calls an aesthetically purposeful distortion of form. For Boris Tomashevsky too "Poetic speech is organised in terms of its sounds" (Leitch 1079). Schemes make the foregrounding effect through development of normal syntactic patterns by repetition and juxtaposition as well as through phonetic repetition. Common are those which depend upon parallelism and repetition. The following figures of speech fall under the category of schemes:

(a) Figures based on repetition, such as tautology, epistrophe, anaphora, palilogia, apocope, syncope, etc.

(b) Figures based on construction, such as interrogation, exclamation, chiasmus, hendiadys, zeugma, asyndeton, polysyndeton, hyperbaton.

(c) Figures based on sound, such as assonance, consonance, alliteration, onomato-poeia, pun, euphony, cacophony, sibilance.

6.5.2 Tropes

Whereas schemes basically involve patterning of form, the tropes make lexical and semantic deviations. During the classical period Quintilian made a division, according to Jennifer Richards:

The term 'figure', he notes, often serves as a catch-all term for linguistic effects which involve either a substitution of one word for another which affects meaning ('trope'), or a change in syntactic structure for emphasis or ornament ('figure' or 'scheme').

Quintilian suggested that change in meaning occurs on a larger scale than in single words. The word is derived from Greek word *tropoi* meaning a turn and during the seventeenth century this term was used in rhetoric. In case of trope, according to Quintilian, through a change, the language is transferred from its natural and principal meaning to another for the sake of embellishment or ornamentation. Tropes include those figures of

speech that change the meaning of word or words. Geoffrey Leech describes tropes as "foregrounded irregularities of content" (74). According to Tzevan Todorov, tropes refer to figurative language based on an anomaly in meaning or content. H. P. Grice in *Logic of Conversation* used the phrase "maxim of quality" meaning a concern for truthfulness and says that this maxim of quality is sacrificed in case of tropes. While schemes depend on syntagmatic relationship, tropes depend essentially on paradigmatic relationship. Tropes are the result of unusual choices from the items which the grammar makes available in a given pattern. Several figures of speech fall under the category of tropes:

(a) Figures based on similarity or resemblance, such as simile, metaphor, fable, parable. Allegory, hypo-catastasis.

(b) Figures based on association, such as metonymy, synecdoche, hypallage or transferred epithet, allusion.

(c) Figures based on contrast, such as anti-thesis, epigram, climax, anti-climax, oxymoron, paradox, condensed sentence.

(d) Figures based on indirectness, such as innuendo, sarcasm, periphrasis, euphemism, meiosis, litotes.

(e) Figures based on imagination, such as personification, personal metaphor, pathetic fallacy, apostrophe, invocation, hyperbole, vision or prosopopoeia.

6.6 Analysis of foregrounding in a Literary Text

Tiger and the Deer - Sri Aurobindo

Brilliant, crouching, slouching, what crept through the green heart of the forest,
Gleaming eyes and mighty chest and soft soundless paws of grandeur and murder?
The wind slipped through the leaves as if afraid lest its voice and the noise of its
steps perturb the pitiless Splendour,
Hardly daring to breathe. But the great beast crouched and crept, and crept and
crouched a last time, noiseless, fatal,
Till suddenly death leaped on the beautiful wild deer as it drank
Unsuspecting from the great pool in the forest's coolness and shadow,

And it fell and, torn, died remembering its mate left sole in the deep woodland, -
Destroyed, the mild harmless beauty by the strong cruel beauty in Nature.
But a day may yet come when the tiger crouches and leaps no more in the dangerous heart of the forest,
As the mammoth shakes no more the plains of Asia;
Still then shall the beautiful wild deer drink from the coolness of great pools in the leaves' shadow.
The mighty perish in their might;
The slain survive the slayer.

This poem by Sri Aurobindo, composed in 1930 and revised in 1942, describes wild animals in their simple, innocent and natural state. The natural world that is both docile and predatory has been presented with the help of effective foregrounding devices on the graphological, phonological, morphological, syntactical, and semantic levels. Through deviation and effective patterning of language certain linguistic items are given prominence against the background of ordinary language. Two most important aspects of Sri Aurobindo's poem are: first, thought structure; second, sound structure. Prose and Poem are structurally different. A Poem imposes line break. Sound in poetry is not merely decorative, it is also functional; whereas the thought content can be paraphrased and through this process poetry is lost. Sonic content of a poem cannot be transferred, translated or paraphrased. It is an entity that constitutes the *poesis* of the poem. The task of this analysis of stylistic devices is to see whether such foregrounding has been able to arrest the attention of the readers or not.

6.6.1 Graphological Foregrounding

The graphic image of the poem casts an impression on the mind of the readers. Effective graphological foregrounding depends on the use of the printed visual image of the text. This poem uses the natural flow of descriptive prose language in the opening lines and gradually shapes the irregular line-length to foreground the natural wilderness of the forest and animals. The use of capitalization is regular and run-on lines add to the smooth flow of the verses.

6.6.2 Phonological Foregrounding

Effective foregrounding on the phonological level is done on the level of phonemes, clusters, syllables, meter, rhyme, and rhythm. This poem works mainly on the phonological level to foreground images drawn from nature. The poet transports the readers into the realm of the wondrous, arousing a sense of bewilderment at the organic movement of the tiger through the thick impenetrable and inexplicable vegetation. The powerful, throbbing rhythm of the opening lines gives a sense of the tiger's robust energy and invincible strength. The "poetic effect" depends on "the magic of rhythm," according to Sri Aurobindo, and this make the phonological foregrounding more effective (*Letters on Poetry, Literature and Art* 168). The poetic effect of this poem depends on the slow but steady movement of the marauder and prowler. The kinesthetic image is thus orchestrated in the cadences of slow metrical momentum of the loaded polysyllables. The words appropriate the harsh consonance of palato alveolar affricate /tʃ/ and the nasal /K/ with the elongated diphthong /au/ in the words like "crouching" and "slouching" in the opening line. The dynamism of the image is carefully and rhythmically patterned and controlled by the sonic effect.

Accent pattern has been effectively used to produce the desired rhythm. The consonance of hard voiceless plosives /k/ and /t/ in strongly accentuated syllables of words like "crouching," "crept," "heart" and "forest" is combined with tremulous vibration of /r/ (except in "heart").Through rhythmic parallelism, patterning of successive stressed and unstressed syllables, the poet produces an eerie sensation. The "gleaming eyes and mighty chest" and the "soft soundless paws of grandeur and murder" of the tiger in the second line containing eighteen syllables have a rhythmic harmony.The patterning of sibilants, the assonance of short vowels, and diphthongs, the alliteration of /s/, /m/ /g/, and the consonance of /s/, /t/, /l/, produce an auditory image of muted noiselessness. The rhyme scheme used by Sri Aurobindo in "The Tiger and the Deer" is an innovation on the poetic tradition:a b b c (quatrain)d e f b (quatrain)a b e a b (quintet). Rhyme, rhythm and intonation contribute immensely to the meaning of Sri Aurobindo's "The Tiger and the Deer."

6.6.3 Morphological Foregrounding

Choice of words and their proper placement through patterning and deviation forms the basis of morphological foregrounding. In Sri Aurobindo's poetry the suprasegmental features of poetic discourse blend thought-substance and truth. This can be seen in his choice of words, the manner of unfolding, and the rhythm of the written poetic composition. While selecting the words, the poet has a menu of words of various structures, usage, properties. The poet has here made a combination of monomorphic and polymorphic words. In the first line this is seen: "Brilliant, crouching, slouching, what crept through the green heart of the forest." Registers, archaic words, poetic words, words belonging to grand, middle or plain style, word-shortening, formation and arrangement of words, lexical deviations, etc. – these are other features of morphological foregrounding in this poem.The predatory life of the tiger is wholly contained in its claws, its prey, and its senses, in the wind, the rustling leaves, the silent fatal steps, and the deathly dive. There is the antithetical image of the deer in the tall grass amid the serenity of the wild forest, the cool shadow of trees, reflected on the crystal-clear mirror of the pool, created through patterning of words.The poem captures the scene of the death of the deer through a sequence of words like "fell," "torn," and "died." However, to add pathos to the situation Sri Aurobindo romanticises the deer at the moment of death: the deer dies "remembering its mate left sole in the deep woodland."

6.6.4 Syntactical Foregrounding

The poet deviates from the norms of ordinary language by employing unusual syntax to bring about the effect of foregrounding. While nouns and verbs dominate, the use of adjective and adverbs make the language descriptive. Brilliant evocative description of the tiger with the help of figurative interrogation draws the attention of the readers to physical prowess, magnificence, bright eyes, and the predatory movement. Schematized patterning of the language through figures based on contrast and construction make the syntactical foregrounding effective. Deviations from normal word order, use of syntactical ambiguity, combination of different kinds of sentences, voices, and narration, make the content visible to the readers. In Sri Aurobindo's poem similarity is super-induced upon contiguity: words are not just strung together for the sake of the thoughts they convey, as in ordinary speech,

but with an eye to the patterns of similarity, opposition, parallelism and so on created by their sound, meaning, rhythm and connotations.

6.6.5 Semantic Foregrounding

Semantic foregrounding mainly depends on the use of tropes. Figures of speech based on comparison and association. Imagination and indirectness abound in this poem and serve the purpose of effective foregrounding. The personification of wind and the muffled silence enforced on its sneaky movement glorify the tiger's ravishing strides towards the deer. The violence of the predatory step and the fear lurking at the heart of the forest create an enigmatic and fearful atmosphere. Sri Aurobindo endeavours to make the world visible through words. He succeeds in the most enigmatic and climactic moments of the poem. The rhetorical language assumes a poetic nature. After the fatal leap of the tiger Sri Aurobindo allows the visual image of the tiger to be kept in suspended animation. This visual slide is immediately replaced by the image of the beautiful deer drinking in oblivion from the great pool in the cool and shadowy forest. The tranquility of the serene placid pool and the image of an innocent deer are both threatened by the impending disaster already pronounced by the poet. In this poem it is the nature of the signifier, the patterns of sound and rhythm, which determines what is signified. This poetic text is "semantically saturated," condensing more "information" than any other discourse.

The poem concludes with a critique of imperialism. The gargantuan British Empire is the predatory beast pouncing on the mild harmless beauty "on the plains of Asia." Kantian master-slave dialectic is worked out to propose a possible utopian synthesis. In Sri Aurobindo's "The Tiger and the Deer" form and content cannot be separated. For the poet poetic art is a form of connective tissue.

6.7 Summary

The central notion of Stylistics called foregrounding has been discussed in details. Foregrounding allows some linguistic item to gain more prominence over others on different levels like graphological, phonological, morphological, syntactical and semantic. Foregrounding works on the axes of patterning and deviation to arrest the attention of the readers. The use of schemes and tropes for effective foregrounding has also been discussed

in this unit. Sample questions are provided herein below along with a list of recommended books.

6.8 Review Questions

Review Questions for thought, understanding and self-assessment: (Answer in not more than 500 words)

1. Define stylistics and the concept of foregrounding.
2. What do you understand by axes of deviation and patterning? Discuss with reference to Stylistics.
3. What do you understand by Rhetorical Stylistics?
4. Write a note on different levels of foregrounding.
5. How has Sri Aurobindo's poem *Tiger and the Deer* been analysed from the syntactical and semantic levels of stylistic concept?
6. Is Phonological Foregrounding important? Why?
7. How would Stylistics facilitate learner autonomy in learning?
8. What does Roman Jacobson mean by 'Poetic Function'?
9. Discuss literariness with examples from texts of your choice.
10. Write short notes on the following: (in not more than 150 words)
    a) Scheme
    b) Trope
    c) Lexical deviation
    d) Phonological patterning
    e) Graphological foregrounding

Task for you

Select any poem of your choice and work on Analysis of foregrounding as shown in **Tiger and the Deer** by Sri Aurobindo in this Unit.

Look for information for answers to the above questions in the units below:

Q1. Unit 6.3

Q2. Unit6.4

Q3. Unit 6.5

Q4. Units 6.6.1—6.6.5

Q5. Unit 6.6, 6.6.4, 6.6.5

Q6. Unit 6.6.2

Q7. All Units

Q8. Unit 6.4

Q9. All Units

Q10. Units 6.5.1,6.5.2, 6.4, 6.6.1, 6.6.2

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Unit 7 ❑ Connotations and Denotations

Structure

7.1 Objectives

- To familiarise the students of Linguistics and English Language Teaching with concepts and words like Connotation and Denotation that are widely used in Stylistics,
- To familiarise them with other related terms important in Stylistics.

7.2 Introduction

This module is prepared to familiarise the students of Linguistics and English Language Teaching with concepts and words like connotation and denotation that are widely used in Stylistics. The Structuralist preoccupation with words like sign, signifier, signified and signification, finds application in linguistics through these words, connotation and denotation. These words are related to the literal and the metaphorical meanings, respectively. In any text, some linguistic items are given special significance and more prominence over others through such metaphorical use. Metaphors have two parts, a tenor and a vehicle.

An example from a poem has also been given. Sample questions are provided along with a list of books cited and recommended.

7.3 Denotation

In order to understand language, we need a proper meaning of the words used in any particular language. For cognition of meaning, we primarily depend on the relations between a word and things it names or denotes. These things are referred to as extension or denotation. The literal meaning of words, once fixed, is retained by any dictionary. The word is assigned its proper grammatical function as well. A strict denotation is applied to the word that is usually universally accepted by the users of that linguistic community, or even by the user of the language that borrows and assimilates that word in its vocabulary. The structure of any word, however, involves a structure of meanings, evaluations and interpretations. In a scientific way, one can see denotation as an objective meaning attributed to a word that does not undergo any change under the pressure of its context. The denotation of the word is not extended to imply new meanings. Pure denotations are therefore prescribed and fixed. Rationally considered, denotation forms the core of ideal language by making the relation between term and meaning constant. The language is thus not dislocated from its literal meaning.

Denotation is an act or process of denoting meaning. A direct and specific meaning is attributed to a word. It is a process of naming and attributing a proper meaning and grammatical function to a word. Denotation is a verbal sign that is fixed irrespective of the implied sense, feeling, tone or intention of the user using that word. In logic, it refers to the totality of things to which a term is applicable. According to J. A. Cuddon, denotation refers to "[t]he most literal and limited meaning of a word, regardless of what one may feel about it or the suggestions and ideas it connotes" (215).

7.4 Connotation

While the tendency of rationality and science is to fix the objective meaning of the verbal sign and to stabilise the meaning as constant denotation, in several other fields of language there is an extension of the meaning through connotation. For example, the tendency of the poet is to disrupt this stability of denotation by continually modifying the

meaning through a verbal play in the context of its use. This violation of the dictionary or literal meaning into a modified literary meaning is called connotation in poetry. Even when the structure of meanings, evaluations and interpretations is primarily guided by the denotation, through connotations new meanings evolve. For the understanding of the meaning of any word we also depend on the relations between a word and certain characteristics. These characteristic intentions that the word conveys are called connotations. For example, the word "rose" as a noun, by whatever name one may call denotes a particular type of flower, but the same word as a noun has been variously attributed to love, religion, friendship, etc.

Thus, connotation refers to something implicitly suggested by a word or thing. It is a form of suggesting of a meaning by a word that transcends the literal meaning of the thing it explicitly names or describes. Connotation is the additional significance or meaning of some word that crosses the limitation of its straightforward dictionary meaning. If denotation is the primary, connotation is the secondary meaning/s. Usually, the connotation of any word is formulated as a series of qualities, contexts, and emotional responses commonly associated with its referent, i.e., to which the word refers to. The meaning of the word depends on the context in which it is used. The meaning also depends on how the reader or listener interprets it. Tropes depend on the association of two sets of denotation and the implied and overlapping connotations. The connotative meaning depends on what the word connotes.

Apart from the contextual meaning of the word, connotation also depends on the textual realisation of the word along with the rhetorical and inter-textual meanings. The signifier, or the word, is a combination of the sound and spelling of the word. The signifier (word) is disconnected from the signified (concept) and the referent (thing). Prescribed rule-governed creativity allows any speaker to use language and express thought. When the meaning is fixed, it is called denotation, but when the meaning is open-ended and transcends the denotation to connote something more, the meaning is called connotation. Additional meanings are added into language by figures of speech, especially tropes such as metaphor, metonymy, personification, etc. Such rhetoricity adds layers of connotations through substitution and supplement. Inter-textuality further adds new meanings through a dependence on poetical or rhetorical use of the word in other texts. Concepts, connotations, codes, conventions, allusions, etc., add to the multiplicity of meaning.

7.5 Referent

Every meaningful word denotes something, i.e., every word has a meaning. A referent may be defined as the person or thing or idea to which any linguistic expression or symbol refers. The word is derived from the Latin word *referentem*, present participle of the verb *referre*, meaning "carry back." This means something, some process, or state of affairs, that exists in the world outside language. What is referred to is the thing that the word as a sign stands for. In Saussure's theory, the "sign," however, regards external reality as an unnecessary complication, preferring to replace the notion of the referent with the purely conceptual notion of the "signified."For example, if someone says, "She is a student of NSOU," the referent of the word "She" is a particular person, while the referent of NSOU is the particular institution. There can also be co-referential words, as in the following: "Smith had his job with him" in which both "Smith" and "him" are co-referential, since they both refer to the same person. In fields like semiotics and semantics, a distinction is drawn between a referent and a reference: a referent is the thing it signifies; reference is a relationship in which a sign or symbol signifies something. C. K. Odgen and I.A. Richards, in *The Meaning of Meaning*, write about a distinction between "things and thoughts". A difference has also been made between the referential language of factual information and the 'emotive' language of poetry.

7.6 Tenor

Tenor is the subject to which a metaphorical expression is applied. According to I.A. Richards's *The Philosophy of Rhetoric*, any metaphorical expression has two parts: tenor and vehicle (96).The tenor refers to the subject to which the attributes are ascribed while the vehicle refers to the subject from which the attributes are derived. I.A. Richards argues that the total meaning of metaphor is the product of a complex interaction between the tenor and the vehicle. In a metaphor like "variety is the spice of life," the word "variety" is the tenor, while the metaphorical word "spice" is the vehicle. Geoffrey Leech explains the difference:

> With the aid of the metaphoric rule we actually understand 'Life is a walking shadow' as 'Life is *like* a walking shadow', or 'Life is, *as it were,* a walking shadow'. In notional terms, 'life' is the TENOR of the metaphor – that which is

actually under discussion – and the purported definition 'a walking shadow' is its VEHICLE – that is, the image or analogue in terms of which the tenor is represented. (151)

In figures of speech based on comparison, association, contrast, indirectness and imagination, the identification of tenor and vehicle is important for stylistics.

7.7 Vehicle

Vehicle is the object whose attributes are borrowed. For example, in the metaphoric line, "The camel is the ship of desert," the camel has been compared to a ship, describing the camel with attributes of ship. The "camel" is the tenor, and the "ship" is the vehicle. This distinction can be compared to the difference between "ground" and "figure." As our understanding of the metaphoric word is related to the word with which it has been compared with, both tenor and vehicle provide the basis and the figurative meaning, respectively. With the help of a metaphor, the attention of the reader is drawn towards the figurative meaning. Through our perception and understanding we create new objects. The camel is transformed into a ship, but this ship also sails in the desert instead of walking in the sand. The desert is therefore like the sea and sailing is like walking. Desert and the act of sailing are the tenors and the vehicles are sea and the act of walking, respectively.

Task 1: Show the relationship between Tenor and Vehicle citing examples from any literary piece of your choice with at least 5 sentences. (Prose or Poetry or both).

Your answer:

7.8 Analysis of Denotations and Connotations in a Literary Text

In the present text, in the context of the emotive, powerful, 'poetic' lines, we see the use of connotation and denotation.

The Sick Rose

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

This poem by William Blake describes a rose. Choice of words and their proper placement, through patterning and deviation, form the basis of denotation and connotation. While selecting the words, the poet has a menu of words with fixed denotative meaning. The use of these words in the context, the rhetoricity and inter-textuality add more meanings to these words. For example, in the phrase "bed / Of crimson joy" the phrase "crimson joy" is the tenor and the "bed" is the vehicle. The word "bed" denotes the material while the same word connotes the metaphorical meaning of the "bed" of "crimson joy." Semantic foregrounding mainly depends on the use of tropes and allusions. Figures of speech based on comparison and imagination abound in this poem and serve the purpose of effective foregrounding.

Task 2: Analyze Denotation and Connotation with any poem of your choice, as shown in Blake's poem *The Sick Rose.*

Your answer:

7.9 Summary

Through this module the students are familiarised with key words like connotation, denotation, referent, tenor and vehicle that are widely used in Stylistics. The words, denotation and connotation are related to the literal and the metaphorical meanings, respectively. A distinction has been drawn between a referent and a reference: while a referent is the thing signified, reference is a relationship in which a sign or symbol signifies something. Tenor and vehicle are identified as two parts of a metaphor.

7.10 Review Questions

Review Questions for thought, understanding and self-assessment (answer in not more than 500 words)

1. What is denotation? Explain with suitable examples.
2. What do you understand by connotation? Discuss with illustrative references.
3. Write a note on the relationship between tenor and vehicle.
4. Write a note on the term 'referent' in stylistics.
5. Identify what the *italicised* word denotes and connotes:
   a) The calm *lake* was a *mirror*.
   b) The stormy *ocean* was a raging *wolf*.
   c) The *moon* is a white *balloon*.
   d) *Laughter* is the *music* of the *soul*.
6. Write a note on the hidden or underlying significance of a literary text citing examples .
7. Elaborate on the difference between a literary text and a text containing a report.
8. Is an advertisement a piece of literature? Justify your answer.
9. How does a knowledge of Stylistics help a reader to self- interpret any piece of literature?
10. Write short notes on the following: (in not more than 150 words)
    a. Pure denotation
    b. Inter-textuality
    c. Parts of metaphor

Look for information for answers to the above questions in the Units below:

Q1 Unit 7.3

Q2 Unit 7.4

Q3 Units 7.6 and Unit 7.7

Q4 Unit 7.5

Q5 Units 7.3 and 7.4

Q6 A study of all units

Q7 A study of all units.

Q8 A study of all units

Q9 A study of all units.

Q10 Units 7.3, 7.4, 7.6 and 7.7

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Unit 8 ❑ Metre and Rhythm

Structure

8.1 Objectives

To raise learner-awareness

- of Poetic Form,
- of Poetic Metre and Rhythm,
- of the technique of Scansion.

8.2 Introduction

This module is prepared to familiarise the students of Linguistics and English Language Teaching with the formal elements of poetry such as metre and rhythm. In any poetic text there is the use of metrical and rhythmic structure. Through a careful patterning of phonological structure, through arrangement of sounds and syllables, metrical pattern and rhythm are added to verse composition. Different types of metre and rhythmic structure have been discussed in this unit.

8.3 Stylistics and Poetic Form

A poem is a composition meant for performance by human voice. The printed matter is the verbal score made by the poet-composer. A poem therefore stimulates and engages both eyes and ears. In order to appreciate the musical score, the terms metre and rhythm are analysed in prosody and stylistics. According to Boris Tomashevsky, "Poetic speech is organised in terms of its sounds" (Leitch 1079). Repetition and juxtaposition of sound and syllabic pattern can be found in poetry. Versification refers to the principles and practice of writing verse. According to Geoffrey Leech, "versification is a question of the interplay between two planes of structure: the ideally regular, quasi mathematical pattern called METRE, and the actual rhythm the language insists on, sometimes called the 'PROSE RHYTHM'" (103). Performance of poetry refers to "the potentiality of performance according to the rules of English rhythm," according to Leech (104). S.T. Coleridge insisted that there is an essential difference between the language of prose and the language of poetry because along with rhythm, poetry is also metrically composed. In order to understand the patterns of English verse, in stylistics an analysis of the rhythm of English speech and the metrics of English verse tradition is done. A relation between verse form and other aspects of linguistic structure is drawn along with a relation between rhythm and metre. Poetry involves a careful patterning of sound that draws us closer to the core features of versification, i.e., rhythm and metre. When we hear someone reading aloud a prose piece or a piece of poetry, we can easily identify the difference based on the patterning of sound. This difference in case of poetry is due to the rhythmic structure and the metrical composition. While metre refers to the organised pattern of weak and strong syllables, foot division and length of the verse line, rhythm is related to the notion of period beat in the oral performance of the poem. Both are inter-related and constitute the verse-structure.

8.4 Metre

Metre has been regarded as an essential part of poetry. Metre refers to the organisation of strong and weak syllables in a line. The alternation between accentuated syllables and weak syllables constitutes the metrical composition. In most of the poems, the metrical pattern is an organised one. If a poem's rhythm, or the patterning of the accented

and weak syllables, is structured into a recurrence of regular units, it is called metre. There are four metrical systems in English poetry:

a) Accentual: the metre is based only on accent pattern

b) Accentual-syllabic: the metre is based on the syllable and accent pattern

c) Syllabic: metre is entirely based on the syllables

d) Quantitative: the rhythm depends on the length of the syllable and the time it takes to utter a line rather than the number of accented syllables.

In case of English poetry, most of the compositions use the accentual-syllabic metrical system. In accentual-syllabic verse the metre is determined by the number and alternations of the accented and unaccented syllables, organised into feet. Although the number of accented syllables may vary, the total number of syllables may vary, in each line there is a patterning and internal structure of syllables and accents.

In metrics the syllables are the basic indivisible units. Each syllable has an accentual pattern, either strong or weak. These syllables are set in a rhythmical pattern. Syllable may be defined as the basic unit of pronunciation having just one vowel sound, with or without surrounding consonants, forming the whole or a part of a word. For example, there are two syllables in the word "water" and three in "watering." The words can be mono-syllabic or multi-syllabic like di-syllabic, tri-syllabic, tetra-syllabic, etc. All these syllables do not require the same emphasis, pitch, loudness or the same duration for articulation. All the syllables of a word or words in a line are not equally emphasised or accented. The accented syllables require more time for articulation while the weaker syllables require relatively lesser time. The syllables that receive accent are called stressed syllables and those weaker syllables that do not receive accent are called unstressed syllables:

a) Accented or stressed syllables are represented by stress sign [´] on the top of the vowel sound.

b) Unaccented or weak syllables are represented by this sign [˘] on the top of the vowel sound.

Accent in phonetics and stylistics refers to that property of a syllable which makes it stand out in an utterance in relation to the neighbouring syllables. The emphasis falls on the accented syllable while the unaccented syllable requires a relatively lower pitch, loudness and time for articulation. Accent works on three domains contribute to the rhythm and metrical pattern:

a) word

b) phrase

c) sentence

Lexical stress or word stress is a part of the characteristic way any language is pronounced. The word accent may be fixed, as in French, or it may be movable, as in English language. Word accent of the root-words in English are fixed but through addition of suffixes or compounding of words, the stress can shift or move from one syllable to another in English language. In connected speech, the accent pattern is also modified by the tone groups and intonation.

8.5 Classification of Metre

In metrics the *foot* has been considered another basic unit of analysis. *Foot* refers to the time span of stressed and unstressed syllables that forms a rhythmic pattern with periodic beats. Different types of metrical feet can be determined according to the number of the stressed and unstressed syllable and how the syllables have been ordered. In English prosody there are three types of foot according to the number of syllables in a foot division:

a) monosyllabic

b) di-syllabic

c) tri-syllabic

These types of syllabic-foot are further classified according to the arrangement of the stressed and unstressed syllables.:

Monosyllabic

a) Acephalous: a monosyllabic foot at the beginning of a line [´]

b) Catalectic: a monosyllabic foot at the end of a line [´]

c) Hypermetrical: an unaccented syllable left alone at the end or beginning of a line, and is not counted as a foot [˘]

Di-syllabic

d) Iambus: a pair of syllables forming a foot in which the first syllable is unaccented and the second syllable is accented [´˘]

e) Trochee: a pair of syllables forming a foot in which the first syllable is accented and the second syllable is unaccented [˘´]

f) Spondee: a pair of syllables forming a foot in which both the first syllable and the second syllable are accented [´´]

g) Pyrrhic: a pair of syllables forming a foot in which both the first syllable and the second syllable are unaccented [˘˘]

Tri-syllabic

h) Anapaestic: a trisyllabic foot in which first two syllables are unaccented and the third syllable is stressed [˘˘´]

i) Dactyl: a trisyllabic foot in which first syllable is accented and the second and third syllables are unaccented [´˘˘]

j) Amphibrachic: a trisyllabic foot in which first syllables is unaccented, the second syllable is accented and the third syllable is unaccented [˘´˘]

Task 1: Give examples of Mono, Di and Trisyllabic words with Stress marks on the specific syllables. You can choose from prose or poetry.

Your answer:

8.6 Scansion

Scansion in English prosody employs a system of symbols to reveal the mechanism of a poem, i.e., its metrical pattern, foot-division, and length. The main purpose of scansion is to enhance the reader's sensitivity to the ways in which rhythmic elements convey meaning in a poem. Metrical patterning and deviations in the pattern are often relevant to the meaning of the poem. In the graphic scansion the following primary symbols are used:

(— or ´) to represent a syllable that is stressed in context

(˘) to represent a syllable that is unstressed in context

(|) a vertical line to indicate a division between feet

( ) a double vertical line to show a caesura, a pause within a line of verse

We can use these symbols for graphic scansion. First, the accented syllables are marked, then the unaccented syllables according to the natural rhythm of speech. The stressed and unstressed syllables are then divided in foot according to the metrical pattern. The feet are then counted to determine the length of the metrical pattern in the line. Only a few poems are absolutely regular and properly composed in a particular metre. Therefore, metre is usually determined by the type of foot that appears most frequently in a particular line,such as iambic or trochaic.

Let us attempt a graphic scansion of the opening line of Thomas Gray's "Elegy Written in a Country Churchyard":

DE	DUM	DE	DUM	DE	DUM	DE	DUM	DE	DUM
˘	´	˘	´	˘	´	˘	´	˘	´
The	plough |	man	home |	ward	plods |	His	wea |	ry	way

As there are five iambic feet in this line, this metrical scheme is iambic pentameter. In case there are six feet, the line would be called iambic hexameter; similarly for four feet, iambic tetrameter; for three feet, iambic trimeter; two feet, iambic dimeter; and for one foot, iambic monometer.

Another example of graphic scansion is given below:

DE	DUM	DE	DUM	DE	DUM	DE	DUM	DE	DUM
˘	´	˘	´	˘	´	˘	´	˘	´
Shall	I |	com	pare |	thee	to |	a	sum |	mer's	day

There arefive metrical feet in this line and the stress falls on the second syllable of each foot. Clearly this line too is composed in iambic pentameter.

Task 2:

Attempt a graphic scan of the following lines and identify the metrical pattern:

A: a) It was the best of times, it was the worst of times

b) A crowd flowed over Howrah bridge…

c) London bridge is falling down.

d) What can ail thee knight-at-arms?

e) We hold these truths to be self-evident.

Your answer:

B: Cannon to the right of them,
Cannon to the left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of death,
Into the mouth of hell
Rode the six hundred

Your answer:

8.7 Rhythm

Rhythm is an essential component of poetic language. In the articulated form the lines of poetry can be heard as a sequence of syllables in words of two or more syllables, one syllable is almost always given more emphasis than the other. When the metrical pattern is

organised properly there is some alternation between accentuated syllables and weak syllables. Rhythm is that repetition into a regular phrasing across a line of verse. Rhythm is a patterned movement of pulses in time which is defined both by periodicity as it occurs at regular time intervals and repetition as the same pulses occur again and again.The "poetic effect" depends on "the magic of rhythm," according to Sri Aurobindo, and this makes the phonological foregrounding more effective (*Letters on Poetry, Literature and Art* 168).Accent pattern can be effectively used to produce the desired rhythm.

Through rhythmic parallelism, patterning of successive stressed and unstressed syllables, the poet produces a desired rhythm. English is a stress-timed language and there is almost an equal time-gap (isochronous) between two accented syllables in English language. A line in poetic "language can be split into segments which are in some sense of equal duration…. although the rhythm of language is not isochronic in terms of crude physical measurement." according to Geffrey Leech (105). There is almost an equal time lapse between one stressed syllable and another. If we compare poetic composition to a musical composition, we can say that the utterances are divided into 'bars' or 'measures. According to Geoffrey Leech:

> Stripped of all subtleties, conventional English metre is nothing more than rhythmic parallelism: a patterning of the succession of stressed and unstressed syllables with greater regularity than is necessary for spoken English in general. (111)

These patterns of rhythm achieved through rhythmic parallelism organize themselves into verse lines.

8.8 Summary

The language of poetry differs from the language of prose because of metre and rhythm. The syllables are either accented or unaccented and these are patterned in a metrical scheme and through the rhythmic parallelism and patterning of stressed and unstressed syllables, the rhythm is achieved. There are various forms of metres in English prosody. The metical structure of any poetic line can be done with the help of graphic scansion.

8.9 Review Questions

Review Questions for thought, understanding and self-assessment (answer in not more than 500 words):

1. Discuss the importance of Poetic Form in Stylistics.
2. Define and explain Metre in English prosody.
3. What do you understand by Rhythm in Stylistics? Does Rhythm depend on the metrical pattern? Explain in your own words.
4. Write a note on the different types of Metre.
5. What is the importance of Scansion in poetry.
6. Write about the importance of Rhythm in the articulation of a poem, citing an example.
7. Discuss the difference between the language of prose and that of poetry.
8. What is syllable? How is it important in metre formation?
9. Discuss the importance of accented syllables.
10. Write short notes on the following: (in not more than 150 words)

    Prose Rhythm

    Foot in metre

    Rhythmic parallelism

Look for information to answer the above questions in the Units below:

Q1. Unit 8.3

Q2. Unit 8.3-8.5

Q3. Units 8.3, 8.7

Q4. Units 8.4 and 8.5

Q5. Unit 8.6

Q6. Units 8.3 and 8.7

Q7. Review of all previous Units

Q8. Units 8.4, 8.5, 8.6 and 8.7

Q9. Units 8.4-8.7

Q10. Units 8.3, 8.5 and 8.6, 8.7

8.10 References and Recommended Books

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Unit 9 ❑ Sound Patterning—Alliteration and Assonance affecting meaning

Structure

9.1 Objectives

After going through the unit you will be able to:

- Gain a knowledge of the sound patterns of English Language,
- Gain a knowledge of different Literary devices in sound patterns,
- Raise awareness of style in Literature.

9.2 Introduction

Language isusually studied atdifferent levels, viz:phonology(sound system), morphology (internal structureofwords),lexis(words), syntax (sentence structure), semantics(meaning), and discourse (contextual use of language). It is a semiotic system in the sense that itoperates on conventional symbols and sounds that help inhabitantsofaparticularspeech community tocommunicate.Communication itself takesplace because these symbols and signs are meaningful (i.e., messagesareassociated with orattached to them).Inliterary production,writersexploitor manipulate theresources of languageto encode meaning,transmit messagesand achieveaesthetic effects ingiventextualsituations. The peculiar way a writer goes aboutthis enterprise constitutes his style.HenceHalliday (1978) contends that style islanguage in use in relation to thevarious levels ofmeaningcontained in a workof literary text. Essentiallysound is one of the linguisticelements that are exploitedby writers to encode meaning. The two forms of human communication are capable of producing meaning, viz., Speech (Spoken) and writing (Written).The written for muses graphic symbols while the spoken form uses speech sounds.The air stream from the lungs provides the energy used in the production of human speech sounds which are vowels and consonants.

The human vocalorgansaremade tobe able to produce anenormousnumberof these sounds,buteach languageselects only a few,which itthen putstogether,notin anarbitrary manner,but alsoaccording to many specific rules. In the English language, in Received Pronunciation (RP),there are twenty (20) vowel sounds and twenty-four (24) consonants,resulting in forty-four (44)phonemes. The vowel sounds are further broken down into **monophthongs (12) and diphthongs (8).**The critical point is that sound devices such as alliteration, assonance, onomatopoeia, syllablestructure, parallelism, repetition, etc. are usually deployed by writers for various creative works. Everyword in a languagehas its phonetic substance, vibration, and quality. Each sound behaves inacertainway; some jar

theear; others soothe.The creative language user exploits the inherent qualitiesin speech sounds in his word choices to produce a special effect.

On the otherhand, we know that meaning is atthe centre of language use. Every linguisticexerciseaims to impart meaning or some kind or other.Thus various theories and approaches have been propounded by language scholarsto explicate the concept, viz., referential, imagistic, ideational, behavioural, and contextual theories of meaning. Stylistic meaning is one of the seventypesofmeaning identified by scholars,others being conceptual or denotative, connotative, collocative, reflected, affective, and thematic meaning (Leech 1974). It is observed that stylistic meanings are consideredinrelation to the situation in which an utteranceis made. That meansstylistic meaningrefers to meanings thatare shaped or conditioned bycontextualvariables or the environment ofuse. These factors (or variables) include geographical location,subject matter, medium (spoken orwritten), sex, age, role relationships, etc. Therefore, modern studies in stylistics seekto bring outthecombination of sounds that produces distinctive meaningsand aestheticeffectsin texts by applyingthe principles ofgeneral linguistics and stylistics.

9.3 Linguistic Styles in Literature

The concept of 'linguistic style' in literature has been a subject of intense interest by language scholars through the ages. This has resulted in multifarious definitions and theories for its critical exploration. The Russian formalists and the Prague school of the 1920s, the structuralists of the 1960s, and the supporters of generative grammar, for instance, have all explained and approached the concept from their distinct perspectives. However, since this study focuses on the functional use of language, we may adopt M.A.K.Halliday's model of 'Systemic Functional Grammar' is the theoretical model for the analysis. The interest of this grammar is not only in describing the structure of language but also in explaining the properties of discourse and its functions in texts. In Hallidayan perception, a formal feature of a text is stylistic in the sense if it has a particular meaning, effect or value. This notion emphasizes how language functions in texts and the nexus between language and what it is used for or to achieve. The critical point here is that, whatever linguistic resource that is worth describing mustbe put to use, in the sense that the description and interpretation are necessarily based on the situational variables that prompted its use. Hence scholars argue that this approach recognizes the interdependency of style, meaning,

and context of the situation and thatthe latter should notbe subjected to second fiddle position origin or ending the analysis of style.

In **Systemic Functional Grammar**, language structure is analyzed along the lines of semantics, phonology, lexicon, and grammar. Language function, on the other hand, is examined from three angles, viz. (a) ideational, (b) interpersonal, and (c) textual. These are referred to as the 'metafunctions of language'.

(1) The ideational metafunction of language is synonymous with the 'field of discourse' (i.e., the subject matter or propositional content of a text and the context of language use, e.g., *is it a religious or socio-political subject*?). According to scholars, it implies that language serves as an instrument for the encoders (i.e., speakers and writers) to express and articulate their ideas and experiences internally.

(2) The interpersonal or interactional metafunction, at another level, refers to the 'tenor of discourse (i.e., the social relationship that exists among the participants in aspecific discourse situation, which can influence or shape language use. According to scholars, it helpsto establish and sustain social relations.

(3) The textual metafunction is particularly concerned with the 'mode of text representation' (i.e., spoken and written), the internal organization, and the communicative nature of a text. Scholars see Halliday's textual metafunction of language as an operational way of using language to organize, understand and express information for effective communication. It suggests the availability of an internal structure that makes it possible for the writer or speaker to construct texts that are not only coherent but also situationally appropriate. The main point is that the textual metafunction relates what is said in a text to ideas outside the discourse.

9.4 Interpretation of Sound Patterns

The question of what and how a sound pattern communicates is one of the most unique aspects of literary appreciation. First, let us accept that to a great extent, the 'music'of phonological schemes, however difficult that quality may be to analyze, is its own justification. One does not feel cheated because the alliterations of'measureless to man',

'sunless sea', etc. do not seem to have any external significance, for example, any imitative effect. On the other hand, there are ways in which external considerations may add a point to the patterning of sound, and two of them are now to be considered: 'chiming' and onomatopoeia.

The alliteration of 'mice and men' is an example of 'chiming', the device of connecting 'two words by the similarity of sound so that we are made to think of their possible connections'. Here are three Shakespearean examples of such a phonetic bond between words: an alliterative bond in the first case, and one of **'pararhyme'** in the second and third:

- So foul and fair a day I have not seen [Macbeth, I.iii]

  (Macbeth's first words in the play, echoing the portentous 'Fair is foul and foul is fair' of the three witches.)
- Big Mars seems bankrupt in their beggar'd host [Henry V, IV.ii]

  (A French Lord's contemptuous description of the English army on the morning of Agincourt.)
- What thou wouldst highly, That wouldst thou holily

  [Macbeth, I.v] (Lady Macbeth on her husband.)

We leave it to the reader to consider the implications of these connections. It is worthwhile pointing out, however, that the phonological bond is most striking when, as in these cases, it is between words that are grammatically paired but which contrast in reference and associations.

Every individual has his peculiar ways(s) of doing things. Style is the term used to capture this inherent human phenomenon, which is also applicable to one's distinctive mode of expression, both orally and in writing. The style of a writer (also known as 'idiolect') is, thus, his unique way or pattern of communicating his views, feelings, or messages. It is observed that a person's style is informed and shaped by the aggregate of his social and political background, religious inclination, cultural values, experience, educational attainment, geographical location, and exposure. From the foregoing, it is clear that language is not only a means of communication; it is also critical for literary creativity and production. This view is corroborated by Yule(1996) who argues that language can be used to bring into existence, by applying the imagination in some artistic technique. Todorov(1977) echoes the same idea when he posited that literature has language as both its point

ofdeparture and its destination; language furnishes literature its abstract configuration. Literature is written in language using the techniques and features of language such as tone, grammatical structure, diction, and metaphor. This overwhelming fact justifies the examination of thelanguage of a given writer, not only to distil his distinctive style but also to enhance the interpretation and understanding of his idiolect.

Fundamentally, language is a complex phenomenon with varied integral layers and constitutive levels, and elements of all these layers or levels are deployed or combined by a given author, to encode meaning and achieve aesthetic effects in his texts. Hence it is posited that the verbal style involves all the devices of language that are used to achieve communication goals in speech and writing. This proposition implies that the language scholar should be interested in all of these constitutive layers or levels. Scholars capture this view inter alia: A literary work is written in a language and to understand the work fully, there must be recourse to language in all its aspects –phonetics, phonology, semantics, syntax, etc. This fact explains why stylistic analysis applies the principles and techniques of general linguistics to the description and interpretation of salient graphological, phonological, syntactic, lexical, and semantic features of a text, with a view to characterizing a writer's idiolect.

9.5 Alliteration

Alliteration, in prosody, is the repetition of consonant sounds at the beginning of words or stressed syllables. Sometimes the repetition of initial vowel sounds (head rhyme) is also referred to as alliteration. As a poetic device, it is often discussed with assonance and consonance. In languages (such as *Chinese*) that emphasize tonality, the use of alliteration is rare or absent. Alliteration is the repetition of a consonant sound, often at the start of words. It can also be found in the middle of words, though, like the phrase *"seashells by the seashore"*. While the earlier examples of alliteration were long sentences, even a phrase consisting of two words counts as alliteration. Furthermore, not every word needs to have a recurring sound scheme for the statement to be alliterative. We shall oftenfind prepositions or pronouns in between the words creating the repetition (e.g., *"pushing past his persistent ponderings of paradoxes"*). Thus,the phrase is still alliterative overall despite the breaks in between.

9.5.1 Origin and development of Alliteration

The word *'alliteration'* was first believed to be used in the early to mid-seventeenth century, although plenty of examples of alliteration can be found in documents much older. The term comes from the Latin word *'alliteratio',* which translates into "to begin with the same letter". Contrary to its literal meaning, alliteration is based on pronunciation, not spelling. This means a phrase like *'past phone call'* isnot alliterative even though both words begin with the same letter. However, the phrase *'silent city'* is an example of alliteration. A repeating sound, not a repeating letter, is the indicator of alliteration.

Alliteration thrives in poetry and music. Used sparingly, it can draw attention to a particular verse or phrase. Emily Dickinson's use of the 'm' sound in her poem 'Much Madness Is Divinest Sense' causes readers to focus on the theme of the titular madness and to ponder over what being mad even means. Over-using alliteration can lead to a more comedic effect. There are several modern comics that employ alliteration to enhance their routines.

Alliteration is a literary device that reflects repetition in two or more nearby words of initial consonant sounds. It does not refer to the repetition of consonant letters that begin words, but rather the repetition of the consonant sound at the beginning of words. For example,the phrase 'kids' coats' is alliterative; although the words begin with different consonant letters, they produce the same consonant sounds. Similarly, the phrase 'phony people' is not alliterative; although both words begin with the same consonant, the initial consonant sounds are different.In addition, for alliteration to be effective, alliterative words should flow in quick succession. If there are too many non-alliterative words in between, then the literary device is not purposeful. For example, alliterative 'tongue twisters' are useful for encouraging language learners, generally children, to hear similar sounds repeated at the beginning of several words. A well-known alliterative tongue twister is: *Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked.* However, although alliterative tongue twisters are associated with children, they are useful for practicing and improving pronunciation, fluency, and articulation. They are often utilized by actors, politicians, and public speakers for verbal exercises in clarity of speaking.

9.5.2 Examples of Alliteration in Everyday Speech

People use alliterative phrases frequently in everyday conversation. These phrases can sometimes sound cliché; however, they are effective in expressing both broad and familiar

meanings. Here are some examples of alliteration in everyday speech, e.g., *rocky road, big business, kissing cousins, jumping jacks, no nonsense, tough talk, quick question, money matters, picture perfect, high heaven,* etc. An alliteration is a common approach for advertising, marketing, and other elements of popular culture in that the repetition of initial letter sounds can be attention-grabbing and memorable for consumers, viewers, etc. Here are some familiar examples of alliteration in popular culture, e.g., *Coca Cola, Dunkin' Donuts, Polly Pocket, Tonka Trucks, Weight Watchers, Rainbow Room, Dippin' Dots, Fantastic Four, Hip Hop, Paw Patrol, Door Dash, House Hunters,* etc.

Many artists and writers also utilize alliteration for fictional character names. This literary device allows for the creation of memorable as well as fun-sounding names, particularly in terms of children's entertainment or literature. Here are some examples of alliteration in fictional character names, e.g., *Lois Lane, Peter Parker, Wonder Woman, Miss Muffet, Bob the Builder, Wicked Witch of the West, Mickey Mouse, Minnie Mouse, Bugs Bunny, Daffy Duck, Donald Duck, Daisy Duck, Pig Pen, Beetle Bailey, Peppa Pig, Holly Hobbie, Kris Kringle, Shaun the Sheep,* etc. Because alliteration is such a bold and noticeable device, it may be used to call attention to a certain subject.Many great speech-makers have used alliteration to emphasize certain parts of their arguments. For example, see Martin Luther King, Jr.'s famous quote:*"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character*". Here, King uses alliteration to emphasize that racism (judgment based on skin color) must be replaced by equality (judgment based on the content of character).

Alliteration is a useful device in literary works. The repetition of initial consonant sounds can have a pleasing effect for readers and listeners. In addition, it calls attention to the rhetorical and artistic impact of the words in that alliteration signifies that the alliterative words are linked purposefully and thematically. This allows writers to turn the focus of their audience on the subject presented.Here are some examples of alliteration in literature:

Example 1: The Raven (Edgar Allan Poe)

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.

"Tis some visitor," I muttered, "tapping at my chamber door—
Only this and nothing more."
Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.
And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more."

In this first stanza of his well-known poem, Edgar Alan Poe utilizes alliteration to build a poetic mood. The poet begins his descriptive alliteration with 'weak and weary' as well as 'nodded, nearly napping' to establish a somnambulate atmosphere. The repetition of these sounds enhances their poetic effect, emphasizing the disillusioned and heartbroken subject of the poem and the thematic intention of the poet. As a result, the sudden 'tapping' at the door is both a surprise to the poet and reader. Poe's use of alliteration in the first few stanzas continues throughout the entire poem. The presence of this literary device within the poetic lines reinforces the Raven's repetitious answer to the poet, 'nevermore', and underscores the escalating mood of fear, desperation, and frustration felt by the poet. This creates a similar effect for readers as they share in the poem's mood and the poet's emotions and experience.

Example 2: Romeo and Juliet (William Shakespeare)

From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.

In the **prologue** of his tragic work, Shakespeare utilizes alliterative wording like 'fatal' and 'foes' as a means of foreshadowing the events of the play. This alliteration also calls attention to certain pairings of words in the prologue to emphasize the themes of 'Romeo and Juliet'. For example, 'fatal' is associated with 'foes', 'lovers' with 'life', and 'doth' with 'death'. These alliterative pairs reflect the pairing of characters in the tragedy, through love and conflict, including the feuding Capulet and Montague families, the romance between Romeo and Juliet, and even the cousins Tybalt and Benvolio. Therefore, the use of alliteration as a literary device in the prologue helps to create a sense of balance between the opposing forces of and within the overall play. In addition, the alliterative phrasing, most notably in the first line of this excerpt, provides melody and **rhythm** to the **verse,** indicating to the reader how the words may sound if spoken aloud or performed. This enhances Shakespeare's intended thematic effects of discord and harmony for the reader.

Example 3: To an Athlete Dying Young (A.E. Housman)

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.
Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsman of a stiller town.
Smart lad, to slip betimes away
From fields where glory does not stay,
And early though the laurel grows
It withers quicker than the rose.
Eyes the shady night has shut
Cannot see the record cut,
And silence sounds no worse than cheers
After earth has stopped the ears.
Now you will not swell the rout

Of lads that wore their honours out,
Runners whom renown outran
And the name died before the man.
So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.
And round that early-laurelled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

In this poem, Housman creates what may be considered a 'preemptive' **elegy** to an athlete who is dying. In each stanza, the poet incorporates alliteration as a literary device to emphasize the intention of the poem. In addition, the alliterative wording reflects the poet's use of the artistic expression as a means of elegizing the athlete. For example, the lines "Eyes the shady night has shut / Cannot see the record cut" each feature alliteration that underscores the theme of the poem. Once the athlete has died, indicated by the euphemistic phrase "his eyes are shut by the shady night", he will not have lived to see his legacy undone; upon his death, the athlete "cannot see" his record 'cut', as in broken or surpassed by someone else. Housman's use of alliteration also mirrors the power of the athlete. For example, the poet uses alliterative phrases such as 'fleet foot' and 'the road all runners come' to indicate that the athlete, in a sense, has won a race against time. Rather than outliving his renown among the living, the poet suggests that the athlete will be renowned among the dead as they flock to see his laurel. This creates a sense of **irony** in the poem in that the poet appears to appreciate the athlete dying young and triumphant instead of lamenting the early loss of someone young and strong.

Alliteration is the repetition of initial consonant sounds within a line of discourse. It is the use of words that begin with alphabets that have the same sounds and are relatively close in a particular line. The deployment of alliteration in a particular discourse situation is usually for aesthetic and functional purposes. The significant stylistic point is that it is used

to foreground aspects of meaning and also to serve specific aesthetic purposes. In other words, the use of this device in a text also demonstrates how sound can be manipulated to convey stylistic meaning in a given discourse.

Certain sounds can affect the mood of a poem. Alliteration can be used to give a poem a calm, smooth feeling or a loud, harsh feeling. For example, the phrase 'Singing songs of the seaside' utilizes the 's' sound. This gives the phrase a soft and smooth sound. Meanwhile, the phrase 'Keep that crazy cat out!' uses a hard 'k' sound. This gives the phrase a harsh sound and adds a threatening tone. Alliteration is a useful sound device found in many types of literature but mostly in poetry. Businesses and advertisers use alliteration to call attention to company names and products. Many famous quotes and sayings also use alliteration. This is because the repetition of consonant sounds at the beginning of words allows rhythm and musicality. It also makes a phrase easy to memorize and fun to read or say out loud.

9.6 Assonance

Assonance is a literary device in which the 'repetition of similar vowel sounds' takes place in two or more words in proximity to each other within a line of poetry or prose. Assonance deals with the repetition of identical vowel sounds where there is no full rhyme. The sounds are produced when two syllables in words that have the same vowels and different consonants are placed close together. Assonance most often refers to the repetition of internal vowel sounds in words that do not end the same. For example, *"he fell asl**ee**p under the cherry tr**ee**"* is a phrase that features assonance with the repetition of the long 'e' vowel, despite the fact that the words containing this vowel do not end in perfect rhymes. This allows writers the means of emphasizing important words in a phrase or line, as well as creating a sense of rhythm, enhancing mood, and offering a lyrical effect of words and sounds. In his poem 'Player Piano', John Updike offers a powerful example of assonance for his reader in the line *"never my numb plunker fumbles"*. By repeating vowel sounds in 'numb', 'plunker', and 'fumbles', Updike is able to emphasize the 'clunky' rhythm and sounds of these words when put together. This creates an interesting contrast in consideration of the poem's title, which would more likely indicate the presence of melodious words and sounds in the poem.

9.6.1 Purpose, Significance, and Importance

Assonance is equally as important in both poetry and prose. In any type of writing or communication that can benefit from some rhythmic structure, assonance will help to achieve that. Writers use assonance as a tool that enhances the lyrical quality of words which can help them be remembered or lend artistry to what is being expressed. Consequently, assonance helps bring pleasure to reading and/or listening to words. In addition to aesthetic value, assonance can also help a writer establish mood. Repeating sounds of any type are commonly used to both establish and maintain the mood. For example, if the mood should be gloomy, a writer may use repetition of "gloomy sounding" words.In contemporary poetry, the trend has been to move away from traditional rhyme and meter schemes and to uphold poetic quality in other ways. Assonance, consonance, and alliteration are all devices that use repetition to create effect and are all heavily used by contemporary poets in order to artistically create rhythm outside of traditional structures.

While many may think that rhyme is one of the fundamental aspects of poetry, it was not at all common in Old English verse. The lexicon of Old English did not include many rhyming words. Instead, the chief poetic techniques of Old English story tellers were rhythm and meter, and consonance and assonance. Rhyme only became popular in English poetry later, after the Germanic language took on many new words from Romance languages. This is because Romance languages like French, Italian, and Spanish have many more words with similar endings. Indeed, rhyme was quite popular in the troubadour tradition, which began in France in the late 11th century and spread to Spain and Italy. Rhyme remained common in English verse for several hundred years but has once again fallen out of favour. Meanwhile, contemporary poets still use assonance, consonance, and alliteration to provide more subtle phonemic unity. Assonance can be used in all types of literature but is commonly found in poetry. Assonance provides poetic writing with rhythm and musicality. It also mirrors or changes the mood of a poem in order to match the subject matter. Beyond literature, assonance is also found in pop culture, especially in music. As you will hear, it is possible to use assonance in everyday speech. However, most people don't use it intentionally, unless trying to woo someone romantically!

9.6.2 Examples of Assonance

Many common phrases utilize assonance. People use them in everyday speech for emphasis or to reflect a mood. Here are some examples of common uses of assonance:

- S**o**n of a g**u**n
- The c**a**t is out of the b**a**g
- D**u**mb l**u**ck
- After awh**ile**, crocod**ile**
- Ch**i**ps and d**i**p
- C**o**ck of the w**al**k
- Goodn**igh**t, sleep t**igh**t, don't let the bedbugs b**i**te
- Str**a**nger d**a**nger
- W**i**nner, w**i**nner, ch**i**cken d**i**nner
- M**o**tion of the **o**cean
- Keep your **eye**s on the pr**i**ze
- L**ea**n, m**ea**n, fight**ing** mach**ine**
- W**i**ld ch**i**ld
- S**ur**f and t**ur**f

Assonance is a useful device when it comes to song lyrics and titles. Here are some examples of assonance in well-known songs:

- "Those L**a**z**y**-H**a**z**y**-Cr**a**z**y** D**ays** of Summer" (Hans Carste)
- "I rec**all** Centr**al** Park in f**all**" ('Danke Schoen' Wayne Newton)
- "R**o**ck Around the Cl**o**ck" (Bill Haley and His Comets)
- "The r**ai**n in Sp**ai**n st**ay**s m**ai**nly in the pl**ai**n" (musical 'My Fair Lady')
- "B**a**ck in Bl**a**ck" (AC/DC)
- "**Oh**, give me a h**o**me where the buffal**o** r**oa**m" ('Home on the Range' Daniel E. Kelley and Brewster M. Higley)
- "**O**nly the L**o**nely" (Roy Orbison)
- "Say hey, g**oo**d l**oo**kin'. Whatcha got c**oo**kin'?" ('Hey Good Lookin' Hank Williams, Jr.)
- "Cr**oco**dile R**o**ck" (Elton John)
- "L**igh**t M**y** F**i**re" (The Doors)
- "S**i**lent n**igh**t, holy n**igh**t, all is calm, all is br**igh**t" ('Silent Night' Joseph Mohr)

Think you havenot heard of any famous phrases with assonance. Here are some well-known and recognizable examples of this:

- Once upon a midnight dr**ea**ry, while I pondered, w**ea**k and w**ea**ry ('The Raven' Allan Poe)
- I do not like green eggs and h**am**. I do not like them S**am** I **Am**. ('Green Eggs and Ham' Seuss)
- N**i**ne n**i**ce n**i**ght nurses nursing n**i**cely (English language tongue-twister)
- N**u**tter B**u**tter (American cookie brand)
- This little l**i**ght of m**i**ne, **I**'m going to let it sh**i**ne (gospel/spiritual Harry Dixon Loes)
- G**ir**l with a P**ear**l Earring (painting by Johannes Vermeer)

Assonance is an effective literary device. Here are some examples of assonance and how it adds to the artistic quality of well-known literary works:

Example 1: Look, Stranger (W.H. Auden)

Here at the small field's ending pause

Where the chalk wall falls to the foam and it's tall ledges

Oppose the pluck

Auden utilizes assonance as a literary device in this poem to create a sense of rhythm and lyrical effect. The words 'chalk', 'wall', and 'falls', are not only repetitive in their vowel sounds but there are no words in between to separate them. This has a rhythmic effect for the reader that echoes the visual image that the words conjure forth. The awkward repetition of the vowel sound in these words creates a sense of crumbling in the way that a chalk wall would fall. Yet in addition to a rhythmic effect, the assonance in this part of Auden's poem is also lyrical. The uninterrupted repetition of the vowel in the second line mirrors a lyrical descent or even decrescendo of words and sounds. As a literary device, assonance creates poetic imagery and lyricism in Auden's work.

Example 2: The Mother (Gwendolyn Brooks)

Though why should I whine,

Whine that the crime was other than mine?–

Since anyhow you are dead.

In this heart-wrenching poem about abortion, loss, and maternal love, Brooks utilizes assonance as a means of reinforcing the poet's guilt and suffering. The repetition of the long

'i' vowel in 'whine', 'crime', and 'mine' reflects the haunting sound of a baby's cries. In addition, the assonance in this poem mirrors the poet's own impulse to cry and whine as a result of her suffering. This vowel sound also reinforces to the reader the presence of the pronoun 'I' in the first line. The sound of her words underscores the poet's feelings of recurring guilt and the idea that the loss of her babies is a deliberate yet isolating action. The poet acknowledges her responsibility for the 'crime', while simultaneously separating herself as 'I' once again in a symbolic way from her babies, 'you'.

Example 3: Up-Hill (Christina Rossetti)

But is there for the night a resting-place?

A roof for when the slow dark hours begin.

May not the darkness hide it from my face?

You cannot miss that inn.

In her poem, Rossetti structures each stanza with queries and responses. This is effective for the reader in that the poem appears to have two voices: one that questions and one that answers. This balance between uncertainty and surety is enhanced by the poet's use of assonance in the final line of this stanza. Rossetti utilizes assonance in the form of repeated short 'i' vowels in 'miss' and 'inn'. This serves to reinforce a definitive tone of certainty in the response. In addition, the short vowel sound in those words creates a rhythm in the poem by emphasizing and punctuating those short words. This literary device sets forth an effective contrast between the last line of this stanza and the longer, more lyrical lines that precede it.

9.6.3 Writing Assonance

As a literary device, assonance functions as a means of creating rhythm through stressing syllables with repetitious vowel sounds. In addition, assonance can regulate the pacing of a poem or line of text. For example, long vowel sounds tend to slow the pace of reading, whereas short vowel sounds tend to quicken a reader's pace. This control of pacing is an effective device utilized by writers to create or indicate the tone and mood of a literary work. Like any literary device, writers should avoid the overuse of assonance. Too many instances of assonance in any form of literature can be distracting and ineffective for the reader. Therefore, it is best to make subtle and sparing use of assonance. Here are some ways that writers benefit from incorporating assonance into their work:

Assonance can be used in all types of literature but is commonly found in poetry. Assonance provides poetic writing with rhythm and musicality. It also mirrors or changes the mood of a poem in order to match the subject matter. Beyond literature, assonance is also found in pop culture, especially in music. As we shall learn, it is possible to use assonance in everyday speech. However, most people don't use it intentionally, unless trying to woo someone romantically!

(a) Use of Rhythm: Assonance allows writers to create a sense of rhythm in their work. This is especially effective when it comes to poetry. In writing, rhythm is based on patterns of syllables and sounds that are stressed and unstressed. With the repetition of vowel sounds, writers can control which syllables are stressed in a line of poetry or prose, thereby creating rhythms that are quick, slow, or a combination. This talent for assonance allows for variety in the pacing of words which enhances the experience for the reader.

(b) Enhance Mood: In many art forms, sound is a crucial technique in setting a tone and enhancing mood. Assonance is an example of this technique in writing. With vowel sounds, in particular, a writer can create a somber, light-hearted, playful, or even chilling mood in a poem or work of prose, just through repetition.

(c) Lyrical Effect: In addition to creating rhythm in a work of poetry or prose, assonance also creates a lyrical effect for the reader. Vowel repetition can enhance the meaning of words in literature as well as their musicality. Though assonance is more similar to internal than end rhyme, the quality of repeated sound can mimic the quality of a repeated note or chord in a phrase of music. This lyrical effect has great value for the reader of a line of poetry or prose. As a literary device, assonance can demonstrate the harmony and musical quality of word choice and language.

9.6.4 How Does Assonance Help You Analyze Literature?

Now that we know what assonance is, we are probably wondering how it helps us analyze literature. There are three major ways assonance works: by creating rhythm, drawing attention to specific words, and by shaping the tone—or feeling—of the work.

(a) How Assonance Creates Rhythm: Because assonance involves repetition, it can be used to create rhythm. This is especially important in poetry, where the

rhythm often affects the meaning of the poem. Take these lines from Edgar Allen Poe's "The Raven," for instance:

And the Raven, never flitting, still is sitting, still is sitting

On the pallid bust of Pallas just above my chamber door;

There's quite a bit of assonance here, especially with the short "i" sound, which we've highlighted in bold above. The assonance gives the poem a drumming, march-like rhythm that mimics the terrified pounding of the speaker's heart!

(b) How Assonance Draws Attention to Specific Words: Secondly, the repetitive nature of assonance draws the reader's attention to those words and phrases. In some cases, it can be the equivalent of the writer waving a red flag at the reader, signalling that there's something important going on in that part of the text.Let's look at the first two lines of William Wordsworth's "Daffodils" to see this in action:

I wandered lonely as a cloud

That floats on high o'er vales and hills,

Here, the assonance is in the long "o" sound, and it draws your attention to an important simile in the poem. In this comparison, the speaker imagines himself as a "lonely" cloud that "floats" high "o'er" the landscape. Through assonance, the speaker reveals that he sees himself as separate and isolated from the world around him.

(c) How Assonance Shapes Tone and Meaning: Writers also use assonance to help create tones, or feelings, in their work. By stringing together different words and vowel sounds, writers can evoke everything from happiness to fear. Here's an example of this at work in Dylan Thomas' "Do not go gentle into that good night":

Old age should burn and rave at close of day;

Rage, rage, against the dying of the light

To see how this creates a tone, try reading this passage out loud. The assonance of the long "a" makes you emphasize the sound as you read it, especially since those are also stressed syllables. (Not sure what a stressed syllable is? Check out

our guide to iambic pentameter.) The assonance makes these lines sound forceful, which adds to the lines' insistent—almost desperate—tone.

When it comes to poetry, determining a poem's tones is an important step to uncovering the work's themes and messages. In the case of Thomas' poem, the tone of these lines helps us understand how Thomas feels about death. For him, death isn't something a person should accept passively—they should fight against it and embrace life as long as possible. So in this instance, assonance helps us determine the poem's tone, which in turn leads us to one of the poem's major themes!

9.6.5 How to Analyze Assonance

Now that you know what assonance is, here are a few expert tips to help you find assonance and use it to analyze literature like a pro!

(a) Read it out loud: Assonance is something we hear, rather than something we see. While we can look for similar vowels in words, English is a strange language where pronunciation can vary wildly, even when the spelling is almost identical. Take 'laughter' and 'slaughter', for example. Add one letter and the pronunciation becomes insanely different! By reading a poem out loud or listening to a recording of it, it becomes a lot easier to find the repetition of vowel sounds. It also is a lot easier to discern how assonance affects the poem's rhyme, rhythm, and emphasis. Reading a poem out loud is the best way to find assonance.

(b) Look at how assonance affects: Once we have found the assonance, it is time to think about how it affects the text we are reading. One way to do this is to start thinking about how assonance contributes to how the passage and/or poem is read. Does it create short, staccato sounds or long, mournful ones? How do these sounds help show readers what the poem is about? For instance, when assonance happens in short words right next to each other (like 'the hard, stark markings on the car assembly line…') can mimic the sound of a factory, whereas longer, spread out assonance (the cool breeze moved along hills and moors) echoes the peacefulness of a breezy day!

(c) Examine the word choice: Assonance only exists if a poet chooses a specific word that contains the same vowel sound as another word. That means each word in an assonant passage is important! Take a minute to examine the words the poet chooses. Are they related to each other in any way? Pull out a dictionary

and look up each word. Along with their definition, do the words have connotative, or implied, meanings that change the way we might interpret the passage? How would using a synonym change the meaning of that line? Investigating why a writer uses the words he does—and paying close attention to what those words mean—can help us uncover a poem's important themes.

(d) Consider how assonance shapes a poem as a whole: Look at the passage, section, sentence, or line that contains the assonance. Like we mentioned before, assonance is often a way for authors to signal that a specific part of their work is important. Keeping that in mind, we ask ourselves what we think the purpose of that passage is in the overall scheme of the poem. What is the poet saying in this passage? Does it come at a key moment or an important turning point? Often, poets use assonance to make a point, so there is a good chance they are using assonance to communicate a specific message or idea!

9.7 Consonance

Consonance is defined as a pleasing sound caused by the repetition of similar consonant sounds within groups of words or a literary work. This repetition often occurs at the end of words, but may also be found within words. When consonant sounds are repeated only at the beginning of words, that is called alliteration rather than consonance. Discover several consonance examples in sentences, phrases, and poems. Consonance, the recurrence or repetition of identical or similar consonants; specifically the correspondence of end or intermediate consonants unaccompanied by like correspondence of vowels at the end of two or more syllables, words, or other units of composition. As a poetic device, it is often combined with assonance (the repetition of stressed vowel sounds within words with different end consonants) and alliteration (the repetition of initial consonant sounds). Consonance is also occasionally used as an off-rhyme, but it is most commonly found as an internal sound effect, as in Shakespeare's song, *"The ousel cock so black of hue,"* or *"The curfew tolls the knell of parting day,"* from Thomas Gray's *"Elegy Written in a Country Church Yard."*Some additional key details about consonance are as follows:

- Consonance occurs when sounds, not letters, repeat. In the example above, the 'f' sound is what matters, not the different letters (such as 'ph') used to produce that sound.

- Consonance does not require that words with the same consonant sounds be directly next to each other. Consonance occurs so long as identical consonant sounds are relatively close together.
- The repeated consonant sounds can occur anywhere within the words—at the beginning, middle, or end, and in stressed or unstressed syllables.

In poetry, rhyme is not the only way to introduce memorability and musicality. Consonance presents poets with the possibility of playing around with the repetition of consonant sounds. It can help to think of consonance in relation to other literary terms. It is the counterpart to assonance, which refers to the repetition of vowel sounds instead of consonant ones, and has some overlap with alliteration, which is limited to sounds that repeat at the start of words. Poets frequently use consonance for the simple reason that it makes an arrangement of words more interesting and appealing to listeners. It intensifies the language. If someone is reading a poem that utilizes consonance, they might be drawn to go back and reread consonance-laced words, or linger over them for longer—a good outcome in poetry, where a single line is sometimes closely packed with meanings that need to be teased out.

9.7.1 Examples of Consonance

The repetition of sounds appeals to our ears so much that you can find consonance examples in common pairings of words throughout the English language. Consider the following:

First and last

Odds and ends

Short and sweet

Struts and frets (from Shakespeare's Macbeth)

Front and center

A little better

Along with alliteration, consonance is also part of what makes tongue twisters so tricky. Take one of the most well-known examples: *Peter Piper picked a peck of pickled peppers.* The alliteration might be what is most noticeable about this phrase, but it is the dense pack of 'k' sounds that often trips people up—and makes it fun to say.

9.7.2 Purpose of Consonance

- Consonance is used as an intensifier of language. This intensifying occurs in several ways.
- Consonance can make words more memorable. Alliterative consonance in particular is used very commonly in branding and advertising for exactly this reason (think of brand names like 'Best Buy', 'Coca Cola', and 'Dunkin' Donuts').
- Consonance, like assonance, increases the sonic or 'musical' quality of words in a group, making the words stand out to the reader. It also encourages the reader to spend more time looking at, sounding out, and thinking about those words.
- Because consonance encourages readers to pay more attention to language, it can have the effect of slowing down the reading process and strengthening reading comprehension as a result.
- Consonance is of special use to poets because it encourages repeated reading of a group of words. Poets' lines are often more dense with meaning, wordplay, and figures of speech than a typical line of prose is.
- Sometimes, consonant words can have special resonance with the meaning of the lines or sentences in which they occur. Many of the examples given above imitate, or do, the thing that is being described, rather than simply talking about it.

The use of consonance can also create a rhyming effect and give a verse musicality. It is a key ingredient in what is known as **'half-rhyme'**, where words sound similar but fall short of a perfect rhyme. This form of rhyme is also known as 'slant rhyme', 'imperfect rhyme', or sometimes even 'lazy rhyme'. Contrary to what those monikers (i.e., nicknames) suggest, it can make for rich and sophisticated verse. Compared to when writing in perfect rhyme, poets taking this looser approach can draw from a much wider pool of complementary words, creating intrigue and surprise. Consonance is one of several poetic devices that can be used to heighten emotion or enhance an image in poetry. Some consonant sounds have immediate connotations. Think of the 's' sounds in sibilance—they often make words sound almost more whispered. The consonants at the beginning of 'ship', 'zip', 'charm', 'genre', and 'jewel' also have this effect. Depending on the context, they can evoke an air of mystery, solemness, sleepiness, or intimacy. The opposite is true of hard consonant sounds like the 'ck' in 'cat' or the 'g' in 'good' or 'plosives' like 'b' and 'p'.

9.8 Difference Between Assonance, Consonance, Alliteration, and Slant Rhyme

The techniques of assonance, alliteration, consonance, sibilance, and slant rhyme are all closely related and include the repetition of certain sounds in quick succession. Assonance and alliteration are often confused with each other when it comes to literary devices. They are similar in the sense that they rely on the repetition of a sound in words that are either adjacent or in close proximity to each other. However, assonance refers to the repetition of vowel sounds. Alliteration is the repetition of the same letter or sound at the beginning of words. An example of alliteration would be the title of a poem by Shel Silverstein: "*Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out"*. The first four words of this title repeat the sound of the consonant 's' even though the word Cynthia begins with a different consonant. Like assonance, alliteration is the repetition of sound for literary effect. However, assonance is strictly limited to repeated vowel sounds. Both assonance and alliteration can influence the rhythm of poetry and prose. In addition, the repetition of sound for both assonance and alliteration must take place in words that are near each other within a phrase or line. Otherwise, the effect is likely to go unnoticed by the reader. When used properly as literary devices, they can enhance the meaning of literature as well as the enjoyment and artful use of words and their sounds.

Like rhyme, these three phonological schemes thrive on the similarity of specific phonemic segments in a line of poetry and are often classed as kinds of half-rhyme. Whereas alliteration involves a similarity in only the onsets of stressed syllables, and while consonance refers to the identity of the coda (and sometimes onsets and codas), assonance occurs in the repetition of the nucleus (i.e., vowels) flanked by different onsets and codas. Taken together as **phonaesthetic devices** then, all three impart melodic effects to an utterance through the identity between one whole syllable and another in a line of verse. The repetition of onset (alliteration) occurs in:

- with beaded bubbles winking at the brim /b/
- and lift myself from the depths of deep despair /d/

The identity of coda - sometimes onset and coda- (consonance) is seen in:

- The sailor sings of ropes and things
- In ships upon the seas /s,z/

and the similarity in the nucleus (assonance) is found in:

- Till the shining scythes went far and wide /ai/
- And cut it down to dry /ai/

All these instances of partial or half-rhyme are employed in verse as aspects of sound patterning as well as cohesion. The **phonaesthetic principles** which govern them are similar to those associated with onomatopoeia in the preceding section. It should be noted also that the three schemes–alliteration, consonance, and assonance–are sometimes used interchangeably with some overlapping in their segment categorization. Together with rhyme and onomatopoeia, they constitute an effective illustration of the expressiveness of the phonemes of the English syllable in poetry, and this is summarized as follows:

- nucleus and coda only = end rhyme (full rhyme)
- onset only = alliteration
- nucleus (sometimes onset and coda) only = assonance (half rhyme)
- coda (sometimes onset and coda) only = consonance
- onset, rhyme, and semantics = onomatopoeia

These three phonological tropes are exploited by authors mostly in poetry. Like the others, alliteration, assonance, and consonance function as the phonological linkage in meaning between two or more lexical items. They transcend their merely decorative attributes, and this is evident in the following examples:

- The *pl*owman homeward *pl*ods his *w*eary *w*ay /pl/ /w/ (alliteration)
- The *c*ock's shrill *c*larion, or e*ch*oing horn/ k/ (alliteration)
- H*ea*ven did a r*e*comp*e*nse as largely s*e*nd /e/ assonance)
- He gained from H*ea*ven ('twas all he wished) a fr*ie*nd /e/ (assonance)

As can be seen, although the repeated phonemes do not exactly occur in consecutive words within the respective lines, they enable the reader to force a semantic linkage between the words despite the intervening, sometimes irrelevant words. As a result, the lexical items *plowman* and *plods; weary* and *way* and *cock, clarion* and *echoing* have a decidedly stronger semantic affinity with one another than with the other items in the line just as the items *Heaven*, *recompense* and *send* as well as *Heaven* and *friend* are more of the main 'messages' of the lines than the others.

Alliteration is a special case of consonance and it refers to the repetition of consonant sounds or blends at the beginning of words or in the stressed syllables of a line. Since consonance may happen anywhere in a word, the concepts are related but not identical. Historically, alliteration may also use different consonant sounds with similar properties, like the sounds 'z' and 's'. Lord Byron uses alliteration in his poem 'She Walks in Beauty', as shown here: "She walks in beauty, like the night / Of cloudless climes and starry skies".

- *l*iving *l*yre /l/ (luxury; rest; happiness)
- *F*ull many a *f*lower … *b*orn to *b*lush /f, b/ (wings; scorn; neglect)
- *l*ong *l*ingering *l*ook behind /l/ (luxury; rest; eagerness)
- *l*istless *l*ength /l/ (luxury; rest; relaxation)
- *w*oeful *w*an like *o*ne forlorn /w/ (weak; unenthusiastic)
- *c*razed with *c*are or *c*rossed /k/ (discomfort; cruelty)
- *d*irges *d*ue /d/ (short and final; unhappy)

Literary consonance is the repetition of the same consonant sounds. Like assonance, the repetition must be close enough to register in the ear of the listener. The repetition can happen anywhere in the words. Since the definition of assonance only includes vowel sounds, assonance and consonance can be understood to describe the same phenomena, yet with opposite meanings (an easy way to remember which one is which is that the word 'assonance' starts with a vowel and the word 'consonance' starts with a consonant). One such example of consonance is the 'l' sound from Mary Oliver's poem 'Wild Geese': "You only have to let the soft animal of your body / love what it loves".

- teach the ru*st*ic morali*st* /st/ (discomfort; cruelty)
- The su*n* upo*n* the upla*n*d law*n* /n/ (skill; active: repetitive)
- *s*eek hi*s* merit*s* to disclo*s*e /s/ (soothing; smooth; soft)

Alliteration, consonance, and assonance are all literary devices that are often utilized as a means of creating emphasis, attention, significance, and importance to words in poetry, prose, or speech. These literary devices can be used for both artistic and rhetorical effect. Alliteration almost exclusively refers to the repetition of initial consonant sounds across the start of several words in a line of text. The repetition of vowel sounds is generally excluded from alliteration and categorized instead as assonance. Assonance refers to the repetition of vowel sounds, whether at the beginning, middle, or end, of words in close proximity to each other in a line of text. Consonance, of which alliteration is

considered a subcategory, is the repetition of consonant sounds in successive words. Like assonance, consonance refers to the repetition of these sounds at the beginning, middle, or end of words. However, alliteration is limited to consonant sounds repeated at the beginning of words.

9.9 Summing Up

In this Unit, our primary attention is on various issues and aspects of Sound Patterning with special reference to alliteration, assonance, and other rhetoric devices that are employed in such a manner in a piece of text that they affect the meaning of a text. To achieve this goal we have first tried to understand how language is studied at different levels (phonology, morphology, lexis, syntax, semantics, and discourse). In Section 9.2, we have emphasized the importance of linguistic styles in the literature. We have addressed different approaches and themes adopted in 'Systemic Functional Grammar' as envisaged by M.A.K. Halliday. In Section 9.3, we have provided some information on the interpretation of sound patterns. We have also addressed the question of what and how a sound pattern communicates one of the most mysterious aspects of literary appreciation. In Section 9.4, we have defined and discussed the form and features of alliteration with reference to the history of alliteration and have cited a few examples of alliteration in everyday speech. In Section 9.5, de have defined assonance as a literary device, discussed its purpose, significance, and importance; cites some examples of assonance; addressed how an author uses assonance in writing; addressed how does assonance help in analyzing literature, and how we can analyze assonance in texts. In Section 9.6, we have defined consonance, cited some examples of consonance, and explained the purpose of using consonance in texts. In Section 9.7, we have tried to mark a line of distinction between these three concepts: alliteration, assonance, and consonance.

9.10 Review Questions

Review Questions for thought, understanding and self-assessment. Answer in not more than 500 words.

(1) What are the major levels of analysis of language? Name them and discuss them.

(2) What is a monophthong? How does it differ from a diphthong and a hiatus?

(3) What are the basic arguments of Systemic Functional Grammar?

(4) What are metafunctions of a language? What are their types? Discuss them.

(5) What are normal ways of interpretation of sound patterns in a text?

(6) What is alliteration? Discuss it with some examples

(7) What is assonance? What is its importance? Give some examples of assonance.

(8) How can you use assonance in writing? Explain with examples.

(9) What is consonance? What are its purposes of use? Give some examples of consonance.

(10) Discuss the basic difference between Alliteration, Assonance, and Consonance

Look for answers to the above questions in the units mentioned below:

Q1) Unit 9.1

Q2) Unit 9.1

Q3) Unit 9.2

Q4) Unit 9.2

Q5) Unit 9.3

Q6) Unit 9.4

Q7) Unit 9.5

Q8) Unit9.5.3

Q9) Unit 9.6

Q10) Unit 9.7

9.11 Glossary of Terms

Diphthong: A diphthong (Greek: díphthongos "two sounds") is also known as a gliding vowel. It is a combination of two adjacent vowel sounds within the same syllable. Technically, a diphthong is a vowel with two different targets: that is, the tongue (and/or other parts of the speech apparatus) moves during the pronunciation of the vowel. In most varieties of English, the phrase "no highway cowboy" has five distinct diphthongs, one in every syllable. Diphthongs contrast with monophthongs, where the tongue or other speech organs do not move and the syllable contains only a single vowel sound. For

instance, in English, the word ah is spoken as a monophthong (/QĐ/), while the word 'ow' is spoken as a diphthong in most varieties (/aŠ/). Where two adjacent vowel sounds occur in different syllables (e.g., in the English word re-elect) the result is described as hiatus, not as a diphthong. The English word hiatusis itself an example of both hiatus and diphthongs.

Elegy: In English literature, an elegy is a poem of serious reflection, usually a lament for the dead. However, for all of its pervasiveness, elegy remains remarkably ill-defined: sometimes used as a catch-all to denominate texts of a somber or pessimistic tone, sometimes as a marker for textual monumentalizing, and sometimes strictly as a sign of a lament for the dead". The Greek term (*elegeia* "lament") originally referred to any verse written in elegiac couplets and covering a wide range of subject matter (death, love, war). The term also included epitaphs, sad and mournful songs, and commemorative verses. The Latin elegy of ancient Roman literature was most often erotic or mythological in nature. Because of its structural potential for rhetorical effects, the elegiac couplet was also used by both Greek and Roman poets for witty, humorous, and satiric subject matter.

Half rhyme: Half rhyme includes the repetition of sounds that are similar but not quite rhyming. Usually, the consonant sounds are repeated while the vowel sounds are different, or the vowel sounds are the same while the consonants are different. Thus, slant rhyme can use either consonance or assonance, or it can be a combination of the two. There are many other names for this type of rhyme, including *slant rhyme, lazy rhyme, near rhyme, approximate rhyme, suspended rhyme, imperfect rhyme, inexact rhyme, off rhyme, or analyzed rhyme*. It is especially common in hip-hop lyrics. The following example is from a song called 'Little Mercy' by hip-hop group Doomtree: *"We broke our backs stacking bricks / We never broke our promises*." In this instance, there are several repeated sounds: the 'b' in broke, backs, and bricks; the 'k' in broke, backs, stacking, and bricks; the 'a' in backs and stacking; and the 'i' in bricks and promises.

Irony: Irony (Greek *eirôneía* "feigned ignorance"), in its broadest sense, is a rhetorical device, literary technique, or event in which what on the surface appears to be the case or to be expected differs radically from what is actually the case. Irony can be categorized into different types, including verbal irony, dramatic irony, and situational irony. Verbal, dramatic, and situational irony are often used for emphasis in the assertion of truth. The ironic form of simile, used in sarcasm, and some forms of litotes can emphasize one's meaning by the deliberate use of language which states the opposite of the truth, denies the contrary of the truth, or drastically and obviously understates a factual connection. An irony

is a form of utterance that postulates a double audience, consisting of one party that hearing shall hear and shall not understand, and another party that, when more is meant than meets the ear, is aware both of that more and of the outsiders' incomprehension.

Monophthong: A monophthong (Greek: monóphthongos "one sound") is a pure vowel sound, one whose articulation at both beginning and end is relatively fixed, and which does not glide up or down towards a new position of articulation. The monophthongs can be contrasted with diphthongs, where the vowel quality changes within the same syllable, and hiatus, where two vowels are next to each other in different syllables. A vowel sound whose quality does not change over the duration of the vowel is called a pure vowel.

Pararhyme: It is a half-rhyme in which there is vowel variation within the same consonant pattern. "Strange Meeting" (1918) is a poem by Wilfred Owen, a war poet who used pararhyme in his writing. Here is a part of the poem that shows pararhyme: *Too fast in thought or death to be bestirred./Then, as I probed them, one sprang up, and stared/With piteous recognition in fixed eyes,/Lifting distressful hands, as if to bless./And by his smile, I knew that sullen hall,/By his dead smile I knew we stood in Hell.* The following short poem by Robert Graves is a demonstration in English in which each consonant sound before the caesura is repeated in the same order after the caesura: *Billet spied,/Bolt sped./Across field/Crows fled,/Aloft, wounded,/ Left one dead*.

Phonaesthetics: It is the study of beauty and pleasantness associated with the sounds of certain words or parts of words. The term was first used in this sense, by J. R. R. Tolkien, during the mid-twentieth century. It is derived from the Greek (*phôn* "voice" or "sound") plus (*aisthçtik* "aesthetics"). Speech sounds have many aesthetic qualities, some of which are subjectively regarded as euphonious (pleasing) or cacophonous (displeasing). Phonaesthetics remains a budding and often subjective field of study, with no scientifically or otherwise formally established definition; today, it mostly exists as a marginal branch of psychology, phonetics, or poetics. David Crystal regards phonaesthetics as the study of "phonaesthesia" (i.e., sound symbolism and phonesthemes) that not just words but even certain sound combinations carry meaning. For example, he shows that English speakers tend to associate unpleasantness with the sound 'sl-' (e.g., *sleazy, slime, slug, and slush*) or they associate repetition lacking any particular shape with '-tter' (e.g., *chatter, glitter, flutter, and shatter*).

Prologue: A prologue or prolog (from Greek *prólogos* "before the word") is an opening to a story that establishes the context and gives background details, often some

earlier story that ties into the main one, and other miscellaneous information. The Ancient Greek *prólogos* included the modern meaning of prologue, but was of wider significance, more like the meaning of preface. The importance, therefore, of the prologue in Greek drama was very great; it sometimes almost took the place of a romance, to which, or to an episode in which, the play itself succeeded. On the Latin stage the prologue was often more elaborate than it was in Athens, and in the careful composition of the poems which Plautus prefixes to his plays we see what importance he gave to this portion of the entertainment; sometimes, as in the preface to the Rudens, Plautus rises to the height of his genius in his adroit and romantic prologues, usually placed in the mouths of persons who make no appearance in the play itself.

Rhythm: Rhythm (from Greek *rhythmos* "any regular recurring motion, symmetry") generally means a movement marked by the regulated succession of strong and weak elements, or of opposite or different conditions. This general meaning of regular recurrence or pattern in time can apply to a wide variety of cyclical natural phenomena having a periodicity or frequency of anything from microseconds to several seconds to several minutes or hours, or, at the most extreme, even over many years. Rhythm may be defined as the way in which one or more unaccented beats are grouped in relation to an accented one. In the performance arts, rhythm is the timing of events on a human scale; of musical sounds and silences that occur over time, of the steps of a dance, or the meter of spoken language and poetry.

Sibilance: Sibilance is a special case of consonance wherein the consonant sound that is repeated is 's' or 'sh', which are called sibilant sounds. This example from Seamus Heaney's translation of Beowulf contains examples of sibilance: "*There was Shield Sheafson, scourge of many tribes"*.

Verse: In the countable sense, a verse is formally a single metrical line in a poetic composition. However, the verse has come to represent any division or grouping of words in a poetic composition, with groupings traditionally having been referred to as stanzas. In the uncountable (mass noun) sense verse refers to 'poetry' as contrasted to prose. Where the common unit of verse is based on meter or rhyme, the common unit of prose is purely grammatical, such as a sentence or paragraph. In the second sense, the verse is also used pejoratively in contrast to poetry to suggest work that is too pedestrian or too incompetent to be classed as poetry.

9.12 Books Recommended

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Unit 10 ❑ Lexical Parallelism and Repetition (refrain and chorus)

Structure

10.1 Objectives

The objectives of the unit are:

- Raising awareness of variation of Literary devices in Literary texts
- Learning the use of Rhetoric in Texts
- Raising awareness of style in Spoken and Written discourse

10.2 Introduction

Lexical parallelism is a process of repetition of lexical items in the text. It is an important device for indicating the sentence connections in a text (i.e., *discourse*). The recurrent use of lexical items or lexical equivalents need not have the same syntactic function or parts-of-speech in the two sentences in which they occur. In English grammar, parallelism (also called *parallel construction* or *parallel structure*) is known as a process of repetition of the same grammatical forms in two or more parts of a sentence. E.g., *"I like to jog, bake, paint, and watching movies"*.

The term *parallelism* is defined differently by different authors. According to scholars, parallelism is a device which suggests a connection, simply because they form of one sentence or clause repeats the form of another. Scholars also argue that parallelism is a device that is frequently used in literary and related discourse, in which the repetition of forms suggests a connection to the reader through the principle of **isomorphism** in which the similarity of forms indicates the similarity of meaning. The term parallelism refers to the fact that the co-ordinate ideas should have a co-ordinate presentation. Several elements of equal importance should be expressed within a sentence. If one element is cast in a relative clause, the other should be expressed in relative clauses.

By definition, *parallelism* is the repetition of grammatical elements in writing as well as in speaking. Parallelism influences the grammatical structure of sentences but can also impact the meaning of thoughts and ideas being presented. When writers utilize parallelism as a 'figure of speech', this literary device extends beyond just a technique of grammatical and sentence structure. It may feature repetition of a word or phrase for emphasis, or it can be used as a literary device to create a parallel position between opposite ideas through grammatical elements as a means of emphasizing contrast. Parallelism takes many forms in literature, such as *anaphora, antithesis, asyndeton, epistrophe,* etc. Parallelism is a

literary device in itself, but it is also a category under which other figures of speech fall, such as those mentioned previously. Therefore, these other literary devices and figures of speech are specific types of parallelism.

One of the most well-known examples of parallelism is featured in Neil Armstrong's statement, made as he stepped on the moon: "That's one small step for man, one giant leap for mankind." The structure of the two noun phrases in this sentence is similar due to the repeated use of "one." This engages the audience's attention and emphasizes the contrast between "small step for man" and "giant leap for mankind." The significance of the event and the meaning of Armstrong's statement is enhanced through his use of parallelism.

According to scholars, parallelism could be described as the similarity of features of successive lines of poetry. Parallelism applies not only to poetry texts but texts of all sorts where there is deliberate manipulation of linguistic resources to achieve beauty and convey meaning. This rhetorical structural pattern or device deals with the phonetic bond that exists between two or more lexical items in a text, which have a paradigmatic or syntagmatic relationship. One of the stylistic effects of linguistic parallelism is to invest lexical items with the same value, the three levels of a linguistic organization - syntactic, semantic, and phonetic – converging on and reinforcing each other. The stylistic effect of parallelism is to invest the given items with the same value i.e., intra-textually in structure and sense.

10.3 Importance of Parallelism

The principle of parallelism demands that unequal elements should be expressed in similar constructions. It also states that parallelism is the repetition of structure. It is the refusing surface formats but filling them with a different expression. For example, *"He has plundered our seas, ravaged our coasts, burnt our towns"*. In this example, there are parallel clauses (verbs+ possessive + pronoun +direct object), but not identical actions. To sum up, we can say that parallelism may be defined as two sentences (phrases or clauses) having the same structure; therefore, a strong relationship between them and their occurrence is based on the sameness or oppositeness.

(a) Parallelism exists where two close or adjacent sections of a text are similar. The similarity is usually structural where one or both structures are similar, or lexical similarities, where the words are similar (or opposite) in meaning. The similarity is partial exact repetition and partial difference, for example, look at the

following:*"So in the agonies of Death, in the anguish of that dissolution, in the sorrow of that valediction, in the irreversibleness of that transmigration, I shall have a joy which shall no more evaporate than any soul shall evaporate, joy that shall pass up and put on a more glorious above, and be joy super-invested in glory"*(Joh Donne, Sermon at St. Paul's (1625)).Here, for example, the three underlined structures are structurally and semantically similar. They share the structure 'in the', 'of that'. The words 'anguish' and 'sorrows' are similar in meaning on the one hand, and dissolution, transmigration, and valediction on the other.

(b) Parallelism is an influential rhetorical device at the disposal of the writer or speaker. It consists of using the same general structure for multiple parts of a sentence, or multiple sentences in order to link them all. The following example is a famous one of Winston Churchill: "*The inherent vice of capitalism is the unequal sharing of blessing; the inherent virtue of socialism is the equal sharing of miseries"* .In this example, there is more than one sentence that is linked together by repeating the same grammatical structure.

(c) Parallelism is a stylistic device that subsumes prominent patterns of repetition at the level of sound, grammatical structure, or meaning. For example Shape without form, shade without colour, paralyzed force, gesture without motion.(T.S. Eliot 1925)In example (3), there is a repetition of the same structure of the phrase.

(d) Parallelism is the syntactic pattern, regardless of the semantic content. E.g., Adore Baal with your sacrifice, Dagon's Son with your offering(Greenstein Parker 14)

(e) Parallelism is further defined as a unifying device that creates complex semantic relationships between the parallel verbal structure while establishing formal symmetries and correspondences, e.g. *To err is a human; to forgive divine.* (Alexander Pope)

(f) Parallelism can be a recurrent syntactical similarity. Several parts of a sentence or several sentences are expressed in a similar way to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhythm and clarity to the sentence.

(g) Parallelism is a balance of two or more elements in a sentence. Elements in a sentence are parallel when one construction (or one part of speech) matches

another: a phrase and a phrase, a clause and a clause, a verb and a verb, a noun and a noun, a gerund and a gerund, and so on.

(h) Parallelism is an effective way to add smoothness and power to our writing. It allows the sentence to act as an arrow, pointing the reader to the targeted conclusion. If the sentence is not clear, the reader will miss the main ideas and concepts.

(i) Parallelism is a rhetorical device of grammar in which words, phrases, and ideas of equivalent value share similar grammatical structures. For example: *"Teach us, good lord, to serve thee as thou deservest; / To give and not to count the cost;/To fight and not to heed the wounds"*(St. Richard's prayer). The grammatical structure is [to X and not to Y].

(j) Parallelism is a universal phenomenon that may exist in most poems, sermons, prose, and biblical verses. As such, it can be defined as the use of components in a sentence that is grammatically the same; or similar in their construction, sound, meaning, or meter. The correspondence of one verse, or line, with another, can be called parallelism when a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in sense; or similar to it in the form of grammatical construction, these I can parallel lines; and the words or phrases, answering one to another in the corresponding lines, parallel terms.

(k) We can use parallelism as a linguistic feature that corroborates indirection. It is a form of **'tautology'** that does not lead to boredom but ensures communicative efficacy. This is because parallel structures are often repeated but this repletion beautifies the text or utterance and makes meaning cleaner.

(l) Parallelism is repeating a structure but filling it with new elements or using surface formats but filling them with different expressions. The parallel line does not simply repeat what has been said, but enriches it, deepens it, transforms it by adding fresh nuances and bringing in new elements, renders it more concrete and vivid and telling–that is, it generates new (contextual) semantic reality from the lexical (word) meaning of its component.

(m) To say that two linguistic structures are parallel is to say that share a common structural frame, that within this frame, some elements or elements differ in form. Parallelistic systems of verbal art give us a direct insight into the speaker's own

conception of grammatical equivalences. It is a linguistic phenomenon, which explains the relationship that may be understood between units of linguistic structures, which are constructed parallel to each other or related in some other ways.

Parallelism plays a significant role in strengthening, emphasizing, drawing attention to a parallel structure, and achieving a greater impact on the recipient(s). Parallelism is noted when different parts of a sentence or thoughts are formatted similarly to emphasize either commonalities or their difference. Parallelism gives a sentence a good rhythm and (usually) makes it easier to read. It means to give two or more parts of the sentences a similar form so as to give the whole a defined pattern. It is an expression used to refer to the repetition of syntactic structure or form in two or more configurations with new or different content. A parallel constituent is usually connected via **junctive expressions**. There are four major types of *junctive expressions* that are normally used to connect parallel constituents.

(a) Conjunctions (e.g., *and, also, moreover, furthermore, in addition, besides*)

(b) Disjunctions (e.g., *either/or, whether or not*)

(c) Contrajunction (e.g., *but, however, yet, nevertheless*)

(d) Subordination (e.g., *because, since, as, thus, while, therefore*)

The Junctives have a significant function when used in a text. They link the text and establish a relation between the connected sentences. Moreover, junctives can be used to have control over how relations are recovered and set up by receivers. Accordingly, junctions operate as cohesive ties in parallelistic structures.

10.4 Examples of Parallelism

Parallelism is an effective literary device when used properly. Here are some examples of parallelism and how it adds to the significance of well-known literary works:

Example 1: Pygmalion (George Bernard Shaw)

If you can't appreciate what you've got, you'd better get what you can appreciate.

In this line from his famous play, Shaw utilizes parallelism to set forth a contrast of ideas by inverting the wording of the phrases but maintaining their grammatical structure. The effect for the reader/audience due to parallelism as a literary device in this line is the

connection between what someone has and what they appreciate. Professor Higgins, the speaker of the line, is calling Eliza's attention to the choice she is facing: she can either appreciate what she has in him as a companion, or she can pursue someone else.

This choice between contrasting ideas in this line is underscored by Shaw's use of parallelism in the expression of it. This adds meaning to the situation Eliza is facing in the play, but also calls upon the reader/audience to consider the choice they would make in her stead. In addition, the reader/audience is also confronted with the potential contrast between appreciating what they have or pursuing what they would appreciate.

Example 2: The Things They Carried (Tim O'Brien)

To generalize about war is like generalizing about peace. Almost everything is true. Almost nothing is true.

In O'Brien's story about soldiers in Vietnam, he uses parallelism to create a relationship between war and peace, though they seem to be opposing concepts. In this passage, O'Brien warns against generalizing about either war or peace as the outcome ends up the same–that almost everything is true and almost nothing is true. The repetition of grammatical structure in these three sentences enhances the relationship between war and peace by creating the sense that, in general, they are more alike than the opposite. This causes the reader to reflect on how this relationship between war and peace is possible.

O'Brien's use of parallelism in this passage also creates a relationship between words and their meanings. When spoken in generalities, words such as war and peace lose their meanings. With this loss of meaning, the truth is lost as well. This parallel relationship between the meaning of words and the truth indicates to the reader that there is no meaning or truth to generalities when it comes to war or peace.

Example 3: How Cruel Is the Story of Eve (Stevie Smith)

Put up to barter,
The tender feelings
Buy her a husband to rule her
Fool her to marry a master
She must or rue it
The Lord said it.

In her poem, Smith utilizes parallelism to create a sharp sense of rhythm to instill empathy in the reader for Eve and her story. The grammatical structure of the poetic lines creates the sense of a list being presented to the reader of Eve's judgments and punishments. The parallel pacing of the stanza's structure, in addition to the connotations and repetitive sounds of the words ('rule', 'fool', 'rue'), create a rhythm that is almost like a whip. This expands and reinforces the theme for the reader that Eve is a victim of her story and her fate as a woman.

Many common phrases feature parallelism through repetition of words, structure, or other grammatical elements. This calls attention to the wording and can emphasize the phrase's meaning. Here are some common examples of parallelism:

- he that will cheat at play, will cheat you any way
- stupid is as stupid does
- cousins by chance; friends by choice
- luck is the idol of the idle
- no pain, no gain
- in for a penny, in for a pound
- you get what you get
- where there is smoke, there is fire
- when the going gets tough, the tough get going
- it takes one to know one
- have money in your head, not in your heart
- I think, therefore, I am
- don't marry someone you can life with; marry someone you can't live without
- today a reader, tomorrow a leader
- fool me once, shame on you; fool me twice, shame on me

Parallelism is found throughout the Bible, particularly in psalm verses and proverbs. One use of this literary device in Biblical poetry and phrasing is to create synonymous lines in which an idea is presented and then repeated by being rephrased with parallelism

to reinforce or emphasize the meaning. Here are some examples of parallelism in the Bible:

- In the way of righteousness is life / And in its pathway there is no death (Prov. 12:28)
- I am the rose of Sharon / And the lily of the valleys (Song 2:1)
- As the deer pants for the water brooks / So pants my soul for You, O God (Ps. 42:1)
- Hatred stirs up strife / But love covers all sins (Prov. 10:12)
- For the Lord knows the way of the righteous / But the way of the ungodly shall perish (Ps, 1:6)
- The earth is the Lord's and everything in it / the world, and all who live in it (Ps. 24)

Parallelism is also found in many famous examples of poetry, prose, drama, speeches, and quotations to create an intentional effect for the reader. Here are some famous examples of parallelism:

- Not everything that is faced can be changed; but nothing can be changed until it is faced. (James Baldwin)
- Clap along if you feel like a room without a roof / Clap along if you feel like happiness is the truth (lyrics by Pharrell Williams)
- … and that government of the people, by the people, for the people shall not perish from the earth. (Abraham Lincoln)
- Then practice losing farther, losing faster: places, and names, and where it was you meant to travel. None of these will bring disaster. (Elizabeth Bishop)
- It is easier for a father to have children than for children to have a real father. (Pope John XXIII)
- Be who you are and say what you feel, because those who mind don't matter, and those who matter don't mind. (Bernard M. Baruch)
- You deserve to need me, not to have me. (Augusten Burroughs)
- Follow love and it will flee; flee love and it will follow. (proverb)
- To err is Human, to forgive, divine. (Alexander Pope)

- But the sad truth is that the truth is sad, and that what you want does not matter. (Lemony Snicket)

10.5 Types of Parallelism

In English grammar, parallelism (also called *parallel structure or parallel construction*) is the repetition of the same grammatical form in two or more parts of a sentence. Maintaining parallel structure helps us avoid grammatically incorrect sentences and improves our writing style. Although lack of parallelism is not always strictly incorrect, sentences with the parallel structure are easier to read and add a sense of balance to writing. Parallel construction is most commonly used in sentences containing elements that appear in a series or a pair. It is also applied to headings and outlines in academic writing. Scholars demonstrate that at the level of linguistic structure we can distinguish several kinds of parallelism.

10.5.1 Phonological Parallelism

Phonological parallelism is a kind of parallelism which requires sounds. It is the repetition of the same or similar sounds. There are two kinds of phonological parallelism. (a) The most common type of phonological parallelism requires coherent clumps of sound such as the end or beginning of a syllable and is exemplified by rhyme and alliteration. (b) There is another type of phonological parallelism, which is developed systematically in some literary tradition; this is parallelism between two longer and disconnected sequences of sounds and could be called sound pattern parallelism. Phonological parallelism includes four types:

(a) Alliteration: Alliteration is the repetition of the initial consonants of the words, e.g., *Sissy can see the sea.*

(b) Assonance: Assonance is the repetition of the same vowels of the word, e.g., *Men sell the wedding bells.*

(c) Rhyme: Rhyme is the repetition of the same syllables in the sentence, e.g., *Baa baa black sheep, have you any wool? Yes sir, Yes sir, three bags full! One for the master, one for the dame, And one for the little boy who lives down the lane*.

(d) Meter: Meter is the repetition of rhythmic patterns, e.g., *The big bad wolf, the big bad wolf.*

10.5.2 Lexical Parallelism

Lexical parallelism (i.e., parallelism at word level) is parallelism in meaning requiring words (lexical items). It is word-category repetition (e.g., noun, verb, etc.) or semantic class repetition (i.e., similar or contrastively paired words, embedded in parallel phrasal or verse structure). Let us consider the following examples which reflect parallelism at the level of lexical items. The examples include cases of superlative degree comparison, past perfect tense(s) of third-person singular, infinitive, and gerund.

> e.g., *The longest period of economic growth since records began, an economy now bigger than that of Italy and France. The lowest unemployment and highest employment rate of any of our competitors for the first time since the 1950s. Living standards up, for everyone, and for the poorest up most. The biggest reductions in child poverty and biggest increase in investment for decades"* (2004: Tony Blair).

In this example, parallelism occurs in the lexical items (i.e., *longest, lowest, highest, biggest, poorest*) where the five lexical items manifest comparison at the superlative degree and end with the superlative suffix (*-est*) which create rhyme at the phonological level. The use of this number of parallel structures reflects the cumulation of information and strengthens the argument at hand.

The use of parallel construction when items in a series have an equal level of importance. These items are usually joined by commas or semicolons along with 'and' or 'or'. On the word level, a noun should be grouped with other nouns, an adjective with other adjectives, and so on.

Not parallel	Parallel
The company is looking for a candidate who who is friendly, organized, meticulous, and is going to arrive to work on time.	The company is looking for a candidate is friendly, organized, meticulous, and punctual.

When a series is composed of verbs, do not mix forms. For example, mixing an infinitive (a verb beginning with *to*) with a gerund (a verb form ending in *-ing*) breaks parallel structure.

Not parallel	Parallel
The participants in the workshop learned how to communicate, negotiate, and working collaboratively for the most effective outcome.	The participants in the workshop learned how to communicate, negotiate, and work collaboratively for the most effective outcome.The participants in the workshop learned about communicating, negotiating, and working collaboratively for the most effective outcome.

10.5.3 Phrasal Parallelism

Consider the following examples of parallel configurations in noun, verb, prepositional, adjectival, and adverbial phrases. Consider the following examples according to their availability in the speeches. This paragraph reflects parallelism in its highest forms i.e. through a recurrence of the same structure and lexical items (they too) as the phrase consists of a subject (they) and an adverb (too) at the beginning of each sentence. The use of two parallel structures in speeches reflects emphasis and assertion over the parallel configuration.

> e.g., *"I am particularly pleased to welcome Sir Alan in the presence of so many entrepreneurs, so many business leaders and so many policy makers. And no-one is better qualified than Alan to speak about the great issues that face us today, how each of us, companies, governments and individuals, are having to respond to the speed, the scope and the scale of changing in the global economy" (2007: G. Brown).*

In this example, parallelism occurs in three noun phrases (*so many entrepreneurs, so many business leaders, and so many policy makers*) that are parallel to each other. Morphological parallelism also occurs between the noun phrases (*the speed, the scope, the scale*) where the definite article (the) is added continuously to the nouns (*speed, scope, scale*). The speaker in this example relied on the use of a series of three elements to achieve unity and have a greater impact on the audience. The parallel structure should be used to balance a series of phrases with the same grammatical structure. For example, avoid mixing noun phrases with verb phrases.

Not parallel	Parallel
Initial trials showed that exposure to the chemical caused memory problems, intermittent dizziness, and deters sleep.	Initial trials showed that exposure to the chemical caused memory problems, intermittent dizziness, and insomnia.

As with a series of verbs, a series of verb phrases should use parallel forms. We should not mix phrases based on an infinitive with phrases based on *-ing* verbs.

Not parallel	Parallel
Her main duties were answering phone calls, filing records, and to conduct visitor surveys.	Her main duties were answering phone calls, filing records, and conducting visitor surveys.

10.5.4 Clausal Parallelism

Clausal parallelism can be achieved at the clause level. Consider the following examples:

> e.g., *"You know better than me how we are and can continue to entrench our position as a world leader in business and financial services, but from the point of view of the government we insist that we will continue to implement our new risk-based light touch approach to regulation, we will make our planning system more flexible and responsive and of course we will work together on infrastructure to invest in our long term priorities" (2007: Tony Blair).*

In the above paragraph, parallelism is manifested through the use of three clauses (*we will continue, we will make, we will work*) as they share the same structure of a subject (we) followed by an auxiliary verb (will) and ended by a verb (*continue, make, work*). Pronouns are significant features of political speeches as they help a speaker to manipulate language in a way that would enable him/her to sound more persuasive and create a greater impact on his/her audience. In this example, the former British Prime Minister used the inclusive pronoun (we) to show the audience that elective work is needed to be done by both parties i.e. people and government. Politicians can never be certain that decisions they have made will always necessarily be seen in a positive light (or they may be aware that their positive claims could easily be re-interpreted in a more negative manner [...] therefore, by the use of 'we' [a speaker] spreads the load of responsibility. Parallelism is also applicable to a series of clauses in a sentence.

Not parallel	Parallel
The report card stated that the student often talked in class, that he bullied other students, and rarely finished his homework.	The report card stated that the student often talked in class, that he bullied other students, and that he rarely finished his homework. The report card stated that the student often talked in class, bullied other students, and rarely finished his homework.

10.5.5 Syntactic Parallelism

Syntactic parallelism is a parallelism in the sentence structure. It is parallelism in form and is parallelism between two sections of text that have the same syntactic components.

> e.g. *"Now is the time to make real the promises of democracy; now is the time to rise from the dark and desolate valley of segregation to the sunlight path of racial justice; now is the time to lift our nation from the quick sands of racial justice to the solid rock of brotherhood."* (Washington)

The use of parallel construction when a sentence contains a pair of connected ideas. Pairs can be connected by coordinating conjunctions, which include and, nor, but, or and yet.

Not parallel	Parallel
She planned to collect data by either using an online survey or phone interviews.	She planned to collect data by either using an online survey or conducting phone interviews. She planned to collect data through either online surveys or phone interviews.

Use parallel structure when apair of ideas is linked by correlative conjunction, such as not only…but also, either…or, and neither…nor.

Not parallel	Parallel
His paper argues that the distinctive divergence in the two artists' styles was not only shaped by their mutual rivalry but also because of the idiosyncratic tastes of patrons.	His paper argues that the distinctive divergence in the two artists' styles was shaped not only by their mutual rivalry but also by the idiosyncratic tastes of patrons.

The same rule applies to pairs connected by a word of comparison, such as over, than or as.

Not parallel	Parallel
He prefers movie nights at home over going to loud house parties.	He prefers movie nights at home over loud house parties.He prefers hosting movie nights at home over going to loud house parties.

10.5.6 Binary and Ternary parallelism

Most parallelisms have two members. This kind is called 'binary parallelism', e.g., *Found these songs so wild and wayward. Found these legends and tradition. I shall answer, I should tell you.*The ternary parallelism, on the other hand, is a parallelism which has three parts. E.g., *I should answer, I should tell you/In the bird's -nests of the forest/ In the lodges of the beaver/In the hoofprint of the bison/In the eyry of the eagle!* (Henry Wadsworth Longfellow *Song of Hiawatha*, 1855)

The words that constitute the members of a parallelism are different but are related in meaning in some way. A pair or larger set of words that belong to the same area of meaning are said to belong to the same **semantic field**.

10.6 Linguistic Structure in Parallelism

Linguistic parallelism refers to the pattern of repetition in discourse for creating a specific stylistic effect. It operates on different branches of linguistics, for example, it can be phonological when it takes the form of initial, medial, or end rhyme and it is most distinguished with the presence of alliteration and assonance. It is lexico semantic if it involves synonymous or antonymous words occurring in paradigmatic relation. It is syntactic when the parallel occurs at clausal or group level. At this level, the structures are equivalent: sameness of mood, textual pattern, and thematic structure constitute parallelism. Scholars explain that any sentence elements can be paralleled; any number of times although excess quickly becomes ridiculous. We might choose:

(a) Parallel subjects with parallel modifiers attached to them

e.g., *Ferocious dragons breathing fire and wicked sorcerers casting their spells do their harm by night in the forest of darkness.*

(b) Parallel verbs and adverbs

e.g., I have always sought but obtained a parking space near the door.Quickly and happily he walked around the corner to buy the book.

(c) Parallel verbs and direct objects

e.g., He liked to eat watermelon and to avoid grapefruit.

(d) Parallel prepositional phrases

e.g., He found it difficult to vote for an ideal truth but against his own self-interest. The pilot walked down the aisle, through the door, and into the cockpit, singing "Up, Up, and away."

(e) Parallel subordinate clauses

e.g., These critics– who point out the beauties of style and ideas, who discover the faults of false constructions, and who discuss the application of the rules– usually help a lot in engendering and understanding of the writer's essay.

e.g., When, at the conclusion of a prolonged episode of agonizing thought, you decide to buy this car; when, after a hundred frantic sessions of begging stone-faced bankers for the money, you can obtain sufficient funds; and when, after two more years of impatience and frustration, you finally get a driver's license, then come to see me and will talk about a deal.

(f) Parallel participle, infinitive, and gerund phrases:

e.g., He left the engine on, idling erratically and heating rapidly.

e.g., To think accurately and to write precisely are interrelated goals.

e.g., She liked sneaking up to Ted and putting the ice cream dow , because he cool about it.

(g) Combination of parts-of-speech or sentence elements is used to form a statement, depending on what you have to say. In addition, parallelism does not have to be exact in its syntactical similarity.

e.g., *He ran up to the book shelves, grabbed a chair standing nearby, stepped painfully on his tip toes, and pulled the fifty pound volume on to top of him, crushing his ribs and impressing him with the power of knowledge.*

e.g., I shall never envy the honors which wit and learning obtain in any other course, if I can be numbered among writers who have given order to virtue, and confidence to truth.(Samuel Johnson)

e.g., For the end of a theoretical science is truth, but the end of a Practical science is performance.(Aristotle)

(h) Parallel constructions with coordinating conjunctions (and, or, nor, but, for, yet)

Not parallel

e.g., At Lynchburg College, cheating can result in suspension or even be expelled from school.

e.g., At Lynchburg College, cheating can result in 'noun' or even 'verb phrase' from school.

Parallel

e.g., At Lynchburg College, cheating can result in suspension or even expulsion from school.

e.g., Ericka is not only very beautiful but also very intelligent.

The words 'very beautiful' directly follow 'not only' so 'very intelligent' should follow 'but also'. Repeating the extra verb creates an unbalanced effect.

e.g., The two girls enjoyed dancing, swimming, and going to the mall.

e.g., The two girls enjoyed (noun), (noun), and (verb phrase).

(i) Parallel items in a series (Listing)

e.g., The two girls enjoyed dancing, swimming, and shopping.

e.g., The two girls enjoyed (noun), (noun), and (noun).

10.7 Using Parallel Structure in Writing

As a literary device, parallelism functions as a means of creating a harmonious flow and rhythm with words and phrases. This is effective for readers in that parallelism can capture a reader's attention and enhance the structure of writing to make the literary work more meaningful. Parallelism is also an effective way for writers to set up relationships between two or more things or ideas, through comparison or contrast. It is important that writers use parallelism sparingly in order for it to be effective. Too much repetition of grammatical elements can distract and/or fatigue a reader. For example, this well-known proverb features parallelism: *Give a man a fish, and he eats for a day. Teach a man to fish, and*

he eats for a life time. It is effective in that the repetition of sentence structure emphasizes the meaning and perceived truth of the proverb for the reader. However, if the proverb were to continue this repetitive structure, it would lose effectiveness: *Give a man a fish, and he eats for a day. Teach a man to fish, and he eats for a life time. Teach a man to sell fish, and he eats steaks. Give a man a chain of seafood restaurants, and he eats whatever he wants.* The continued parallelism undermines the initial meaning of the proverb. Here are some ways that writers benefit from incorporating parallelism into their work.

10.7.1 Create Sense of Rhythm

Writers can create a sense of rhythm in their works with parallelism. Repeating grammatical elements such as words, sounds, a noun, or verb phrases, helps to pace writing for the reader. This adds to the artistic and/or poetic value of language in a literary work while allowing the writer to reinforce or elaborate on a particular idea.

10.7.2 Create Sense of Relationship

Parallelism allows writers to create a sense of the relationship between words, phrases, and sentences, which then establishes relationships between things and ideas. This can be done through comparison or contrast, either within a single sentence or a group of sentences. By repeating grammatical elements, writers can draw the reader's focus towards similarities and differences in expression and therefore enhance meaning.

10.8 Parallelisms as a Rhetorical Device

According to scholars, parallelism is a powerful rhetorical device to convince readers since elements in the sentence that are alike in the form are taken as a signal that they are fulfilling the same role in the expression. It is claimed that parallelism is a device for keeping the reader on track and the equivalent elements in structure call attention to their equivalence. It is a rhetorical device that often appears in public speeches.

Parallelism can be argued as a stylistic device. The rhetorical function of parallelism is to strengthen, empower, emphasize, persuade and have a big impact on recipients. The connection between parallelism and public speeches lies in the fact public figures rely on linguistic repertoire in order to obtain and achieve their objectives and aims. One of these

linguistic configurations is parallelism. A language can be thought of as a resource which is drawn upon in order for goals to be achieved. The public speakers strive to gain the trust and support of people; they bring in persuasive to what they need. Van Dijk (1997: 12) argues that the persuasive function of text or talk is not limited to its rhetoric, but may also depend on style or meaning, or coherence. The fact that public speakers use an interwoven texture of rhetorical features, style, coherence, and meaning in order to persuade the audience to support Dijk's parallelism is distinguished as the repetition of identical or similar syntactic patterns in adjacent phrases, clauses, or sentences. The pattern of parallelism is usually doubled but may be repeated more times. It arises from the definition that parallelism is distinguished by the repeated syntactic forms that are in equivalence.

Many scholars deal with parallelism more closely and suggest three subcategories. One is syntactic parallelism is often accompanied by lexical parallelism and involves a pair of parallel words, one in each section of the text. The words may have a similar form or number of syllables. The sentences may look the same but some elements may be changed or different word categories may be used. The similar structures seem to be complex and aesthetical. It means parallelism used in rhetoric seems convincing and makes the speech look good.

Scholars argue that parallel structures help to focus on the main points and serve many advantages, such as providing an outcome which is clearly noticeable due to the slight variation, emphasizing the main points, or developing contrast. These structures are easily remembered. The importance of patterned speaking lies in manipulating and calling the audience's attention to the speaker's utterance. As a consequence of the presented definitions, it should be stressed that the uses and functions of listed devices are based on the speaker's will and his or her deliberate usage. The function of these devices is verified in the practical part of the thesis.

10.9 Repetition

It is a well-known fact that there exist various ways of expressing people's attitude towards another person, any kind of thing or this or that phenomena; there are different variants of expressing similar, though not absolutely identical ideas. It is stylistics that deals with all variants of linguistic expressions and the sub-systems making up the general system of language. Stylistic devices play the greatest role in the analysis of any kind of literary text.

Among other figures of speech, repetition is one of the widely used syntactic stylistic devices.

Repetition is also a stylistic device which falls under phonology within the broad area of stylistics. In this device, parallel words are repeated in lines to draw the reader's attention to what the writer is actually saying. It is also intended to intensify meaning as well as being an aspect of a particular thesis i.e. using it in a logical way to present content as real. When some words are repeated, they add rhythmic effects to the lines in which they occur. Therefore, authors use this device not only to achieve realism but also as a decorative device to add beauty and aesthetic effects to the work. We shall now present some aspects of repetition from the text to illustrate our views.

Repetition is tolerated in legal language to escape misinterpretation. Nevertheless, repetition is commonly used in non-specialized text to produce emphasis. The question of repetition being positive or negative is not to be answered straightforwardly. Flower and Flower in their book 'The King's English' summarize that "We have instances of repetition that are good in themselves; we have repetition that is neither particularly good nor bad in them, but that offend simply by recurrence." (Flower and Flower 1922: 211). Therefore, repetition may be perceived as useful but also as useless in many cases depending on the speaker's skilful usage. We are concerned with the way in which people employ rhetorical devices to engage audience applause in literary texts.

10.10 Repetition vs. Non-Repetition

Repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader's attention to the keyword or a key phrase of the text. It implies repeating sounds, words, expressions, and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect.

According to different linguists' opinions, repetition is not a stylistic device if it shows the excited state of mind of the speaker. Look at the following example:

"Stop!"—she cried, "Don't tell me! I don't want to hear, I don't want to hear what you've come for, and I don't want to hear." (J. Galsworthy)

It seems that the above-mentioned example "I don't want to hear you" is not a case of repetition, it only shows an emotive state of mind of a speaker and her emotions. The

followers of this idea consider that repetition only focuses on the logical emphasis of the utterance and not an emotional state. Others contradict this opinion as they believe that repetition is one of the devices, having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension.

Giving logical emphasis to the utterance is a really very important aspect in case of repetition. While repeating certain words, phrases, or sentences, a writer reminds readers of their importance, making them keywords, phrases, or sentences of the text. Notwithstanding this fact, when a word or a phrase is repeated not for logical emphasis but simply to show a speaker's emotional state, repetition should also be considered as a stylistic device. We came to such a conclusion considering the fact that all stylistic devices carry more or less a degree of emotiveness.

It has been mentioned that not only words, phrases, clauses can be repeated but sounds as well. But the repetition of sounds is called alliteration which belongs not to syntactic stylistic devices but phonetic stylistic devices. The aim of alliteration is to impart a melodic effect to the utterance.

"Deep into the darkness peering, long I stood there wondering, fearing,

Doubting, dreaming no mortals ever dared to dream before". (E. A. Poe)

Repetition of the sound 'd' definitely produces a melodic effect. It is mostly characteristic of poetry though, certain cases of alliteration are found in emotive prose as well.

10.11 Types of Repetition

Repetition is classified according to compositional patterns. There are already eight set patterns which we would like to discuss separately.

(a) Anaphora

Anaphora or anaphoric repetition is called the repetition of a word or a phrase at the beginning of two or more consecutive sentences.

e.g., "**Ignorant** of the long and stealthy march of passion, and of the state to which it had reduced Fleur; **ignorant** of how Soams had watched her, **ignorant** of Fleur's reckless desperation….,**ignorant** of all this, everybody felt aggrieved." (J. Galsworthy)

Anaphoric repetition is met not only in emotive prose but is rather often used in poetry.

e.g., **Farewell to the** mountains high covered with snow!

Farewell to the straths and green valleys below!

Farewell to the forests and wild-hanging woods!

Farewell to the torrents and loud-pouring floods! (R. Burns)

In the given example together with anaphoric repetition "farewell to the" is also observedparallelism of the syntactic composition of each line. Anaphora gives a literary text peculiar rhythm that, together with repetition of an anaphoric element, somehow brings that particular extract of prose and sound of poetic speech close together. But being used in poetry, anaphora increases the sound harmony of speech.

(b) Epiphora

Epiphora or epiphoric repetition is a type of repetition when one and the same word or phrase is placed at the end of consecutive sentences. It is also known as 'Epistrophe'.

e.g., "Now this gentleman had a younger brother of still better appearance that himself, who had tried life as a cornet of dragoons, **and found it a bore**; and ad afterward tried it in the train of an English minister abroad, **and found it a bore**; and had then strolled to Jerusalem, and **got bored there**, and then gone yachting about the world, and **got bored** everywhere". (Charles Dickens)

As we see the same sentence contains two kinds of epiphoric repetitions in different clauses. "And found it a bore" and "got bored". Epiphora even more than anaphora contributes to the rhythmic organization of speech due to the increase of intonation and sound identity at the final position of sentences. Epiphoric repetition can also be combined with anaphora within one sentence.

e.g., "**If he wishes** to float into fairyland, **he reads a book**; **If he wishes** to dash into the thick of battle, **he reads a book, if he wishes** to soar into heaven, **he reads a book**." (Chesterton)

As we see in the given example the combination of the two mentioned types of repetition is even complicated with syntactic parallelism.

(c) Anadiplosis

The third type of repetition is anadiplosis. It is a figure of speech that consists of the repetition of the same word at the end of one and the beginning of the following clauses, sentences.

e.g., "All service ranks the same **with God**,
With God, whose puppets, best and worst,
Are we." (Robert Browning)

(d) Framing

Framing is a type of repetition when it is arranged in the form of a frame, namely, the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.

e.g., "**No wonder** his father wanted to know what Bosinney meant, **no wonder**." (G. Galsworthy)

Framing makes the whole utterance more compact and more complete. Framing is most effective in singling out paragraphs. It is more often met in poetry although we can find a great deal of it in emotive prose as well. This type of repetition can comprise any part of the text - a sentence a paragraph, a page. Its extreme case is when it starts from the title and comprises the whole text, i.e., the title and the last sentence of the text are the same. The material showed us that there can exist the so-called thematic framing, i.e., one and the same theme is repeating at the beginning and the end of the text. The function of framing is to elucidate the notion mentioned at the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part which clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

(e) Root repetition

In root-repetition, it is not the same words that are repeated but the same root.

e.g. "Forsytes deprived of their mutter bone were wont **to sulk**. But John had little **sulkiness** in his composition." (G. Galsworthy)

I felt just as **natural** as I would with anybody. Talked to him just as **naturally**, and everything. (D. Parker)

As we see from the examples, in this type of repetition we deal with different words having different meanings ("to sulk" – verb and "sulkiness" - noun; "natural" - adjective and "naturally" - adverb), but the shades of meaning are perfectly clear.

(f) Chain repetition

This type of repetition smoothly develops logical reasoning. It is a thread of several successive anadiploses.

e.g., "A **smile** would come into Mr. Pickwick's face: the **smile** extended into a **laugh**, a **laugh** into a **roar**, and the **roar** became general". (Ch. Dickens)

In this case loading of each word involved in chain repetition gradually increases.

(g) Synonymous repetition

Synonymous repetition is a repetition not of the same word but one word or phrase is repeated with its synonym.

e.g., "The poetry of earth **is never dead** …

The poetry of earth **ceasing never**…" (Keats)

"I nearly **died**! Honestly, I give you my word, I nearly **passed away"**. (D. Parker)

In both cases, words are changed with their euphemism forms.

(h) Thematic repetition

This is the case when the theme of the text is repeated without any particular models of repetition. It is also called the 'repetition of ideas' which is linked with antithesis—set off two ideas in balanced (parallel) opposition.

e.g., "One small step for man, one giant leap for mankind."(Neil Armstrong)

"Ask not what your country can do for you, but what you can do for your country."(John F. Kennedy)

It can be said that apart from the existing type of repetition there may be some other types that are not addressed here. These types of repetitions have the same emotional loading as others and sometimes they can cause even stronger emotions, as they are either 'scattered' or 'hidden' and the emotions arise subconsciously. Speakers often forget the power of using repetition in speeches because of the negative stereotypes we have about being repetitive. Repetition means hounding, nagging, being redundant, and boring. Yet we forget that some of the world's best speeches have utilized repetitive rhetorical devices to reflect the natural rhythm of oral communication. When done stylistically, repetition helps the audience remember and recognize the importance of your message.

10.12 Difference Between Parallelism and Repetition

It is difficult to distinguish between parallelism and repetition. They are similar literary devices in the sense that their function is based on something being repeated for effect. However, repetition specifically features the intentional use of a word or phrase, two or

more times in close proximity of each other. Parallelism, on the other hand, can involve the repetition of words or phrases, but it also must reflect the repetition of grammatical and/or structural elements. In fact, the only requirement for parallelism as a literary device is the repetition of grammatical elements and/or structure in a written work–apart from strictly word or phrase repetition.A good example to demonstrate the difference between parallelism and repetition is a **soliloquy** spoken by the title character in *Macbeth* by William Shakespeare. The line, "*Tomorrow, and tomorrow, and tomorrow"* features word repetition. It also features parallelism due to the grammatical structure of the phrasing, utilizing 'and' as a conjunction. This grammatical similarity enhances the rhythm of the phrase and emphasizes the concept and meaning of 'tomorrow' as an ongoing, repeating aggregate of time and experience.

There is another line in Macbeth's soliloquy that features repetition, but not parallelism: *"Out, out, brief candle!"* In this line, the word 'out' is repeated twice, but there is no indication of a repeating grammatical element. Though the effect of this repetition is to emphasize the word 'out' in terms of extinguishing the candle, which represents death, there is less of a poetic nature to the line than the repetition and parallelism of the 'tomorrow' phrase. Therefore, as literary devices, repetition emphasizes a word or phrase and can certainly reinforce its meaning; however, parallelism often adds even deeper meaning through the repetition of grammatical structure.

Preminger and Brogan (1993: 877) state that parallelism is "the repetition of identical or similar syntactic patterns in adjacent phrases, clauses or sentences." The patterns of parallelism are usually doubled but may be repeated more times. It arises from the definition that parallelism is distinguished by the repeated syntactic forms that are in equivalence. The following example indicates its use (e.g., *It starts with changing our hearts, and changing our minds, broadening our spirit*. Scholars deal with parallelism more closely and suggest three subcategories. One is syntactic parallelism and the two others are lexical and phonological parallelism. Syntactic parallelism is often accompanied by lexical parallelism and involves a pair of parallel words, one in each section of the text. The words may have a similar form or number of syllables. The sentences may look the same but some elements may be changed or different word categories may be used. The words 'changing' and 'broadening' in the example represent lexical parallelism. Moreover, similar structures seem to be complex and aesthetical. This means that parallelism used in rhetoric seems convincing and makes the speech look good.

Osborn (1988:189) argues that parallel structures help it focus on the main points and serve many advantages, such as providing an outcome which is clearly noticeable due to the slight variation, emphasizing the main points, or developing contrast. These structures are easily remembered. We can see the importance of manipulating and calling the audience's attention to the speaker's utterance. Barrack Obama, the president of the USA, in his speech, has used the rhetorical and stylistic techniques of parallelism and repetition. To conclude we can say that parallelism is a specific type of repetition.

10.13 Summing Up

To sum up, we can say that speech and language are central to meaningful discourses. The relationship between language and parallelism is a very significant one. Parallelism is considered both as a stylistic and rhetorical device and used in speech and text to persuade the audience and readers. The term parallelism is used to refer to a unique linguistic phenomenon that explains the relationship which may be understood between units of linguistic structures. We use different types of parallelism, such as lexical, syntactic, semantic, synthetic, binary, and ternary. The analysis of parallelism depends on three levels of analysis: phonological, semantic, and syntactic. Without the use of parallelism, our speech will be awkward and confusing. Parallelism plays an important role in persuading, convincing, and carrying the audience along. It is a great way to make a connection between ideas and claims and to advance an argument.

In Introduction (Section 10.1), the basic definition of parallelism is explained; in Section 10.2, the importance of parallelism is investigated in stylistics and literary studies; in Section 10.3, some very common examples of parallelism are cited along with some examples taken from some literary texts; in Section 10.4, the primary types of parallelism are explained with examples and the discussion includes six major types (i.e., phonological parallelism, lexical parallelism, phrasal parallelism, clausal parallelism, syntactic parallelism, and binary and ternary parallelism); in Section 10.5, eight major linguistic structure of parallelism are explained with examples; in Section 10.6, some discussions on how parallelism structures can be applied in writing are presented (creating a sense of rhythm and creating a sense of relationship); in Section 10.7, effort is made to understand parallelism as a rhetorical device in literary text creation mechanism; in Section 10.8, the basic definition of repetition is presented for understanding the concept; in Section 10.9 the

differences between repetition and non-repetition is explained with examples; in Section 10.10, different types of repetition are explained with examples collected from different literary texts; and finally in Section 10.11, a line of difference is drawn between parallelism and repetition.

10.14 Review Questions

Review Questions for thought, understanding and self-assessment.

Answer in not more than 500 words.

[1] What is parallelism? Can you provide a definition with some examples?

[2] What is discourse? How does parallelism relate to discourse?

[3] How can parallelism be a syntactic pattern regardless of the semantic content?

[4] What are the major linguistic structures of parallelism?

[5] How can you use parallel structures in writing?

[6] What is phonological parallelism? What are its major types?

[7] What is lexical parallelism? Explain it with examples

[8] What is phrasal parallelism? Explain with examples

[9] What is syntactic parallelism? Give some examples

[10] Can you draw a difference between parallelism and repetition?

Look for answers to the above questions in the units mentioned below:

Q1) Unit 10.1, 10.2, 10.3.

Q2) Unit 10.4, 10.5.

Q3) Unit 10.2, 10.4.5

Q4) Unit 10.5

Q5) Unit 10.6

Q6) Unit 10.4.1

Q7) Unit 10.4.2

Q8) Unit 10.4.3

Q9) Unit 10.4.5

Q10) Unit 10.11

10.15 Glossary of terms

Anaphora: Anaphora is the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences commonly in conjunction with climax and with parallelism. For example: *To think on death it is a misery, / To think on life it is a vanity; / To think on the world verily it is. / To think that here man hath no perfect bliss. Another example: In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace* (Richard de Bury).

Antithesis: Antithesis is used in writing or speech either as a proposition that contrasts with or reverses some previously mentioned proposition, or when two opposites are introduced together for contrasting effect. This is based on the logical phrase or term. Antithesis can be defined as "a figure of speech involving a seeming contradiction of ideas, words, clauses, or sentences within a balanced grammatical structure. Parallelism of expression serves to emphasize opposition of ideas". e.g., *For many are called, but few are chosen.* An antithesis must always contain two ideas within one statement. The ideas may not be structurally opposite, but they serve to be functionally opposite when comparing two ideas for emphasis.

Asyndeton: Asyndeton is a literary scheme in which one or several conjunctions are deliberately omitted from a series of related clauses. Examples include *veni, vidi, vici* and its English translation "I came, I saw, I conquered". Its use can have the effect of speeding up the rhythm of a passage and making a single idea more memorable.

Epistrophe: Epistrophe is the repetition of the same word or words at the end of successive phrases, clauses, or sentences. It is also known as epiphora and occasionally as antistrophe. It is a figure of speech and the counterpart of anaphora. e.g., "What lies behind us and what lies before us are tiny compared to what lies within us."(Emerson).

Isomorphism: In sociology, an isomorphism is a similarity of the processes or structure of one organization to those of another, be it the result of imitation or independent development under similar constraints. There are three main types of institutional isomorphism: normative, coercive, and mimetic.

Semantic Field: A semantic field is a set of words with various kinds of relation to one another, including similarity of meaning (synonymy), part-to-whole relations (a hyponym) is a part relative to a whole) and opposition of meaning (antonymy).

Soliloquy: Soliloquy is a monologue addressed to oneself, thoughts spoken out loud without addressing another. Soliloquies are used as a device in drama to let a character make their thoughts known to the audience, address them directly or take it into their confidence. Soliloquy is used in drama, and it is a speech spoken by a character to reveal his or her inner thoughts. Examples of Soliloquy: From Romeo and Juliet-Juliet speak her thoughts aloud when she learns that Romeo is the son of her family's enemy: *O Romeo, Romeo*!

Tautology: In literary criticism and rhetoric, a tautology is a statement that repeats an idea, using near-synonymous morphemes, words, or phrases, effectively "saying the same thing twice." Tautology and pleonasm are not consistently differentiated in literature. Like pleonasm, tautology is often considered a fault of style when unintentional. Intentional repetition may emphasize a thought or help the listener or reader understand a point. Sometimes logical tautologies like "Boys will be boys" are conflated with language tautologies, but a language tautology is not inherently true, while a logical tautology always is. e.g., *Only time will tell if we stand the test of time,* or *After we change the game it won't remain the same.*

10.16 Books Recommended

[1] Baldick, Chris. (2001). *The Concise Oxford Dictionary of Literary Terms*. 2nd Edition. Oxford: Oxford University Press.

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[3] Bradley, M.M. and Peter, J.L. (1999). "Affective norms for English words: Instruction manual and affective ratings." *Technical Report C-1*. The Center for Research in Psychophysiology, University of Florida.

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[11] Preminger, A. & Brogan, T.V. (1993). *The New Princeton Encyclopaedia of Poetry and Poetics.* Princeton: Princeton University Press.

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[14] Verderber, R.F., Verderber, K.S., and Sellnow, D.D. (2007). *The Challenge of Effective Speaking.* Belmont: Thomson Wadsworth.

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Unit 11 ❑ Mimetic representations (onomatopoeia, pantomime)

Structure

11.1 Objectives

The Objectives of the unit are:

- Raising awareness of the wide range of sound patterns in the English Language,
- Raising awareness of theatrical techniques used in plays and tracing its development over the ages.

11.2 Introduction

The term onomatopoeia in Greek means "creating or making names", which means imitating sound using written text. For example, when we read the word *splash*, we can associate it with the sound of something that is falling into the water. Other examples of onomatopoeia would be words like *swoosh, roar, mumble, slam,* etc. By imitating the sounds that we come across in our daily life, onomatopoeia enhances the feeling or the sense associated with that particular word. While they do not mean anything more than the sound they make, they seem to have a significant effect on the way words are written, read, and understood.

As its Greek root suggests, *onomatopoeia* is the making of a name or a word from a natural sound. Onomatopoeias are thus imitative words of these natural sounds. They are found in all languages of the world, and some linguists, in fact, believe they were the first words humans spoke when language was developed. Since direct imitation allows the hearer to understand the meaning most easily, it is the most obvious way to describe actions (e.g. *punch*, *boom*) and animals (e.g. *cock*, *dodo*), which constitute the most parts of the conversation between primordial humans. Therefore, the hypothesis is, indeed, reasonable. These primitive sounds have evolved over time and their remnants have become today's onomatopoeias in most of the natural languages.

Onomatopoeia, the imitative making of words from natural sounds, is a common phenomenon found in all languages of the world. The study of onomatopoeias is, however, inadequate considering its importance in the development of language. Onomatopoeia is a word which mimics the sound it represents. Unlike most words whose connection to the meanings they represent is abstract onomatopoeias have a direct connection to the words they represent. Onomatopoeias are used in poetry, comic books, advertising, and even in everyday speech. It is necessary to understand the various uses of these special words in a language and how their usages can create an extra shade of information and impact based on which a piece of a literary text can be interpreted to extract new ideas and information. Since onomatopoeias aim at imitating sounds produced by people, animals, nature, machines, and tools, they become an area of empirical investigation both for language users and learners. The last three categories are particularly challenging for imitation, as sounds are not produced by another vocal system and therefore imply strong imitative efforts.

11.3 Onomatopoeia

Onomatopoeia indicates a process of word formation based on the imitation of natural sounds. For example, *whisper, bang,* or *hiss* in English and '*pera-pera', 'siku-siku',* or '*geragera'* in modern Japanese. The word is based on either the nature of the sound itself, as *crash,* or the name of the source of the sound, as *cuckoo.* The interpretation of sound changes as language changes. In particular, a large number of onomatopoeia words are found in many modern languages as function words. In the context of philosophical discussion in ancient Greece, onomatopoeic words were cited as an argument for the 'naturalness' of language or the appropriateness of words to their meaning. The hypothesis which argues that language is originated through the imitation of natural sounds is known as the 'bow-wow theory'.

The question of onomatopoeia causes a lot of discord in the field of linguistics precisely because, on the one hand, this concept seems fairly simple, yet on the other hand, it is barely possible to describe in detail so that one can have a better understanding of this particular natural linguistic phenomenon. The best way to approach any subject of study is to start from the basics. In the Etymological Dictionary of Modern English, it is said that the term 'onomatopoeia' comes from the Greek words '*onoma'* meaning "name" and '*poiein'* meaning "I make", they make it a compound noun with the meaning of "the making

of a name", or "the name-making". Thus, the essential concept comes down to the formation of a word with a resemblance in sound to the thing signified.

When we consider onomatopoeia in greater depth, we are faced with a more complex situation. While everyone agrees that onomatopoeia is the name of a relationship between the sound of a word and something else, there are divergent views both on the second term of the relationship and on the nature of the relation itself. The second term of the relation is variously referred to as sounds, sense, referent, and what is denoted. The relation that obtains between the two terms generates an extensive and heterogeneous collection of names: imitates, echoes, reflects, resembles, corresponds to, sounds like, expresses, reinforces, and has a natural or direct relation with (Bredin 1996). In order to proceed with the study, we have to opt for one of the nuances that fit with our perception of onomatopoeia the best. For this purpose, we choose to address this particular phenomenon as a 'direct expression of sound, action or status'.

11.4 Linguistic Study of Onomatopoeia

In the realm of linguistic study, it is commonly accepted that the sound for the word of a particular meaning is arbitrary; therefore, there is generally no connection between sound and meaning. This, however, is not absolutely correct, as we have a chance for neglecting the existence of a class of words, namely the onomatopoeias, which do appear in the everyday use of a natural language quite often. These are sound symbolism - that is, words whose pronunciations mimic the sounds generated in the external physical world and suggest meaning (e.g., *meow* for cat's voice) (Fromkin, Rodman and Hyams, 2002: 7 & 589).

Despite the importance of onomatopoeias in the world's languages, the linguistic study of them is pitifully inadequate. Many linguistics regarded onomatopoeias as "second class citizens among words, since they are often polysemous, while at the same time, paradoxically, applicable to only a narrow semantic range" (Falk 1973: 60). Of course, onomatopoeia is a modified type of coining in which a word is formed as an imitation of some natural sound. As on borrowing and the various means of making new words based on old ones, onomatopoeia involves a model that serves as the basis for the new words, but the onomatopoeic model is extralinguistic - it lives outside of the territory of language itself.

Words like *buzz, coo-coo, garr-garr,* as well as those that represent animal noises, like *moo, hisss* are originally attempting to imitate natural sounds (Falk 1973: 63).

Onomatopoeia is a general expression used in ordinary spoken and written language. Some kinds of onomatopoeic words imitate sounds, such as the sound of a clock: 'tick-tock'. Others mimic states or emotions, such as 'zig-zag'. The use of onomatopoeia varies with language and written works. For example, some Asian languages, especially Bengali, Tamil, Japanese and Korean, have a large number of onomatopoeia words, and these onomatopoeic words not only represent external objects and sounds but also states, movements, feelings, and emotions of human beings, and allow their expression in a lively manner. Some are rather skeptical about a view that seems to assume that a language is only a set of words which are used as names for entities (Yule 1996: 3).

Onomatopoeia is a phonological device of stylistics in which the sounds suggest the meaning of words or expressions because the words are formed by imitating the actual or natural sound that are associated with the things concerned. It is used to reflect sense in the sound of words which have similar sounds to the one described. This device is used by the author to foreground meaning and also for stylistic effects, even though we agree with the argument that this power of suggesting natural sounds or other qualities is relatively weak–too weak to operate unsupported by meaning–and because of its range, is only latent (Leech 1969).

Onomatopoeia is typically described as involving the use of words which imitate sounds. The study of onomatopoeia is often approached through theories of sound symbolism. However, while such approaches provide rich descriptions of onomatopoeia, they have generally paid little attention to the role of onomatopoeia in communication. We need to focus on onomatopoeia as a phenomenon of communication considering what the use of onomatopoeia communicates and how it is being communicated. That means, onomatopoeia falls on the showing-saying continuum (Wharton, 2009) and involves elements of both showing and saying, contributing to relevance by providing direct evidence for some of the meaning it communicates. It is argued that onomatopoeia involves the exploitation of resemblances and that the non-arbitrary relationship between sound and meaning is a result of the communicator's attempts to recreate his sensory experience using sounds which provide a faithful enough representation of his experience. What is communicated by the use of onomatopoeia is both vague and context-dependent: it amounts to what relevance theorists call an impression rather than a determinate meaning. Several

studies also extend to multimodal and cross-modal communicative behaviours and to pave ways for further investigation of the interface underlying verbal and non-verbal communication.

Onomatopoeia refers to words whose pronunciations imitate the sounds they describe. A dog's bark sounds like 'woof', so 'woof' is an example of onomatopoeia. Onomatopoeia can be used to describe the gears of machines working, the horn of a car honking, animals croaking or barking, or any number of other sounds.

Onomatopoeia is a figure of speech and is especially useful for rhetorical effect. A good example of the onomatopoeic words is in the comic books and children rhymes which where lettering of these onomatopoeic words enhance the beauty of comic books and nursery rhymes effectively.

11.5 Types of Onomatopoeia

For the characterization of onomatopoeia, there is no general consent about its classification. Most commonly, it is suggested that there are several subgroups of onomatopoeia according to their origin and use. In other words, onomatopoeias represent sounds of natural objects, animal sounds, movement of objects, sounds related to human bodily functions, physical reactions, mental conditions, emotional statuses, and many others. Let us refer to and examine some sounds that are related to animals, human beings, and objects.

11.5.1 Animal sounds

Bee: On the other hand, the sound of a flying bee or mosquito is practically the same in many languages: '*bzzz'* (French), '*buzz'* (English).

Cat: French '*miaou'* and '*mrkgnao'* and English *meow* stand for the sound a domestic cat makes. If we pay more careful attention, we may notice that cats '*meow'* only in interaction with humans, while amongst other cats they never *meow* or *purr*. To a certain extent, this proves that they have as well developed a means of communication of their own. A sound of a satisfied cat that is growling is expressed with '*ronron'* and '*rrr'* in French and 'purr' in English.

Chicken and rooster: A sound of a chuckling chicken is expressed with '*cloc cloc'* (*cloucque*) in French and '*cluck cluck'* in English. A hen that has just laid her eggs

or is sensing danger will call '*cot-cot cot-cot-codec'* in French and '*kuh-kuh-kuh-kuh-kack'* in English. What is more interesting is that the onomatopoeia of a young chicken's cry in French is '*piou piou'* while, in English, it is '*cheep'*. On the other hand, a rooster's song is described with the word '*cocorico'* in French and '*cock-a-doodle-doo'* in English.

Cricket: A cricket song is described with '*kic kic kic'* in French and '*chirp'* in English.

Cuckoo: A very interesting example revolves around a specific kind of bird infamous for its habit of laying eggs in some other bird's nest. This bird is called a cuckoo, and its name stands for the particular sound it makes. The noun *cuckoo* in the English language has become a synonym for a foolish person but is as well used as a verb meaning 'to repeat continually', or, as an adjective denoting someone silly or crazy. According to Collins' Dictionary, the word draws its origin from the Middle English period when it was borrowed from the old French word '*coucou'* (or *cucu*) which was echoic of the bird's cry. On the other hand, the French use the expression '*coucou'* in everyday situations in order to say hello or merely to mark one's presence, as the example "Coucou! Nous voilà" shows. The bird says *cuckoo* in English and '*coucou'* in French.

Dog: Dogs bark '*ouaf ouaf'* and '*voua voua'* in France but '*woof woof'* and '*bow wow'* in England and USA. The sniffing dog sounds the same in both languages: '*sniff'* or '*snif snif'*.

Frog: When it comes to the onomatopoeic sound a frog makes, we are faced with two fairly distinct examples in English – '*croak',* and '*ribbit'*. The reason for this kind of situation is relatively simple, that is, two species of frogs make different sounds; the one that croaks is more common, while the other one is found only in North America. In other words, the French equivalent of the English croak is '*croa croa'*, but there is no equivalent for' *ribbit'*.

Goat and sheep: For denoting the bleat of a goat, sheep, or calf French use the expression '*bé bee'*, while the same is expressed in English by '*baa baa'*. Interestingly enough, the English variation can be used both as a noun and as a verb.

Owl: The particular sound of an owl is '*hou hou hou hou'* in French, and '*twit twoo', 'terwit terwoo',* and '*hoo-hoo'* in English. In French, this onomatopoeic sound is also used as an expression of disapproval.

11.5.2 Human sounds

Exclamations and interjections: '*Ah*is' used in both English and French, meaning very much the same: joy, surprise, impatience, etc. '*Aie',* on the other hand, is a purely French expression for the feelings of sudden pain, with variations such as '*oi', 'yaya', 'yai'*. The English express the same with an '*ouch!'*

Disapproval or derision: It is usually shown with *'boo'* in English and *'bouah'* in French.

Shushing: We can say '*chut'* in French and '*shh'* in English.

Confusion: To express confusion, surprise, or disbelief, it is nasal '*hein?'* in French and '*huh?'* in English.

Silence: To silently catch someone's attention, the English people use the interjection '*psst'*, whereas the French people opt for one of the following: '*hem'* or '*kss kss'*.

Tiredness: When tired, people will usually pronounce something like '*puff'* or *'huff'* in English and '*ouf'* in French.

Speech sounds: When a person is speaking in a continuous meaningless chatter, it is described with '*blah-blah-blah'* in English and '*patati patata'* in French. Though fairly different expressions, the message is easily transmitted in both examples.

Audacity: The indistinct manner of talking has the expression '*murmur'* in English and *'murmure'* in French. What is interesting to note here is that both have the expression in the form of a noun and verb. The French verbs '*babiller, grogner, murmuler',* and *'grommeler',* represent a mutter, indistinct chatter, or rumbling sounds. In English, the following verbs can be as well listed in the category of nouns: to mutter, to prattle, to chatter, and to babble.

11.5.3 Sound effects of objects

Camera shot: '*click'* in English and '*clic'* in French.

Car engine: '*vroom vroom, broom broom'* in English and 'vroum vroum' in French. Only a slight difference in spelling is visible.

Car horn: The sound of a car horn honking is '*honk honk'* in English as opposed to '*tut-tut'* in French.

Old clock: An old-fashioned clock goes '*tick tock'* in English and '*tic tac'* in French.

Old phone: An old-fashioned phone makes one of the following noises: '*ring ring, ringaling'* in English and '*dring dring'* in French.

Siren: The wailing of a siren, described with words '*nee naw, wee woo'* in English, and '*pin pon'* in French.

Train: The machinery sounds of a train are '*woo woo'* in English and '*chou chou'* in French.

Water dripping: '*plic ploc'* in French and *drip drop* in English. It is noticeable from the English version that not only did the word for a small portion of water come directly from its onomatopoeic sound but the verb 'to drip' did as well.

Wind blow: The expressions for the blowing of wind are numerous. The following are some of the best-known examples present in the English language: '*whoo', 'whine', 'whoosh', 'whizz', 'whistle', 'wheeze', 'how', 'l swish', 'rustle', 'zoom', 'sigh',* and *'sough'*. As we can see, the large majority of these words contain the letter 'w'. This example allows us to understand the importance of each sound of the word when we speak of onomatopoeia. Another thing is that the interconnection between the sounds of nature and the sounds of letters is evident. If we only form the letter 'w' with our mouth and start breathing deeply, we will hear the wind blowing from our lungs just as we have heard it outside in nature, which will make us feel powerful as well. The French language, on the other hand, has only a few words for wind-blowing: '*frou-frou', 'vromb',* and '*hurl*'.

11.6 Varieties of Onomatopoeia

Onomatopoeia can make sentences powerful. It is important to understand where they can be used appropriately. Although onomatopoetic words are self-descriptive, they are not necessarily centered around adjectives. We can use them to enable readers to see or hear instead of just reading. The following example shows how onomatopoeia can make a huge difference in the way we read and understand a sentence.

Example (with onomatopoeia): We sat huddled by the crackling fire as the rain splattered, and the thunder rumbled.

Example (without onomatopoeia): We sat by the fire as it rained heavily, and the thunder continued.

The above example shows how onomatopoeia brings a sentence to life. The first sentence describes the fire, rain, and thunder by bringing their intensities to light. However,

the second sentence fails in that area because it doesn't tell us enough about each of these things.

Onomatopoeia can be used as nouns, verbs, and adjectives. We can either use them as interjections or add them to the overall flow of our sentences. Here are a few examples of onomatopoetic words that can be used in different forms.

As an adjective

Example 1: The evening was beautiful, with dazzling lights and rhythmic songs.

Example 2: The shepherd guided his bleating sheep toward the cottage.

As a noun

Example 1: The child jumped into the pool with a splash.

Example 2: The room was filled with the nostalgic chatter of the good old school days.

As a verb

Example 1: I gasped when I saw him covered in dirt.

Example 2: The engine finally roared to life after several exhausting efforts.

When we use these words, readers can easily understand the type of environment that has been associated with the onomatopoetic words and the overall sentence.

Onomatopoeia can be understood in a number of different ways. In its narrowest and most literal sense, it refers to the purely mimetic power of language—its ability to imitate other (mostly non-linguistic) sounds. In the opening lines of Spenser's *Prothalamion*, the italicized sibilants represent, in this literal way, the sound of the wind:

e.g. Calm was the day, and through the trembling air, Sweet-breathing Zephyrus did softly play.

Like /s/ and /z/, the sighing of the wind is a fricative sound, produced by the passage of air through gaps or past obstructions; there is consequently a resemblance on a fundamental physical level. An example of a similar kind is Keats's line: *"Thou watches in the last oozings hours by hours"* where the consonances of /st/ and /z/ are perhaps felt to mimic the sound of apples being squeezed in the cider-press - a kind of prolonged squishiness.

But on a wider and rather more abstract interpretation, the phonological patterns of these two examples can be taken to represent not just the sound of what they describe,

but the activity as a whole. The connection is made not via the ear alone, but through the little-understood pathways of **empathy and synaesthesia**. Spenser's sibilants depict the wind by providing a phonetic correlate of its continuing, fluctuating motion: something we can feel and see (for example, in the fluttering of leaves on a tree), as well as hear. Similarly, Keats's line dwells not just on the sound of squashing, but on the general idea of squashing—the slow application of pressure to pulpy, crushable matter. The tactile element of this is perhaps more important than its auditory element.

A very different effect, for which a similar explanation may be offered, is the pervading 'brittleness' of sound, discussed in Dylan Thohias's "This Bread I Break". The sudden cut-off effect of the post-vocalic plosives echoes the theme of 'breaking' which runs through the poem, and which is manifest in the four-times repeated item break/broke itself, and in the final word snap. Although this relationship might be put on a purely mimetic level, as an imitation of the actual sound made when a hard object is broken, in fact, the more abstract property of abruptness, which might be perceived in terms of any of the five senses, is most relevant to the analogy. In cases like these, we may say that the sound 'enacts the sense', rather than merely echoes it.

On a third, even on a more abstract and mysterious plane of suggestion, onomatopoeic effects are attributable to the general 'colour' of sounds on such dimensionsas' hardness'/ 'softness', 'thinness'/ **'sonority'.** Although the judgment of whether a sound is 'hard' or 'soft', etc. is ultimately subjective, it seems that there is enough general agreement on such associations to form the basis of a general system or 'language' of sound symbolism. Moreover, this language is apparently common to different works of literature. The association between the consonant /I/ and the impression of 'softness', for instance, has been traced in the poetry of several languages by Ullmann, who cites the following lines by Keats as an English example:

e.g., Wild thyme and valley-lilies whiter still
Than Leda's love, and cresses from the rill.

It is, in fact, possible to list classes of English consonants impressionistically on a scale of increasing hardness:

(a) liquids and nasals : /l/, /r/, /n/, /ij/ (as in 'thing').
(b) fricatives and aspirates : /v/, /3/ (as in 'there'), /f/, /s/, etc.
(c) affricates : /tf/ (as in 'church'), /d'/ (as in 'judge').

The theme of 'sound enacting sense' can be extended to other fields apart from phonemic repetition. It is well known, for instance, that metre can be used mimetically, to suggest sluggish movement, galloping, etc. In his book "Articulate Energy" Donald Davie also makes us aware of various ways in which the syntax of a poem may enact, dramatize, or otherwise symbolically represent its content. The imitative function of language is not restricted to phonology, therefore, but belongs to the apparatus of expression as a whole. Poems may even be visually emblematic of their content, as is George Herbert's "Easter Wings", each stanza of which in print actually has the shape of a pair of wings.

11.7 Objections against Onomatopoeia

Earl Anderson (1998) has listed four objections to onomatopoeia on linguistic grounds proposed by some linguists. The objections are as follows:

[1] Onomatopoeias are conventional signs, not imitative echoes.

[2] Even if onomatopoeias are imitative, they are not non-arbitrary.

[3] Onomatopoeias exist on the margin of language, not as part of langue.

[4] Onomatopoeias do not accurately imitative natural sounds.

In response to these objections, Anderson pointed out that the capacity of a human being to mimic sounds is limited by the constraints of phonological systems and the structure of the human vocal tract. Therefore, an exact imitation of natural sounds by a human is not possible, and hence objection 4 is true but nevertheless cannot be used to prove that onomatopoeias are merely conventional. Moreover, since onomatopoeias are constrained by the phonological systems of different languages, they can only be a partial imitation of natural sounds. However, it does not naturally follow that onomatopoeias are conventional and arbitrary. As a matter of fact, onomatopoeia is a kind of iconicity, and it only requires a partial resemblance of the referent (Anderson 1998: 129).

Max Müller (1891) regarded onomatopoeias as merely 'playthings', and not as a part of the language system. He argued that they are rootless, which means they have no etymology, and unproductive, which means they cannot generate new words. This, however, is contrary to the fact. It is possible to compile a dictionary of onomatopoeia, define the form and sense of onomatopoeias, and distinguish between physical and emotional onomatopoeias. Although scholars argue that the basic logic of the classification

of onomatopoeia lies in their melodic similarities (Nowrouzi 1994: 93), there is, in fact, a natural relationship between the pronunciation of some words and what they refer to (Saghravanian, 1990: 151). Since natural things are better than artificial ones because they are more familiar to human beings, there is hardly any distance between what is said and its meaning in natural sounds (Shervanloo 1975: 338). For example, there is an indirect relation between the word laugh and its meaning, but the word 'ha-ha' is the act and voice of laughing.

Onomatopoeia has a special function and importance in poetic texts. For most poetic texts, onomatopoeia is a basic source of appropriate sounds and poets use this phenomenon in the texts in various ways to serve different purposes. In a metaphorical sense, onomatopoeia is one of those literary special effects that make long car trips, train trips, and airplane trips much more enjoyable (Thomas and Hill 2012).

There are lots of different examples of onomatopoeias in texts of newspapers' comic section, old comic books, children's storybooks, and fairy tales. intimate studies of these texts may show how the phonemes from our surrounding contexts become excellent building blocks of onomatopoeic words which are used in these texts and how the lettering of these onomatopoeic words enhances the beauty of these texts (Sangoi 2012). Analysis of examples can show the effect and impact of onomatopoeias in transmitting the meaning of the original expressions (Hiroko 2006).

11.8 Importance of Onomatopoeia

Appearing for the first time most likely as the simplest form of communication, it can be concluded that onomatopoeia has been around for thousands of years. Tearing its origin from primitive times, onomatopoeia was the very tool that allowed a basic message communication between humans. In other words, onomatopoeia most certainly played a significant part in the survival and successful development of our species. Today, it can be considered a very important component of both first and second language acquisition. On the web page of Yale University, a very interesting example of the means of incorporating onomatopoeia into children's language learning has been presented in the following way:

> "Since onomatopoeia is a form of poetry with sound words as its focus, children will have very little difficulty in creating a word that imitates the sound it represents. This perception of sound can be demonstrated through the

> instruction of simple songs. Old favorites such as 'Old MacDonald Had A Farm' and 'The Wheels On The Bus' are songs among a few others that young children love to sing. Their perceptions of these songs are realistic enough for them to understand. The rhythms of these songs have a repetitive pattern that young children can follow and retain long after the song is over. The power of music and reading sound poetry is a lesson taught that many 'youngsters' have yet to realize. Singing simple songs and visually displaying what sound words look like, incorporates and gradually produces a level of reading, writing, and speaking that children can successfully master".

What is intended to be emphasized in the text above is that onomatopoeia can be a perfect instrument for the most natural way of language acquisition for children—be it their first or second language. Out of this premise, we can deduce that this kind of introduction to a foreign language can be of much use for teenagers and adults as well. Learning to experience the sounds of another language through the eyes of the native speakers, must have a large positive impact on the process of understanding the reality of the language in focus. It is because onomatopoeia is more than a word (it can as well be an expression of feeling through a sigh, cry or shout), that its examination is of major importance in the understanding of the development of communication.

Onomatopoeias are a valuable way to describe a sound, creating the actual sound in the reader's mind. This creates a vivid reading experience. For example, "The wind howled, hissed, and whooshed" is more expressive than "The wind blew". Onomatopoeia can provide a poem or a prose passage with sound imagery and rhythm which express the mood of the work. Furthermore, it makes descriptions more powerful and gives a sense of reality when readers can hear sounds while reading words.

An onomatopoeia creates a sound that is recognizable as the thing it mimics. This allows the writer to be more expressive, especially when it comes to exciting, dramatic moments in a piece of writing. The use of onomatopoeia also makes writing more interesting. Some onomatopoeic words have developed their own definitions, 'whisper' is a perfect example. Onomatopoeia is a word that sounds like what it is describing. When we come across an onomatopoetic word, we can hear the sound of the word that is described.

If we are a fan of comic books, we know that they are full of onomatopoeia. The panels in comic books are full of bubbles that include words like '*zap', 'bang', 'crash',*

and *'pow'*. In other forms of texts, onomatopoeia can even act as sentences or interjections that standalone.

Example 1: I was walking down the lane when–bam! –a gigantic cat leaped over my shoulder from nowhere.

Example 2: Swoosh! The ball flew by me like an invisible flash of light.

Onomatopoeia is a way of increasing the poignancy of imagery in a poem, short story, or novel. These words help readers hear the sounds of words they represent. This should also mean that the reader is taken deeper into the story and is more willing to suspend their disbelief. While some onomatopoeic words are more easily spotted than others, they all have an effect. These words also help to create emphasize and remind a reader that this word and that which it describes is important. The author's intentions are more easily conveyed this way.

We may end this discussion on onomatopoeia with a warning: it is easy to yield to the vague suggestiveness of sounds and to write enthusiastically, if loosely, about 'joyful peals of labials and liquids', 'the splendid gloom of repeated /u/s', 'the **pastoral** charm of the /a/s and /o/s', etc. Such remarks, whatever their value in recording the subjective impressions of the writer, must not be confused with well-based appeals to linguistic evidence. All too often imaginative reactions to the meanings of words are projected onto the sounds of which they are composed. We must be careful, therefore, to distinguish between the generally agreed symbolic range of a sound and its associative value as apprehended by a particular reader in a particular linguistic context.

Onomatopoeias are useful and auditory-stimulating words. Their power to evoke meaning lies in their **mimicry** of the sounds which they represent. Because the text has the limitation of conveying sensory details through the filter of imagination, writers must use onomatopoeia from time to time in order to convey more exact meaning. Furthermore, having a separate word to designate a sound makes it much easier to communicate sound. Just as we have words for how things look, smell, feel, and taste, we also have words for sounds. However, every word that describes a sound is not an onomatopoeia.

Culture plays a major role in the formation of such expressive words. Despite the slight differences between realizations of onomatopoeia in languages, the concept is, by all means, universal and most certainly of great importance for the understanding of communication. Although the expressions of onomatopoeia are not universally the same, it is its

concept that is universal. The importance of onomatopoeic sounds lies in their variety and the colorfulness they add to every piece of writing they are used in.

11.9 Pantomime

Pantomime is a term taken from the Greek and it means "An imitator of things". Originally it meant a performer, not a theatrical style. The performer would mime, often accompanied by music. In Great Britain, pantomime can only mean one thing—a festive entertainment, mostly late Victorian in origin where women often used to play the heroic male role, and men used to play the 'Dame' role, a comedian in skirts. The origin of pantomime goes back to ancient Rome; in theatrical performances often bawdy and rowdy that were banished by the onset of Christianity. The word *pantomime* means something different to residents of the United States—to them, it means a 'mime', a performer who needs no words to express himself. America takes the literal and original meaning of the word. The British know it affectionately as 'panto', a mixture of a fairy story, spectacle, song, and dance with much emphasis on audience participation. The Britishers owe this to their 'music hall' roots. While America had Vaudeville and burlesque, the British had Music Hall that eventually became a 'Variety'. Pantomime in the British Isles is an ever-changing art form—throughout its long existence, it has taken the best bits from various styles and theatrical fashions and always bows to the current and popular taste, whilst still maintaining its 'traditional' core and format.

After the Roman times, 'pantomime' in its early form reappeared in 15th Century Italy with the popular theatrical entertainment known as the 'Commedia dell' arte'. These performances featured characters, some of which still exist in part, certainly in the spirit in today's pantomimes. These characters were collected from different regions of Italy. 'Spaviento' was Neapolitan. He was a boaster, a braggart. 'Gingurto' and 'Coviello' were a double act—they were the simpletons. From Milan came the character of 'Beltrama', another simple man, joined by 'Gelsomino', a dandy. The success of the 'Commedia dell'arte' traveled to Paris, and from there a short hop over the channel into Britain. In every place the dialogue was improvised, but the characters and the 'Business', especially comic business remained standard.

Characters came and went. Some changed names, others vanished. 'Harlequin' emerged as the strong 'lead' character, along with his love interest, 'Columbine', 'Panta-

loon' and for a while 'Pulchinello'. Of all these characters 'Pulchinello' has become the longest-living one, especially in British Seaside resorts. He changed his name to 'Mr. Punch' when he became not an actor, but a puppet, and teamed up with Judy, the hangman, the policeman, the crocodile, and of course, Judy's baby. After the last war, there were 300 Punch & Judy men on the beaches of Britain, now there are about eight. Today 'Punch Professors' can be seen at Broadstairs, Weymouth, Llandudno, Clacton, and Weymouth among other resorts. The decline in British seaside holidays has seen the decline of Pulchinello.

11.10 Early Period of Pantomime

Pantomime means non-speaking dancers in the Roman theatre who performed dramatic scenes, acting all the characters in a story in succession using only masks, body movements, and rhythmic gestures. The pantomime, whose name means "imitator of everything", was the central figure of entertainment that became fashionable in Rome during the reign of Augustus (63 BCE-14 CE) and remained popular throughout the history of the Roman Empire. The Roman pantomime differed from its equally popular sister form, *mime*, in two ways:

(a) Its themes were usually loftier, avoiding the farce and coarse humour that were common in mime; and,

(b) Unlike the mime actor, the pantomime wore various masks, which identified the characters but precluded the actor's use of facial expressions.

Thus the art of the pantomime was primarily one of posture and gesture, in which hand movements were particularly expressive and important. The pantomime, dressed like a tragic actor in a cloak and long tunic, usually performed solo, accompanied by an orchestra consisting of various wind and percussion instruments. Meanwhile, a **chorus** sang or recited a narrative piece, the **libretto** of which was usually adapted from a well-known **tragedy**, although historical or mythological stories also were common. Both the music and the librettos of the pantomimes were generally considered to be of little artistic value. The talent and skill of the pantomimes were of supreme importance, and the greatest performers enjoyed the favour of wealthy patricians and even emperors, such as Nero and Domitian in the 1st century CE. The early Christians decried the sensual, sometimes lascivious gestures of the dancers, and St. Augustine himself denounced the pantomime as being more

morally dangerous than the Roman **circus**. Despite such opposition, the pantomime enjoyed enormous popularity and success throughout the Roman Empire, and many were able to amass considerable fortunes.

11.11 Ancient Pantomime and its Reception

Ancient pantomime, one of the greatest attractions on the ancient stage from the end of the first century BC until the end of the sixth century AD, was a lavish and highly skilled performance in which gestures, bodily movements, words, songs, and music contributed to stirring the emotions of the audience. Worshipped and despised at the same time, pantomimic dancers ignited the imagination of their contemporaries and threatened the rigid system of established cultural and social roles. Ancient authors report that this theatrical medium was introduced in Rome during the reign of Augustus by Pylades of Cilicia and Bathyllus of Alexandria. Given the complex and sophisticated nature of ancient pantomime, it seems likely that the two alleged founders of the genre did not invent a completely new theatrical art form, but substantially transformed one already in existence. In its most traditional and widespread form, ancient pantomime consisted of solo mute dance performances based on a tragic libretto called 'fabula saltica' usually sung by a chorus or a soloist. The dancer neither spoke nor sang but interpreted by his dancing a story usually based on a mythological theme. The performance was accompanied by a large orchestra made of wind and stringed instruments and the rhythm was maintained by the scabellum, which was operated by one of the musicians, usually the flute player, and attached to the foot. Ancient authors report that a single performer danced all the roles in succession relying on gesture and hand language **(cheironomy)** to describe the story sung by the chorus. The pantomimic thematic repertoire featured adaptations from the works of the best epic authors, dramatists, and poets such as Virgil, whose story of Dido's tragic love was one of the most popular on the pantomimic stage.

The typical pantomimic costume consisted of a long silk tunic purposefully designed to follow and emphasize the movements of the dancer's body. A short mantle (pallium) usually complemented the pantomimic outfit and could be used as an expressive and versatile prop to represent different objects according to the roles. The dancer wore also a mask with a closed mouth, elaborate hair, and large holes for the eyes as attested by archaeological findings. The large eye-holes suggest that the expression of the dancer's eyes needed to

be visible through the mask attesting to the eloquent role attached to the dancer's gaze in an otherwise mute performance. The main extant source on ancient pantomime is the dialogue *On the Dance* written in Greek by the Syrian rhetorician Lucian of Samosata around the middle of the second century AD. Libanius' oration *On Behalf of the Dancers*, written probably around 361 AD, is also valuable for our knowledge of this ancient theatrical genre. Additional information about ancient pantomime is found in the ancient writers at large and several inscriptions and epigrams contained in the Anthologia Palatina and Latina.

The cultural and historical importance of ancient pantomime is not confined to the ancient world, since this theatrical medium had a pivotal role in the rise of ballet as an autonomous art form in the age of Enlightenment. Dance reforms developed in the 18th century took ancient Greco-Roman pantomime as the model to set against the contemporary practice of dance as an ornamental divertissement devoid of any meaning and emotional content and consisting of a sheer display of technical virtuosity. The revival of interest in this ancient genre started through the popularisation of Lucian's dialogue *On the Dance*, in works such as Claude Ménestrier's *Des Ballets Anciens et Moderns* (1682). It was most probably the English ballet-master John Weaver (1673-1760) who first attempted to revive ancient pantomime with his staging of *The Love of Mars and Venus* in 1717 at Drury Lane and *Orpheus and Eurydice* the following year. Later in the century, the two most important 18th-century dance reformists, Gasparo Angiolini (1731-1803) and Jean-Georges Noverre (1727-1810), repeatedly expressed in their writings the intentions to follow in the steps of ancient pantomime and their adoption of *Lucian's auctoritas* as the guiding principle in their productions. The new art form, the *ballet d'action*, thus found in Greco-Roman pantomime an ancient and authoritative antecedent, which granted intellectual and aesthetic propriety to the new dance form; even more importantly, ancient pantomime provided firm evidence that dance had once been an independent and dignified art able to narrate complex stories as well as express a wide range of human emotions.

11.12 Pantomime's Mediaeval Origin

Pantomime has its roots in 'Commedia dell'Arte', a 16th-century Italian entertainment which used dance, music, tumbling, acrobatics and featured a cast of mischievous stock characters. Harlequin was the quick-witted miscreant who carried a magic bat, wore a

mask, and dressed in clothes made of patches. During the 17th century, Harlequin and his companions, including Scaramouche, Pantaloon, Pierrot, Punch, and love-interest Columbine were improvising comic stories, singing, dancing, and cavorting their way across Europe. By the early 18th century, Commedia characters began to appear on the London stage in early pantomimes which were based on classical stories, set to music but without speech.

Harlequin was the star of 18th-century pantomime, which proved popular with paying audiences. In 1732, John Rich, the most notable early Harlequin who danced but never spoke, built Covent Garden Theatre with the profits of his magical pantomimes. Rich also developed the Harlequinade, a comic chase scene telling the story of the lovers Harlequin and Columbine, who are kept apart by the girl's father, Pantaloon, and his servant, Clown. Harlequinades were mimed with music and lots of slapstick and tomfoolery and dominated pantomime for around 100 years. The term 'slapstick', meaning a certain type of clownish physical comedy, came from Rich's Harlequinades—his harlequin used a wooden bat to change the stage scenery by knocking down a series of hinged flaps.

At Drury Lane Theatre meanwhile, the actor-manager David Garrick astonished audiences with a speaking Harlequin and employed Rich's pupil Henry Woodward to pen

new stories for him, some incorporating old English folk stories like Dick Whittington, Robin Hood, and the Children of the Wood. As pantomime evolved, more domestic stories and topical satire began to replace classical tales. After Joseph Grimaldi's Clown was such a hit in Mother Goose at Covent Garden in 1806, Clown began to edge out Harlequin as the star of the show. More change was afoot in pantomime in the 1830s with the rise in the popularity of elaborate scenery and stage effects, and the fairy-tale extravaganzas of James Robinson Planché, starring Lucy Eliza Vestris, first staged at the Olympic Theatre in 1831.

11.13 Victorian Innovations

Until 1843, theatre licensing had restricted the use of a spoken word in performances. The Theatres Act lifted the restriction, allowing any theatre without a royal patent to produce a play with purely spoken dialogue. Now, witty puns, wordplay, and audience participation were added to the repertoire of mime, daring chase scenes, and spectacular

transformations. Favourite fairy-tale characters, magical animals, principal boys, and pantomime dames all became part of the mix. Any subject was fair game, as pantomimes combined nonsense tales with social satire, commenting on current events and innovations such as the exciting but still dangerous railways. By the late 19th century the most extravagant productions at the largest London theatres could last up to five hours and featured clever stage tricks, stunning costumes, and huge casts. It became customary for pantomimes to open on Boxing Day, forever linking this entertainment with Christmas and family. Pantomime became popular on a smaller scale too with families and friends performing pantomimes in Toy Theatre versions, with cardboard characters and abbreviated scripts.

At this time the Pantomime and Harlequinade were the 'desert' to the main course of the evening, part of a lengthy programme. Gradually the Fairy Story element of pantomime came to the fore, and the quality of the writing improved. Chiefly responsible was E.L. Blanchard, author of the Drury Lane Pantomimes from 1852-1888. It was during this period that major changes began to occur. These changes were to transform pantomime into the template of today's entertainment. Blanchard's pantomimes or 'annuals' as he called them set the tone for productions everywhere. He was described as 'an exponent of Fairy Mythology', and was born in 1820, the son of an actor. His first script was for 'Jack and the Beanstalk' in 1844 in what is now The Old Vic, London. His first Drury Lane pantomime was in 1852. He established a style of rhyming verse and wit—often topical. Although pantomimes today rarely have rhyming couplets throughout (with the odd exception) this tradition is carried on by the 'immortals' who often begin a pantomime prologue today in rhyme. In Blanchard's 'Jack' in 1859, the hero is selling his cow to Fairy Crystalline:

Crystaline:	'Well, give the calf'
Jack:	'I do!'
Crystaline:	'The beans are thine.'
Jack:	'though this transaction bears a strange character, I look upon you as my Beany-factor!'

The reliance on Clown and Harlequin was losing its grip—now the dialogue was becoming important. Other characters were emerging. In 1852, a Miss Ellington had become one of the first 'Principal Boys', playing the Prince in 'The Good Woman in The Wood' at the Lyceum Theatre. By the 1860s the role of Principal Boy was established and the role of Dame was beginning to threaten Harlequinaide's clown even further. By the 1870s pantomimes had begun to change dramatically in style. From the many varied and titled subjects, theatres began to restrict themselves to a few favourite stories. The popular ones being 'Cinderella', 'Dick Whittington', 'Jack and the Beanstalk' along with 'Mother Goose', 'Aladdin', 'Robinson Crusoe', 'Babes in the Wood' 'Goody Two Shoes'. Of these the intrinsically British stories were 'Babes', which was to eventually merge with 'Robin Hood', 'Robinson Crusoe', 'St. George and the Dragon' and 'Gulliver's Travels'. The other subjects were imported from the French court, like Perrault's 'Cinderella', 'Sleeping Beauty', 'Red Riding Hood' and 'Hop O'My Thumb'.

Red Riding Hood itself dates back to Roman times, then utilized by the Grimm Brothers. 'Puss In Boots' dates from an Italian version of 1534, utilized by Perrault. Pantomime adapted and enveloped all these cultures and presented them to the British public. 'Aladdin' had begun as one of the Tales from the Arabian Nights, and emerged as a serious play in London in 1788, and with Grimaldi in 1813. Robin Hood joined forces with the 'Babes in The Wood' at Drury Lane Theatre in 1857. The first 'Dick Whittington' Pantomime seems to be at Covent Garden in 1814. 'Goody Two Shoes' emerges from the pen of Oliver Goldsmith, written in 1765. With its slight plot which merges Nursery characters like Little Boy Blue as the playmate of 'Goody' and 'Little Bo Peep' as Jack Horner's sweetheart, it was eventually dropped, the confusion of plot being the chief reason.

By the end of the century, pantomime had reached epic proportions. The 1900 production of 'Sleeping Beauty and the Beast' was one of the most lavish and successful pantomimes ever produced at Drury Lane Theatre. Combining the story of 'Beauty and the Beast' with 'Sleeping Beauty', it featured double the number of scenes and a range of locations, with settings including the Haunted Vaults of the Palace, a Fairy Parliament, and the Enchanted Crystal Garden. The grand finale was a transformation scene by set designer Bruce 'Sensation' Smith which represented Beauty's wedding gifts as well as a grand staircase and numerous fountains.

11.14 Major Parts of Pantomime

11.14.1 Pantomime stories

Today's popular pantomime stories derive from various sources. Dick Whittington was based on the life of a real mayor of London who died in 1423. Written accounts of his life appeared as early as the 17th century, including Thomas Heywood's 1656 'The Famous and Remarkable History of Sir Richard Whittington', although there is no evidence he ever owned a cat. The 1862 pantomime version by the prolific pantomime author H.J. Byron saw Dick chased by a villain in a hot air balloon—the year that two English balloonists made the news for ascending to a record-breaking altitude. Robinson Crusoe was based on Daniel Defoe's novel 'The Life and Surprising Adventures of Robinson Crusoe' (1719), inspired by the true adventures of the ship's captain, Alexander Selkirk, who survived on a desert island for four years.

Other stories are derived from European, Middle Eastern, and Asian folk tales and legends. The fairy tales published by the 17th-century French writer's *Madame d'Aulnoy*

and *Charles Perrault* included the stories of Pretty Goldilocks, Cunning Cinders, Little Red Riding Hood, Puss in Boots, the Sleeping Beauty, and Cinderella. Rossini's 1817 opera *La Cenerentola*, based on Perrault's Cinderella story, had its London premiere in 1820 and appeared at Covent Garden the same year as Harlequin and Cinderella; or, the Little Glass Slipper. Cinderella was renowned for its magical transformation scene and is the only pantomime today to retain one, often with real Shetland ponies pulling Cinderella's coach. The bestselling collection of stories 'The Arabian Nights' was first published in an English edition in the early 18th century. Once translated, they inspired the pantomimes Aladdin's Wonderful Lamp, Ali Baba, and the Forty Thieves, and The Seven Voyages of Sinbad, reflecting popular interest in all things oriental.

11.14.2 Principal Boys and Pantomime Dames

The theatrical device of gender-switching became a mainstay of Victorian pantomime. As early as 1837, actor-manager Lucy Eliza Vestris played a breeches role in Planché's production of Puss in Boots at the Olympic Theatre (Vestris played Ralph, while her husband Charles Mathews played the cat). In an era when women covered their legs with long skirts, acting in shorts and tights was considered risqué. Entrepreneurial theatre owner Augustus Harris capitalized on controversy by bringing Music Hall performers to his Drury Lane Theatre: Vesta Tilley, a male impersonator, and Marie Lloyd, 'Queen of the Music Halls', were among many female music hall stars who played principal boys. By the late 19thCentury the female principal boy was an accepted convention of pantomime.

Men, however, had played women's roles throughout the history of theatre, as female performers were banned from the stage until after the Restoration in 1660. Pantomime drew on this convention — Samuel Simmons played Mother Goose as early as 1806. However artful his disguise, the dame's obvious masculinity remained an essential part of the gag in the 19th century. In 1861, H.J. Byron created the character of Widow Twankey in Aladdin or The Wonderful Scamp at the Strand Theatre, starring James Rogers as the widow, named after 'Twankay Tea'—a less than premium brand of tea imported from China. Female impersonators from Music Hall appeared as dames; Harris was credited with instigating the most legendary dame performer when he hired Music Hall star Dan Leno to play the wicked aunt in Babes in the Wood at Drury Lane in 1888. Leno continued to play the Christmas season at Drury Lane for the next 15 years, or as he would boast, "for the term of my natural life".

11.14.3 Music Hall Stars

From the late 1860s, Music Hall performers were increasingly cast in pantomimes, bringing with them star quality and new audiences. The equivalent of modern-day celebrities, they became central to promoting pantomime and often brought raucous energy to the carefully staged productions. Some were inclined to pause the action to perform their own 'star turn', whether playing the saxophone, dancing a Can-Can, or singing a signature song. Lottie Collins's Ta-ra-ra-boom-de-ay was the 'show stopper' during Dick Whittington (1891), much to the approval of audiences and critics.

11.14.4 Animal Impersonators

Live animals often appeared on stage in Victorian pantomime – donkeys were the preferred means of transport for clowns. Actors also made careers from dressing in elaborate animal costumes known as 'skins'. One of the most famous Victorian animal impersonators was actor and acrobat Charles Lauri Jnr, known as the 'Garrick of Animal Mimes'. He developed his own menagerie, playing 'Puss' in Puss in Boots and 'The Pug Dog' in Babes in the Wood, along with various turns as a monkey, bear, wolf, ostrich, and even a kangaroo. Interviewed in 1893, Lauri said, "I need hardly say that I am an entire believer in studying from life. When getting my poodle part I had one always with me at home and it was from him that I learnt nearly all my tricks".

11.14.5 Spectacle and Illusion

Pantomime became increasingly focussed on elaborate set designs and special effects. Trick scenery and fast scene changes were created with systems of hinged flaps of canvas painted on both sides that switched to reveal new settings; pivots, flying systems, and traps in the stage. The 'star trap' covered an opening in the stage, beneath which an actor stood on a platform. At the release of a counterweight, they were propelled upwards for a magical, if perilous, flying entrance. Some theatres had enormous water tanks and pumps beneath the boards to create water effects such as rivers, fountains, and waterfalls. The lighting added to the magical effect; gas light was introduced in 1817 and electric light was first introduced to the London stage at the Savoy Theatre in 1881. Effects such as ghostly fogs were created using coloured silk, gauze, and glass. In Little Bo Peep (1892) large mirrors reflected and multiplied the procession of fairy-tale characters.

The scenic changes and traps were coordinated by stagehands using whistle signals. Elaborate transformations often required over 50 pairs of hands, while hydraulic stage machinery, like that installed at Drury Lane Theatre in 1896, enabled even more dynamic scene changes and special effects. These spectacles were central to the action and pulled in audiences. Stage designers were famous and often featured in the new illustrated press, with images showing the process of design and construction.

11.14.6 Plots

The titles and plots of popular tales, including Fairy Tales, began to be used, but whatever the title, the Harlequinade was the most important piece. The first parts of the entertainment were usually woven together by an immortal—a Fairy Queen for example. The story would have a moral tale to tell, but as it was concluding the Fairy would 'transform' the characters—whether Robinson Crusoe, Guy Fawkes, or Jack the Giant Killer into the well-known Harlequinade characters. She would point to her hero and heroine and declaim "Lovers stand forth. With you, we will begin. You will be fair Columbine-you, Harlequin." In the Tale of Guy Fawkes she announced "King James there—the bonnie Scottish loon, you will be a famous child for Pantaloon. The Guy Fawkes now is saved from rock and axe, I think he should pay the 'powder Tax'". In these early 'Pantomimes' the characters would change costumes in front of the audience. The Clown would step forward, and, just as Grimaldi always began would cry 'Hello! Here we are again!' a phrase copied until the demise of the Harlequinade.

11.14.7 Transformation Scenes

By the mid-1800's the 'Transformation Scenes'—elaborate and spectacular scenic changes and tableaux became the most important part of these early pantomimes. In some cases, to the detriment of the comedy scenes, some complained. William Beverley, in 1849 created a scene called 'The Island of Jewels' where a palm tree gradually dropped its

leaves to reveal bejeweled fairy after fairy who created a tableau holding aloft a jewelled crown. His spectacle was widely copied. Managements vied with each other to create the most lavish transformations. Transparent curtains would reveal 'The Bower of Bliss' or 'The Realm of Delight'. In 1860, the Haymarket Theatre in London produced working fountains on stage in a bid to outdo the rivals. The scenery was of great importance to the audience in these days before photography, film, and media coverage. To the onlooker in London, it might be his or her first glimpse of the open country, or foreign temples, or the wilds of the Scottish moors. The tradition of a spectacular scene or transformation still exists in today's pantomimes—the jewelled cave in 'Aladdin', the revealing of Cinderella's Coach. Dick Whittington's dream sequences on Highgate Hill are direct descendants of Mr. Beverley's creations.

11.15 Summing Up

This Unit has two distinct parts: onomatopoeia and pantomime – one relates to the use of the linguistic expression in the attempt of representation sound produced by natural objects, human beings, and materials; while the other deals with a different kind of literary genre that was enacted to represent life and belief systems of societies.

The first part deals with onomatopoeia. In Section 11.1, an attempt is made to give a workable definition of onomatopoeia; in Section 11.2, the basic concept of onomatopoeia is discussed with reference to the observations of earlier scholars who looked at this phenomenon from different perspectives; in Section 11.3, an attempt is made to understand how onomatopoeia is envisaged in the realm of linguistic studies; in Section 11.4, different types of onomatopoeia (animal sounds, human sounds, and sound effects of objects) are described with examples taken from the real world; in Section 11.5, varieties of onomatopoeia are described with citations of examples from texts; in Section 11.6, some of the basic objections raised against onomatopoeia are discussed with reference to the views of some noted scholars; and in Section 11.7, the importance of onomatopoeia is registered not only in languages but also in other somatic-cum-cognitive understandings of sounds by human beings.

The second part deals with Pantomime, a unique genre of theatrical performance that was made with dramatic scenes, acted in a story in succession using only masks, body movement, and rhythmic gestures. In Section 11.8, the primary concept of pantomime is

defined with some reference; in Section 11.9, some discussion on the early period of pantomime is reported; in Section 11.10, an effort is made to discuss the ancient pantomime and its reception by the common mass; in Section 11.11, the nature of pantomime's medieval origin is explored; in Section 11.12, the major features and innovations in the Victorian era are reported; and finally, in Section 11.13, the major features and components of pantomime are highlighted (i.e., stories, principal boys and pantomime dames, music hall stars, animal impersonators, spectacle and illusion, plots, transformation scenes).

11.16 Review Questions

Review Questions and Tasks for thought, understanding and self-assessment**.** Answer in not more than 500 words.

[1] What is onomatopoeia? Define the concept with examples from your own language.

[2] What are the major linguistic aspects related to onomatopoeia?

[3] Describe some of the major types of onomatopoeic sounds that are related to animals.

[4] Describe some of the major types of onomatopoeic sounds that are related to human emotions feelings and mental states.

[5] Describe some of the major types of onomatopoeic sounds that are related to physical materials and objects.

[6] Discuss the major objections that are raised against onomatopoeia.

[7] What is the importance of onomatopoeia in language, literature, and human cognition?

[8] What is Pantomime? Give a brief idea about its origin and use in the early period.

[9] How does pantomime evolve in the medieval period?

[10] What are the innovations incorporated in the pantomime of the Victorian era?

[11] What were the major features and components of pantomime? Discuss.

Task-1 Describe major types of onomatopoeia in your language with examples.

Task-2 Describe some of the major types of onomatopoeic sounds that are related to natural objects.

Look for answers to the above questions in the units mentioned below:

Q1) Unit 11.1 , 11.2

Q2) Unit 11.3

Q3) Reference to different languages

Q4) Unit 11.4 and General Knowledge

Q5) Unit 11.4.1

Q6) Unit 11.4.2

Q7) Unit 11.4 3

Q8) Unit 11.6

Q9) Unit 11.7

Q10) Unit11.8, 11.9,11.10

Q11) Unit 11.11

Q12) Unit 11.12

Q13) Unit 11.13

11.17 Glossary of Terms

Cheironomy: (or *Chironomy*) is a form of music conducting, typically with choral music and choral groups (choirs), where the use of hand gestures directs the musical performance. In the modern art form, conductors tend to hoist batons for indicating melodic curves and ornaments.

Chorus: It is a group of persons singing in unison in an opera, oratorio, etc. In ancient Greece, it denoted (a) a lyric poem, believed to have been in dithyrambic form, that was sung and danced to, originally as a religious rite, by a company of persons; (b) an ode or series of odes sung by a group of actors in ancient Greek drama; and (c) the group of actors that performed the chorus and served as major participants in, commentators on, or as a supplement to the main action of the drama.

Circus: A circus is a company of performers who put on diverse entertainment shows that may include clowns, acrobats, trained animals, trapeze acts, musicians, dancers, hoopers, tightrope walkers, jugglers, magicians, ventriloquists, and unicyclists as well as other manipulation and stunt-oriented artists. The term *circus* also describes the

performance which has followed various formats through its 250-year modern history. The format, in which a ringmaster introduces a variety of choreographed acts set to music, is developed in the latter part of the 19th century.

Empathy: It is the capacity to understand or feel what another person is experiencing from within their frame of reference, that is, the capacity to place oneself in another's position. Empathy covers a broad range of emotional states: cognitive, emotional, somatic, and spiritual. It encompasses a broad range of phenomena, including caring for other people and having a desire to help them; experiencing emotions that match another person's emotions; discerning what another person is thinking or feeling; and making less distinct the differences between the self and the other.

Iconism: The term 'icon' has the semiotic meaning ascribed to it by the philosopher Charles Sanders Peirce. According to Peirce, an icon is a non-arbitrary intentional sign—a designation which bears an intrinsic resemblance to the thing it designates. Iconism is the formation of a figure, representation, or semblance; a delineation or description.

Libretto: A libretto (Italian for "booklet") is the text used in, or intended for, an extended musical work such as an opera, operetta, masque, oratorio, cantata, or musical. The term is also used to refer to the text of major liturgical works, such as the Mass, requiem and sacred cantata, or the storyline of a ballet. The libretto, from Italian, is the diminutive of the word Libro ("book"). A *libretto* is distinct from a synopsis or scenario of the plot, in that the libretto contains all the words and stage directions, while a synopsis summarizes the plot. Some ballet historians also use the word *libretto* to refer to the 15 to 40-page books which were on sale to 19th-century ballet audiences in Paris and contained a very detailed description of the ballet's story, scene by scene.

Mimicry: It is an evolved resemblance between an organism and another object, often an organism of another species. Mimicry may evolve between different species, or between individuals of the same species. Often, mimicry functions to protect a species from predators, making it an anti-predator adaptation. It evolves if a receiver (such as a predator) perceives the similarity between a mimic (the organism that has a resemblance) and a model (the organism it resembles) and as a result changes its behaviour in a way that provides a selective advantage to the mimic. The resem-

blances that evolve in mimicry can be visual, acoustic, chemical, tactile, or electric, or combinations of these sensory modalities.

Pastoral: It is a lifestyle of shepherds herding livestock around open areas of land according to seasons and the changing availability of water and pasture. It lends its name to a genre of literature, art, and music that depicts such life in an idealized manner, typically for urban audiences. A pastoral is a work of this genre, also known as bucolic, from meaning a cowherd. Pastoral is a mode of literature in which the author employs various techniques to place the complex life into a simple one. Scholars distinguish pastoral as a mode rather than a genre and use this distinction on the recurring attitude of power. Pastoral literature holds a humble perspective toward nature.

Sonority: It is the quality of having a deep, pleasant sound, or the degree to which something has this sound. Sonority may refer to sonority hierarchy, a ranking of speech sounds (or phones) by amplitude as well as in music theory, a chord, particularly when speaking of non-traditional harmonies

Synaesthesia: It is a perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to involuntary experiences in a second sensory or cognitive pathway. People who report a lifelong history of such experiences are known as synesthetes. Awareness of synesthetic perceptions varies from person to person. In one common form of synaesthesia, known as 'grapheme–color synaesthesia', letters or numbers are perceived as inherently colored. In spatial-sequence or number form synaesthesia, numbers, months of the year, or days of the week elicit precise locations in space or may appear as a three-dimensional map (clockwise or counter-clockwise).

Tragedy: It is a genre of drama based on human suffering and, mainly, the terrible or sorrowful events that befall the main character. Traditionally, the intention of tragedy is to invoke an accompanying catharsis, or a "pain [that] awakens pleasure", for the audience. While many cultures have developed forms that provoke this paradoxical response, the term *tragedy* often refers to a specific tradition of drama that has played a unique and important role historically in Western civilization. That tradition has been multiple and discontinuous, yet the term has often been used to invoke a powerful effect of cultural identity and historical continuity in

one cultural form. In Aristotle's *Poetics*, tragedy is used to make genre distinctions, whether at the scale of poetry in general (where the tragic divides against epic and lyric) or at the scale of the drama (where *tragedy* is opposed to *comedy*).

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Unit 12 ❑ Scansion

Structure

12.1 Objectives

Objectives of this Unit are:

a. to learn the importance of Stressed and Unstressed syllables and the use of Stress Marks

b. to raise awareness of Rhythm in poetry

c. to understand the Metrical Pattern in order to get the overall Meaning

d. to become well versed in Style and stylistics in language and how it is rhetorically used, especially in poetry.

12.2 Introduction

Scansion in the English Language contributes to Style and Metrical Patterns of Poetry, considering the lines into Feet of Stressed and Unstressed Syllables, and focusing on the

classification of stanza, structure, rhyme scheme and meaning. Scansion is also important for pauses at the right places, expression and style in articulation and speech. It is very important for Meaningful expression of language.

12.3 The Syllable

A Syllable refers to an irreducible or unbreakable unit of speech sounds. A word may comprise one or more than one speech sound. The vowel of the syllable is its central element and called the Nucleus. Elements constituting a syllable are Vowels and/or Consonants. A word is made up of one or more syllables, namely Monosyllabic (one), Disyllabic (two),Trisyllabic(three),Polysyllabic (more than three).Examples: ˈcat(mono), ˈcat|ty(di), am|ˈbi|tion (tri), am|ˈbi|tious|ly (poly).

In an English word of more than one syllable, one of the syllables is pronounced with a greater force or prominence or Stress than the others. This stressed syllable receives what is called

Accent, and we get Accented and Unaccented, or Stressed and Unstressed syllables. In such words the syllable on which the maximum stress takes place is said to receive the Primary Accent. The next prominently stressed syllables are called Secondary Accents. For example, in the word E|xa|mi|na|tion consisting of five syllables, the syllable articulated with maximum stress is the fourth syllable (ˈna), the next in force or stress is the second syllable (ˈxa) , while the other syllables are comparatively weak in force or stress. The stressed syllables are marked with bars above them. This correct syllable pronunciation is possible with a knowledge of the English Sound System or English Phonology.

The Stress in words and their syllables also denote a subtle pause in between the syllables and shows that we cannot articulate words in one breath or sweep of sound.

Like Word Stress we also have Sentence Stress, that is, we pause at some points while speaking, instead of saying the whole of a sentence at one go. This gives Meaning to our Speech and our sentence stress also varies according to what exactly we want to mean.

Example 1: ˈThis is the man | who stole my bag. Here, according to the speaker's intention of identifying the culprit, 'this man' is more important than the bag, and therefore 'this' is articulated with more stress than the other words in the same utterance.

Example 2: Is/this bag yours? Here against his 'relates to the missing bag. Therefore, the word /this/ here gets more stress than the other words.

The vertical bar splitting the sentences denote natural pause in speech.

The tone of the voice plays a crucial role in determining stress.

12.4 Rhythm and Metre

Rhythm (Greek *rhuthmos*, from *rheo*, to flow) means the measured movement or musical flow of language. It consists of the periodical recurrence of pauses and accents, producing a harmonical or harmonious effect in terms of articulation. Rhythm is a quality which is essential to prose and verse, for breaking the monotonous succession of accented or unaccented syllables in any passage, whether in prose or verse. A linear and flattened speech-articulation, is likely to be not very pleasing to hear.

Metre (Greek *metron*, a *measure*) may be defined as a specific harmonic dispensation of syllables. It consists in the succession of regularly accented groups of syllables, called *measures*, arranged according to certain recognized standards, in lines of a determinate length. What the accent is to rhythm, the measure is to metre.

Rhythm and Metre are often used as synonymous terms. However, there is a difference between them. Regularity of time intervals is the essential feature of rhythm. When a sentence in prose is so constructed that, the syllables on which there are stresses while reading it, occur at approximately equal intervals of time, the sentence becomes rhythmic. The rhythm of prose is varied, and is not governed by any numerical law. In metre, on the other hand, the number of syllables is measured with arithmetical exactness, and it is this which is the distinguishing feature of composition in verse or verification.

Example from prose

It was for /him that the /sun had been /darkened, that the /rocks had been /rent, that the /dead had /risen, that /all /nature had /shuddered at the /sufferings of her ex/piring/God.

Example from poetry

For /them no /more the /blazing /hearth shall /burn

Or /busy /housewife /ply her /evening /care.

No /children /run to /lisp their /sire's re/turn,

Or /climb his /knee's the /envied /kiss to /share.

12.5 Measure

When the accent is found to recur at fixed intervals within a series of syllables or words,each of the regular combinations of unaccented and accented syllables is called a measure or foot. In the following lines, the measures have been marked off by vertical lines—

a) "The/way | was /long| the /wind | was /cold."

b) "I am mo|/narch of /all| I sur/vey."

In English Prosody there can be one and *only one* accented syllable in a measure, and one or at most two unaccented syllables between two accented ones. The total number of syllables in an English measure can be two or three. Of *disyllabic* measures generally there are two varieties:

1) Trochaic – in which an accented syllable is followed by an unaccented one e.g.

   /Rich the | /trea-sure,

   /Sweet the| /plea-sure.(Dryden)

   /High-er | /still, and | /high-er,

   /From the|/earth thou | /spring-est,..(Shelley)

   Trochaic measures have a brisk and tripping movement and are used for gay and lively subjects. They are at times also used in devotional poetry.

2) Iambic- here the first syllable is unaccented, and the second is accented e.g.

   a) The/night| is /dark| and /I | am /far| from /home (Newman)

b) The/days| are /cold,| the /nights| are/long,

The /north| wind /sings| a /dole| ful/song,(Wordsworth)

The iambic measure is the most common in English poetry. It is smooth, graceful and stately. There are two other kinds of disyllabic measures, called Spondees and Pyrrhics, the former consisting of two accented, and the latter, of two unaccented syllables, sometimes used as variations from the regular disyllabic metre.

Trisyllabic measures have three varieties:

1) Dactyllic in which one accented syllable is followed by two unaccented ones: e.g.

   /Can-non to|/right of them,

   /Can-non to|/left of them, (Tennyson).

2) Anapaestic in which one accented syllable is preceded by two unaccented ones e.g.

   Like a /child |from the /womb, |like a/ghost| from the /tomb. (Shelley).

3) Amphibrachic in which the middle syllable is accented and the other two are unaccented e.g.

   Most /friend-ship| is /feighn-ing,

   Most /lov-ing | mere /fol-ly.(Shakespeare)

12.6 Metrical Patterning and Graphic Scansion

Graphic Scansion refers to the analysis and visual representation of a poem's metrical pattern. It has been adapted from ancient Greek and Roman 'quantitative verse', and in English Prosody is represented by a system of symbols to show the mechanics of a poem, that is, the predominant type of 'foot' or 'measure'(the smallest metrical unit of stressed and unstressed syllables), the feet or measure per line and the 'rhyme scheme'. The main purpose is to arouse Reader Sensitivity to the different ways in which rhythmic elements in poems convey meaning. Thus, the function of scansion is to divide the poetic form into measures by pointing out different syllables according to their lengths. It is a description of the break-down of rhythmic lines or verses into

measures, pointing out the places of accented and unaccented syllables, and working out the 'metre' of the poem.

Our concern is the graphic scansion in literature and the symbols used. The primary symbols used in graphic scansion are: (-or/) to represent a syllable that is stressed in context; (?) to represent a syllable that is unstressed; a vertical line (|) to show the division between feet; and a double vertical (||) to show a 'caesura', and a pause within a line of verse.

Now, not all poems are regular in pattern; metre is usually determined by the type of measure that is most frequent, that is, Iambic Pentameter or Trochaic Tetrameter, for example-

a) Made/weak| by /time | and /fate| but /strong | in/will
   To /strive | to /seek | to /find | and /not | to /yield (Iambic pentameter)

b) /Now in | /deep and| /dread-ful/gloom
   /Clouds on| /clouds por-| /ten-tious| /spread (Trochaic tetrameter)

12.7 Working with examples from poems

a) If /mu|sic/be the/food of /love, play /on…
   That /strain a/gain! It /had a /dy|ing/fall…

These lines consist of unstressed syllables and stressed syllables with slanting bars. This pattern repeats five times, so it is iambic pentameter with un-rhyming lines known as blank verse.

Note there are monosyllabic and disyllabic words, broken into syllables with vertical bars.(William Shakespeare's *Twelfth Night*).

b) /Can-non to'| right of them,
   /Can-non to|/left of them,
   /Can-non in |/front of them
   /Volley'd| and/thun|der'd….

This is an example of dactylic dimetre with two feet in each line. Dactylic foot uses a stressed syllable followed by two unstressed syllables. This stressed syllable appears at

the beginning and in the middle of the lines. The rhyme scheme of this poem is irregular and unpredictable, and in this stanza it is AAAB. The syllable division is done by the use of vertical bars. (Alfred Lord

Tennyson's *The Charge of the Light Brigade*).

c) From /what highth/fal'n, so /much the /strong|er/proved
He /with his /Thun|der: /and till /then who /knew
The /force of /those dire/Arms? Yet /not for /those
Nor /what the /Po|tent/Vic|tor in his /rage…

This is a typical example of blank verse, using unrhyming lines with iambic pentametre (ten syllables in a line and five of them are stressed), from John Milton's *Paradise Lost.*

12.8 Summing Up

Scansion demonstrates an orchestration of variation and regularity in poetry. It also helps us determine the natural rhythm of free and blank verse. It makes a poem enjoyable and meaningful at the same time by marking the stressed and unstressed syllables. On the whole, scansion explains how rhythm contributes to the beauty, significance and meaning of poetry.

We have learnt on the concept 'Syllable' in Paper 3. In this unit we have learnt the application of the concept from literary contexts. There are review questions to check you understanding on the unit.

2.9 Review Questions

Review questions for thought, understanding and self-assessment.

Answer in not more than 500 words.

Q1. What is a syllable? Give examples of different syllable types.

Q2. Explain word stress with supporting examples.

Q3. What is the difference between Rhythm and Metre?

Q4. Write briefly on the importance of expression and intonation in poetry.

Q5. What is blank verse? Give examples.

Q6. Write short notes on: (in not more than 150 words).

Caesura

Accent

Measure

Iambic Pentameter

Trochaic tetrameter

Q7. Explain Graphic Scansion with examples.

Q8. Insert stress marks and point out the accented syllables in the following lines to arrive at meaning:

a) Things seen are mightier than things heard. (Tennyson)

b) I come to bury Caesar, not to praise him. (Shakespeare)

Q9. Work out the task (lines from poems) below by pointing out the accent, metre and measure, completing thereby the process of scansion:

a) The night is dark and I am far from home.

b) The days are cold, the nights are long,

The north wind sings a doleful song.

Q10. Work out the scansion of the following verse lines

"For bold in heart and act and word was he,

Whenever slander breathed against the King, (Tennyson)

Look for answers to the above questions 1-7 in the units mentioned below

Q1. Unit 12.3

Q2. Unit 12.3

Q3. Unit 12.4

Q4. Units 12.4 and 12.5

Q5. Unit 12.7

Q6. Review of all units

Q7. Unit 12.6

12.11 References for Further Reading

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Unit 13 ❑ Figures of Speech: Metaphor, Imagery and Symbolism: Contextual and Archetypal

Structure

13.1 Objectives

Our objective in this unit is to be introduced to 'rhetoric', and to knowing rhetorical devices and speeches, alongside literary devices as well, in so far as they differ from the

ordinary prose style of speech and writing. We are also going to learn a few of the features associated with or found in rhetorical or oratorical speeches.

13.2 Introduction

The term 'Rhetoric' can be traced back to the Geek word 'rhetor', which literally means a 'public speaker', that is, an orator. Therefore, 'rhetoric' refers to the art of public speaking, knowledge of which is very important in the case of oratory. In its simplest form, Rhetoric can be called *the art of persuasion*, for every time someone writes or speaks, that person is engaging in an argument. He is attempting to persuade and influence the reader/audience directly or indirectly in order to change their minds to do something or think in some new way. Rhetoric helps achieve this. As for example, George Bernard Shaw presents, deliberately and consistently, a fierce rhetoric of arguments in his plays of ideas – plays *pleasant* and *unpleasant*, such as *Arms and the Man* and *Mrs Warren's Profession* or in his essay, "The Quintessence of Ibsenism" – in order to win his readers over to Fabian socialist views and common sense realism as against the romantic mystiques and myths of idealism and philistinism. We undertake in this unit a little detailed study of figures of speech such as Metaphor, Imagery and Symbolism: contextual and archetypal, as part of the spectrum of rhetorical and literary devices.

13.3 Why Writers Use Figures or Tropes

Figures or Tropes add layers of meaning and aesthetic complexity to a writer's work. They can heighten the imagery of a text or create additional emotional resonance. Tropes enable writers to explore familiar concepts, emotions, and situations with a fresh perspective, keeping the readers engaged in feeling even the familiar in a novel and unfamiliar way.

13.4 Figures of Speech /Tropes: Historical and Conceptual Study

Figures of Speech or Tropes refer to rhetorical and literary devices through which speakers or writers intend to express meanings of words differently than their literal meanings. In other words, it is the figurative use of words in which writers shift from the literal meanings of words to their non-literal meanings. The trope, in fact, could be a phrase, a word, or an image used to create artistic effect. We may find its use almost anywhere, such as in literature, political rhetoric, and everyday speech.

In Aristotle's view there are three rhetorical strategies or 'proofs' which are the means or devices that writers and speakers make use of in order to influence or persuade their readers/ audience. Rhetoric, then, is the use of language for a particular purpose.

Rhetorical strategies are linked to three types of 'proofs' in 'rhetorical appeals'. There are 'Logos' or the logical appeal; 'Pathos' or the emotional appeal, and finally, 'Ethos' or the ethical appeal. Modern words such as 'logical', 'pathetic' and 'ethical' are derived from these Greek terms. In his treatise on 'Rhetoric', Aristotle states that all these appeals must be used simultaneously in every persuasive discourse for a totality of impact on the readers or audience as the case may be. It may be mentioned that pathetic appeals or emotional appeals were considered to be just as important as logical proofs.

Classical theoreticians such as Aristotle, Quintilian and Longinus systematized the theory of Rhetoric. In the Middle Ages one of the basic studies of the 'Trivium' which was introductory course for medieval Universities, comprised Latin grammar, Logic and Rhetoric. The Greek sophists made use of Rhetoric as a tool for effective argumentations, regardless of the truth or validity of their view point. This is the reason why according to Plato, Socrates had considered Rhetoric a superficial art. In the dialogue ***Protagoras***, he exposes how Protagoras, a clever sophist, argues falsely with the help of rhetorical devices. Because Rhetoric can and has been used for this purpose, it has at times been disparaged. Rhetoric is, therefore, an art which is deliberately employed by the speaker/ writer to influence the audience/ reader and to sway their beliefs. In fine, the term 'rhetoric' means different things for different people. Wayne Booth in his book, ***The Rhetoric of Fiction*** discusses the diverse modes of narration a fiction-writer may adopt, at the level of rhetoric, to guide his or her reader through the narrative.

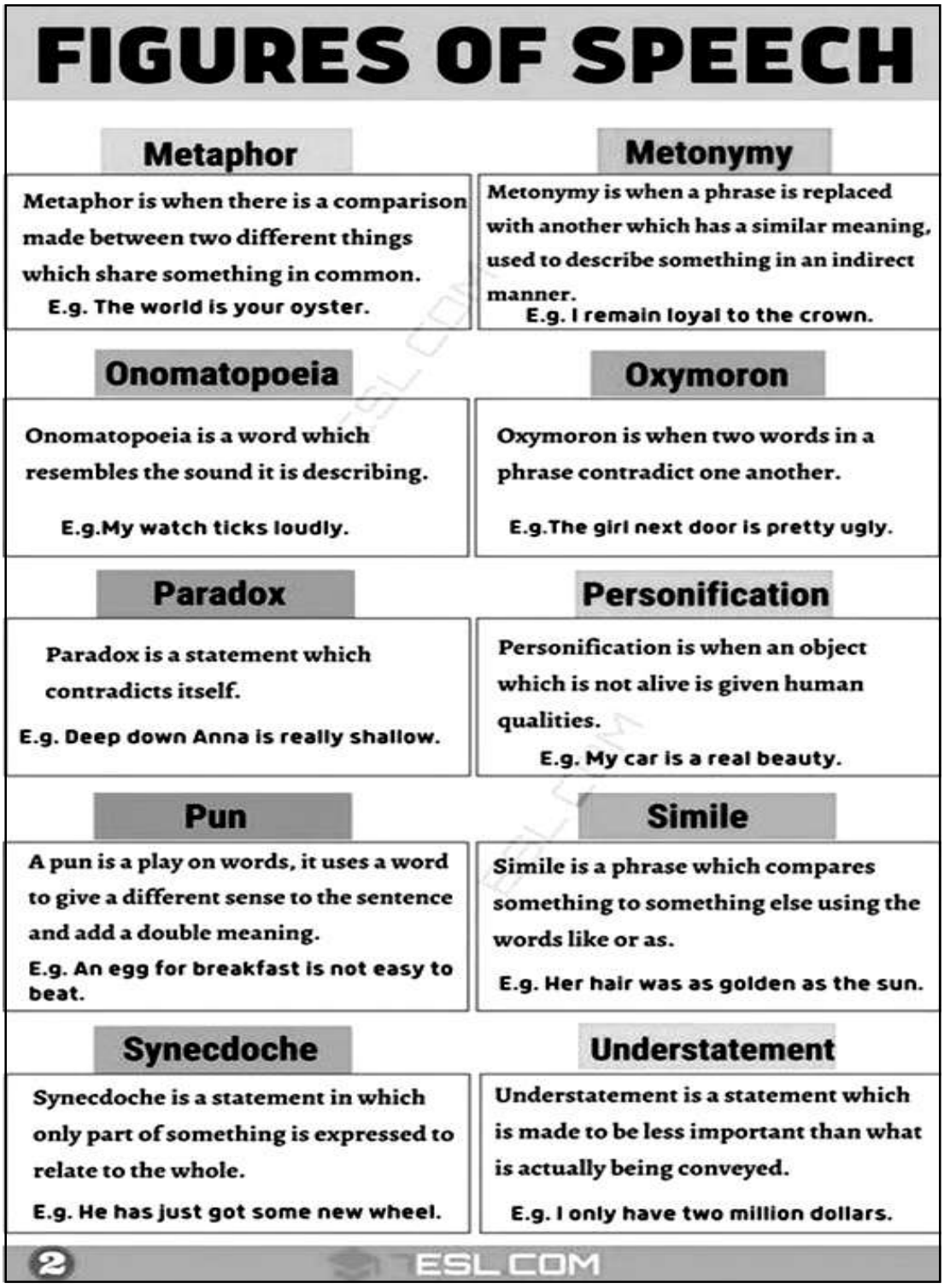
13.5 Use of Figurative Language/ Tropes

Figurative or tropic language is phrasing that goes beyond the literal meaning of words to get a message or point across. This definition dates back to the mid-nineteenth century and comes from the Old French word "figuratif," meaning "metaphorical" or "figural transposition" of words for special effects. According to Locke, Rhetorical is "the art of speaking with propriety, elegance and force". For the addition of beauty and grace to the language used, Rhetoric employs Figures of Speech. It may be pertinent to reflect on the relationship between Rhetoric and grammar. Grammar teaches the user the rules for the correct use of language. Rhetoric uses embellishments as well in order to enhance the beauty and elegance of the composition. This is accomplished by the use of figurative language.

13.5.1 Types of Figure/Trope

Depending upon the meanings and understanding of figures or tropes, it has been classified into several types. Some of its more common types include metaphor, simile, irony, hyperbole, allegory, litotes, pun, personification, simile, metonymy, and synecdoche. Here are some examples of the types of figure of speech or trope, some of which we will discuss briefly: more common are the ones given in the following images from sources mentioned with the copied image. These images give us an overview of the figures of speech that we are likely to see in literary works and in oratorical speeches. But it not a thorough coverage of all the figures that come within the ambit of rhetoric. We have to keep in mind that such images spring into visual impression of learners when they come to grasping so many figures of speech in literary artifacts, and it is expedient for a language teacher to tackle the subject in classroom situation by projecting images on the figurative language. In our age of internet such images are amply available or in cases a teacher may improvise drawings or sketches on the board to vivify lessons on the practice of figurative language.

So, for the learners to know an enormous range of the figures of speech in the English language one of best effective ways is to take visual and tabular or diagrammatic impressions of a select list, at first of those which are recurrently used in literature, and to switch gradually over to more exhaustive lists. The following two pages present tabular images of the more common figures of speech, taken from internet resources.


FIGURES OF SPEECH
Metaphor
Metaphor is when there is a comparison made between two different things which share something in common.
E.g. The world is your oyster.
Metonymy
Metonymy is when a phrase is replaced with another which has a similar meaning, used to describe something in an indirect manner.
E.g. I remain loyal to the crown.
Onomatopoeia
Onomatopoeia is a word which resembles the sound it is describing.
E.g.My watch ticks loudly.
Oxymoron
Oxymoron is when two words in a phrase contradict one another.
E.g.The girl next door is pretty ugly.
Paradox
Paradox is a statement which contradicts itself.
E.g. Deep down Anna is really shallow.
Personification
Personification is when an object which is not alive is given human qualities.
E.g. My car is a real beauty.
Pun
A pun is a play on words, it uses a word to give a different sense to the sentence and add a double meaning.
E.g. An egg for breakfast is not easy to beat.
Simile
Simile is a phrase which compares something to something else using the words like or as.
E.g. Her hair was as golden as the sun.
Synecdoche
Synecdoche is a statement in which only part of something is expressed to relate to the whole.
E.g. He has just got some new wheel.
Understatement
Understatement is a statement which is made to be less important than what is actually being conveyed.
E.g. I only have two million dollars.
2
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FIGURES OF SPEECH

A figure of speech is a deviation from ordinary use of words in order to increase their effect. Basically, it is a figurative language that may consist of a single word or phrase. It may be a simile, a metaphor or personification to convey the meaning other than the literal meaning.

FIGURES OF SPEECH	DESCRIPTION
SIMILE	In simile two unlike things are explicitly compared. For example, "She is like a fairy". A simile is introduced by words such as like, so, as etc.
METAPHOR	It is an informal or implied simile in which words like, as, so are omitted. For example, "He is like a lion (Simile) "and "He is a lion (metaphor)". In following examples, metaphors are underlined.
PERSONIFICATION	Personification is a attribution of personal nature, intelligence or character to inanimate objects or abstract notions. For example, in some phrases we use, the furious storm, the thirsty ground and the pitiless cold.
METONYMY	Metonymy is meant for a change of name. It is a substitute of the thing names for the thing meant. Following examples will clarify the concept.
APOSTROPHE	It is a direct address to some inanimate thing or some abstract idea as if it were living person or some absent person as if it were present. Example, "Boy's mother loved him very much."
HYPERBOLE	Hyperbole is a statement made emphatic by over-statement. For example, "Virtues as the sands of the shore."
SYNECDOCHE	Synecdoche is the understanding of one thing by means of another. Here, a part is used to designate the whole or the whole to designate a part. For example, "I have the Viceroy, love the man."
TRANSFERRED EPITHETS	In transferred epithets, the qualifying objective is transferred from a person to a thing as in phrases. For example, "sleepless night", "sunburn mirth", and "melodious plain".
EUPHEMISM	By using the euphemism, we speak in agreeable and favorable terms of some person, object or event which is ordinarily considered unpleasant and disagreeable. For example, He is telling us a fairy tale. (a lie)
IRONY OR SARCASM	In this mode of speech, the real meanings of the words used are different from the intended meanings. For example, the child of cobbler has no shoe.
PUN	This consists of a play on the various meanings of a word. Its effect is often ludicrous. For example, Is life worth living? It depends upon the liver.
EPIGRAM	It is a brief pointed saying. It couples words which apparently contradict each other. The language of the epigram is remarkable for its brevity. Examples are as under: The child is a father of the man. (Wordsworth)
ANTITHESIS	In antithesis, a striking opposition or contrast of words is made in the same sentence in order to secure emphasis. For example, To err is human, to forgive divine.
OXYMORON	It is a figure of speech which combines two seemingly contradictory or incongruous words for sharp emphasis or effect. For example, "darkness visible" (Milton)
LITOTES	It is the opposite of hyperbole. Here an affirmative is conveyed by negation of the opposite. For example, He is no dullard.
INTERROGATION	This is a rhetorical mode of affirming or denying something more strongly than could be done in ordinary language. Examples, Who is here so base that would be a bondman?
EXCLAMATION	It is used for strong expression of feelings. For examples, O lift me as a wave, a leaf, a cloud I fall upon the thorns of life; I bleed!
CLIMAX	It is an arrangement of a series of ideas in the order of increasing importance. For example, "What a piece of work man! How noble in reason, how infinite in faculties! In action, how like an angel!"
ANTICLIMAX OR BATHOS	This is the opposite to climax and signifies a ludicrous descent from the higher to the lower.
ALLITERATION	The repetition of the same letter or syllable at the beginning of two or more words is called alliteration. For example, By apt Alliteration's artful a
ONOMATOPOEIA	The formation of a word whose sound is made to suggest or echo the sense as in cuckoo, bang, growl, hiss.
CIRCUMLOCUTION	This consists of expressing some fact or idea in a roundabout way, instead of stating it at once. For example, The viewless couriers of the air. =(the wind)
TAUTOLOGY OR PLEONASM	Tautology is meant for repeating the same fact or idea in different words. For example, "It is the privilege and birthright of every man to express his ideas without any fear."

13.5.2 Examples and Definitions of Figures

Although our focus in this unit is, in particular, on Metaphor, Imagery and Symbolism: Contextual and Archetypal, we require to know them and their uses in tandem with other related figures or tropes. Let us take some relevant ones:

Example no.1: Metaphor and Simile

We begin with Metaphor and Simile and their correlatives such as Metonymy and Synecdoche as we find them spread out in all sorts of literary texts and or oratorical speeches. Whereas in a simile there is a direct comparison set up by the words – 'like' or 'as'- a metaphor suggests comparison between two thing not similar apparently. If we say that somebody's absence is like 'a long winter', this would be a simile. But if we say that 'it was a wintry greeting', it means that the greeting was lacking in warmth. Here the comparison is implicit and conceptual. It is then an example of metaphor. If we say 'he is a lion' I mean 'he is as brave as a lion'. But the expression 'he is like a lion, or he is as brave as a lion' it becomes a case for explicit comparison, that is, a simile. Metaphor gives an emotional and imaginative charge to a statement as in, 'I am walking the sunset path' or 'I am a man of yellowing years'.Other examples of metaphor are:

a. The river snakes its way across the hills.

b. On their shining tracks the waiting diesel engines purred softly.

c. Where youth grows pale, spectre-thin and dies.

Example no. 2

Metonymy

Metonymy is a type of figure/trope in which an alternative name takes the place of the name of an original idea, both being closely associated in concept. In William Shakespeare's Hamlet, we can find the recurrent use of metonymy, such as, while the ghost of Hamlet's father appears and metonymically refers to his assassin:

"The serpent that did sting thy father's life."

In another case, we see when Polonius advises his son Laertes to

"Give every man thy ear, but few they voice."

This means to imply that he should pay attention to what others say, speaking little.

Example no. 3

Synecdoche

Synecdoche is a type of figure/trope in which a part of a thing or idea represents the whole thing. In every case of Synecdoche the part used for the whole or vice-versa are both organically related to each other. T. S. Eliot uses this figure of speech several times in his poem *The Love Song of J. Alfred Prufrock*. The poet uses faces as a synecdoche in this line:

"To prepare a face to meet the faces that you meet …"

Here, the "face" represents the entire person. Again, he use eyes as a synecdoche in these lines:

"And I have known the eyes already, known them all —

The eyes that fix you in a formulated phrase …"

Where, the eyes are a small part that represent the whole person. Then, he makes use of arms as a synecdoche to represent a whole woman as:

"And I have known the arms already …

Arms that lie along a table, or wrap about a shawl."

Example no. 4

Irony

Irony is used to imply a meaning opposite or contrary to the literal meaning of an idea, such as in the opening lines of ***Romeo and Juliet*** by William Shakespeare**:**

"Two households, both alike in dignity…"

Shakespeare persuades the audience to believe that Montague and Capulet are both noble families. However, as the narrative proceeds, we realise that both families are not noble. Many of their actions are not worth their good reputation in society. Shakespeare employs irony to posit this point of idea.

Example no. 5

Hyperbole

This type of figure/trope uses exaggerated statement for impressive effect or emphasis. It is contrary to understatement and, like metaphor and simile, is overstated to the point of ludicrity or ridicule. We usually find its usage in oral communication, and in literature, as well such as:

"As fair art thou, my bonnie lass,
So deep in love am I;
And I will love thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run." (*A Red, Red Rose* by Robert Burns)

In this poem, the poet uses hyperbole by overstating his love for his beloved, that he would love her until the seas dry, and the rocks melt with the sun. In fact, the poet has used *exaggeration* to emphasize the power and intensity of his love. Andrew Marvell's *To His Coy Mistress* is a beautiful poetic exhibit of hyperboles.

Example no. 3

Litotes

This type of figure/trope is opposite or antithetical to *hyperbole*, in that it is an understatement that negates its opposite.

The grave's a fine a private place,
But none, I think, do there embrace.
(*To His Coy Mistress* by Andrew Marvell)

In these lines, the poet tries to understate the idea that he would be unable to be in sensual, bodily love with his mistress eternally, beyond life in this world, and suggests the opposite idea of having had no embrace in coffins or in the grave even though they could have privacy there.

13.6 Metaphor, Imagery and Symbolism: Contextual and Archetypal

Metaphor

A metaphor (from the Greek "metaphorá") is a figure of speech that directly and without the use of comparative terms such as "like" and "as" compares one thing to another

for rhetorical effect. While the most common metaphors use the structure "X stands for Y," the term "metaphor" itself is comprehensive, and can be used to include other literary terms, like *similes*.

One of the most pronounced examples of metaphor in the English language comes from William Shakespeare's romantic comedy, *As You Like It*. Let us look at it:

All the world's a stage, And all the men and women merely players.

Shakespeare is comparing the world to a stage of drama, and the comparison is rhetorical. By comparing the world to a stage, and the people in the world as players on it, he is inviting us to conceive the similarities between the two, and by extension, the meaning of human nature and our place in the universe.

In Act II, Scene 2 of Shakespeare's romantic tragedy, *Romeo and Juliet*, Romeo stands in the Capulets' orchard, looking at his beloved Juliet's window, and says:

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.

These two lines contain a metaphor because Romeo is comparing Juliet to the sun – a comparison in likeness of thoughts or impressions between two unallied objects.

Extended Metaphor

In Jonathan Swift's essay, "A Modest Proposal" he proposes that the best way to solve the problem of childhood poverty is to eat the poor children:

I have been assured…that a young healthy child well nursed is, at a year old, a most delicious nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee, or a ragoust.

Swift is using satire in extended metaphor to critique the cruelty of the society he lives in, which ignores the suffering of the poor. By writing an outlandish metaphoric proposal, he hopes to evoke compassion for the poor.

Mixed Metaphor

Occasionally an author blends two metaphors which do not normally go together. This called a mixed metaphor. Example: When I graduate, I hope to become a well-oiled cog in the bee-hive of industry. Here, a 'well-oiled cog', associated with industry, does not go with 'beehive'.

13.6.1 Image and symbol: Archetypal and Contextual

An image signifies a word-paint, use of words with pictorial qualities, words evocative of visualisation in the reader's mind. Its appeal is directly to the visual imagination of the reader, and as such is universal.

A symbol is something different. It transposes a word or object-referent to an abstract idea: love, hatred, empathy, a vision beyond the immediate such as of eternity or mortality etc. Symbolism can be constructed out of almost anything under the sun and beyond. It is a verbal referent to an object the transcends itself to encompass ideas or ideation that are not in the object itself. We find in literature two types of symbolism: archetypal (traditional) and contextual (personal). Virgin Mary, the Holy Ghost, The crown of Jesus, Phoenix, the pagan Muses, Greek and Roman divinities and mythopoeic figures – all these are recurrently used by authors to distil a symbolic tone into their texts. But contextual symbolism is varied and unpredictable, depending for its interpretation and meaning on the *context* of its use. Anything under the sun and beyond can suffice to be a contextual symbol for the writer to use for a higher language of perception beyond the literal frame.

Macbeth's 'out, out, brief candle' is an example of contextual symbolism, signifying a weary, wishful mood for dying, an intense awareness of mortality. Yeats's use of the 'falcon' gyring or spiralling away from the 'falconer' contextually symbolises the centreless world where things fall apart. Yeats uses a range of personal or contextual symbols to suggest eternity, such as 'winding stair, Again his depiction of ancient sages burning in raging fire on the Byzantium cathedral wall symbolises the sense of purity and salvation. Keats's address to the nightingale as an 'immortal' bird or his 'cold pastoral' symbolises in context the poet's merger with a stasis of eternity amidst flux. Milton's 'forced fingers rude' to pluck unripe berries signify poetic humility and reluctance to write an elegy on the premature death of his friend, Lycidas (Edward King). Auden's reference to Icarus's fall unnoticed by the peasant woman and the mariners symbolises the motif of an individual's tragedy, while mundane life goes on. The 'brown' granite houses, cold and 'imperturbable' on the North Richmond Street, in his short story *Araby* evokes symbolically the idea of dull, monotonous aristocratic Irish life. But the colour word 'brown' reappears in the depiction of the adolescent hero's idol of beauty, Mangan's sister while on way to school he pursues the 'brown figure' of the girl. Here 'brown' symbolises the romantic and dreamy adoration of the girl by the boy. It is a blend of *repetition* and *symbolism* – in the film-

maker Sergei Eisenstein's term – it an effective use of 'reciprocal identities' and íntra-referential motifs'. In Mansfield's short story, *The Fly,* the death of the fly symbolises the futility of all plucky, devilish struggle against an overmastering power, be it war, over-riding profession or ink drops on the fly. Thus, we see how contextual symbolism varies according as the context varies.

The recurrent and conventional uses of items from historical and scriptural literature in order to symbolise an idea belong to the class, Archetypal Symbolism. Down the traditions of romances and of the romantic as well as modern poetry or fiction, we come across types of Archetypal Symbolism.

13.6.2 Some Other Examples of Figures/Tropes

a. Simile:

Maya Angelou uses similes throughout her poem, *Still I Rise*:

You may trod me in the very dirt

But still, like dust, I'll rise.

In this trope, Angelou makes an explicit comparison between her ability to rise above obstacles and the way dust rises when trodden. The comparing term 'like'makes it an example of simile.

b. Chiasmus: Chiasmus has a Greek origin, indicating the crosswise placement of a passage consisting of two balanced parts which have their elements reversed, as in the allusion to the hanged criminal in Oscar Wilde's The Ballad of Reading Goal,

For his mourners will be outcast men,

And outcasts always mourn.

Chiasmus thus consists in an inversion of the words and phrases when repeated on subsequently referred to in the same sentence, the purpose being to make a statement more emphatic and impressive. Other examples:

May you stand long, and long stand the terror of tyrants. (Burke)

Beauty is truth, truth beauty. (Keats)

d. Hyperbaton: Hyperbaton is a figure of speech in which the typical, natural order of words is changed as certain words are forced out of normal syntactic order for rhetorical effect. The word hyperbaton derives from the Greek word *hyperbatos*

meaning "transposed" or "inverted."Hyperbaton is similar to **anastrophe**, which is the inversion of the natural word- order, or reversal of the word arrangement, in a sentence with the aim to create rhetorical effect.

Hyperbaton is unique because it is a device that allows writers to bypass typical grammatical expectations and rules in order to create sentences and phrases that are more complex, intriguing, and challenging for the reader. This can be as complicated as a sentence entirely rewritten and jumbled or as simple as the movement of one adjective or noun. In changing "She was sweet" to "Sweet, she was," the writer emphasizes sweetness in a unique hyperbatonic fashion. The everyday expression, 'Right you are' is also hyperbatonic. The following excerpts from "anyone lived in a pretty how town" by E.E. Cummings showsa very suggestive use of hyperbaton:

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.
Women and men(both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

Hyperbaton can be dramatic and strange, or it can be subtle and poetic.

e. Hypallage

Hypallage is a figure of speech in which an adjective or participle (an epithet) grammatically qualifies a noun other than the person or thing it is actually describing. Hypallage is sometimes defined more broadly as the inversion or radical rearrangement of normal word order, an extreme type of anastrophe or hyperbaton. Examples :

1. *I lighted a thoughtful cigarette and, dismissing Archimedes for the nonce, allowed my mind to dwell once more on the ghastly jam into which I had been thrust by young Stiffy's ill-advised behaviour."*(P.G. Wodehouse, *The Code of the Woosters,* 1938)
2. *Winter kept us warm, covering*

Earth in forgetful snow, feeding
A little life with dried tubers.(T.S. Eliot, *The Waste Land*)

3. *anyone lived in a pretty how town(with up so floating many bells down)*

(E.E. Cummings, "anyone lived in a pretty how town")

> *[I]n short, 'tis of such a nature, as my father once told my Uncle Toby, upon the close of a long dissertation upon the subject: "You can scarce," said he, "combine two ideas together upon it, brother Toby, without an hypallage."— What's that? cried my uncle Toby. The cart before the horse, replied my father.*

(Laurence Sterne, *The Life and Opinions of Tristram Shandy*, 1759-1767)

> *Like enallage, hypallage is an apparent mistake. All changes of grammatical function are not valid cases of hypallage. Puttenham, who calls hypallage the changeling, points out that the user of this figure perverts meaning by shifting the application of words: ' . . . as he should say for . . . come dine with me and stay not, come stay with and me and dine not.*(Bernard Marie Dupriez and Albert W. Halsall, A Dictionary of Literary Devices. Univ. of Toronto Press, 1991)

13.7 Function of Figures/Tropes

Let us now look at the function of Figure/Trope. Since trope is a figurative expression, its major function is to give additional meanings to the texts, and persuade readers to think deeper than the apparent meaning of the surface text or oratorical communication, to understand the given idea or the character in a deep structure of meaning. It transposes ideas into concrete metaphoric echoes and imagery. that produces pleasing aesthetic effects on the audience's senses. Through the use of figure/trope, writers intensify normal human feelings into extraordinary emotions, where they feel that those emotions are revelatory or 'mantric', to put it after Sri Aurobindo in "The Future of Poetry". Moreover, most types of trope present comparisons that make the understanding of the text easier and vivid for readers. Rhetorical or tropic uses are numerous. They include figures such as 'apostrophe', 'chiasmus', 'zeugma', 'invocation', 'rhetorical question', 'rhetorical irony', 'metaphor', 'image' 'symbolism: contextual and archetypal', 'personification', 'metonymy', 'synecdoche', 'hyperbaton' and 'hypallage' among other figures of speech.

13.8 Examples of Rhetoric

Here is the opening section of Ronald W. Clark's ***EINSTEIN: The Life and Times***

The life of Albert Einstein has a dramatic quality that does not *rest* exclusively on his theory of relativity. For the *extravagant* timing of history linked him with three *shattering developments* of the twentieth century; the rise of modern Germany, the *birth* of nuclear weapons, and the growth of Zionism. Their impact on his simple contributed to drive him into a contact with the affairs of the world for which he had little *taste*. The result would have made him a unique historical figure even had he not radically altered man's ideas of the physical world. Yet Einstein was also something more, something very from *the Delphic, hair-haloed oracle* of his later years. To the end he retained *a touch of clowning humor* as well as a resigned and understanding amusement at the follies of the human race. Behind the great man there *lurked a perpetual glint in the eye*, a fundamental irreverence for authority, and an unexpected sense of the ridiculous that could *unlatch a deep belly laugh that shook the windows*; together with decent moral purpose, it combined to make him a character rich in his own *non-scientific right*.

- What has Ronald W. Clark meant to say in this extract from the opening section of his book *EINSTEIN: The Life and Times*? The *italicized* parts appear to be more rhetorical than literal. Can we write the content of this extract in a simpler and more ordinary prose style, without the rhetorical overtones? If we can identify the pieces of rhetoric employed by Clark, what are they? Point out allusion, metaphor, oxymoron and/or any other figures if there are any of the kinds used by Clark.
- Remember rhetorical flourish is likely to go with speeches more tendentiously than with writings, as the speaker, much more than the writer, intends to create effect on the audience.

13.8.1 Tasks

Read the following two passages and say which one is rhetorical, which one is not, that is, a bland narration. Give reasons in support of your choice.

a. A few years ago seven swallows were caught near their nests at Bremen in Germany. They were marked with a red dye on some of their red feathers, so that

could easily be seen. Then they were taken by aeroplane to Croydon, near London: this is a distance of 400 miles.

b. Friends and Comrades, the light has gone out of our lives and there is darkness everywhere. I do not know what to tell you and how to say it. Our beloved leader Bapuji as we called him, the Father of the Nation, is no more. Perhaps I was wrong to say that. Nevertheless, we will not see him again as we have seen him for these many years. We will not run to him for advice and seek solace from him, and that is a terrible blow, not to me only but to millions and millions in this country. … The light has gone out, I said, and yet I was wrong. For the light that shone in this country was no ordinary light. The light that has illumined this country for these many, many years will illumine this country for many more years, and a thousand years later that light will still be seen in this country, and the world will see it, and it will give solace to innumerable hearts. [Jawaharlal Nehru's speech broadcast from All India Radio on January 30, 1948. Cf. *Jawaharlal Nehru's Speeches,* Vol. I, Publication Division, Government of India, New Delhi.]

13.9 Things to Keep in Mind: A Sum-up

Poetry lifts the veil from the hidden beauty of the world,
and makes familiar objects be as if they were not familiar."

— Percy Bysshe Shelley

The range of study in this course material targets chiefly rhetorical devices, although rhetoric is a subject that enmeshes with literary devices that are more typical of literature than ordinary speech or writing. They are the poet's cup of tea, and poetry takes them in, for special artistry peculiar to it.

Figures/Tropes in the English language are many, based on turns of meaning and sound patterns, and the units in this elective course touches upon only a select few. It is advisable to look for the figures of speech in its comprehensive range in thebook suggested hereunder:

RICHARD E MEZO, *Fire i' the Blood: A Handbook of Figurative Language*

13.10 Review Questions

Review Questions and Tasks for thought, Understanding and self-assessment

Answer in not more than 500 words.

1. Give a brief appraisal on metaphor and its effectiveness as a vehicle of expression
2. How would you distinguish between metaphor and simile?
3. Write a note on the functions of the figures of speech in language
4. What is the difference between rhetorical devices and literary devices?
5. Locate and explain the figures of speech in the following lines:

a. The river snakes its way across the hills.

b. On their shining tracks the waiting diesel engines purred softly.

c. Where youth grows pale, spectre-thin and dies.

6. What is image? Why is image universally perceived or perceptible?
7. What is symbol? What is the difference between 'image' and 'symbol'?
8. How would you distinguish between archetypal symbol and contextual symbol?
9. Illustrate a few archetypal symbols from literary texts.
10. Illustrate a few private or contextual symbols from literary texts.

Look for answers to the above questions in the units mentioned below:

Q1. Units13.5.1, 13.5.2, 13.6

Q2. Unit 13.5.2

Q3. Units 13.4, 13.5, 13.7

Q4. Unit 13.4-13.8

Q5. Self-work- out tasks

Q6. Units 13.6, 13.6.1

Q7. Unit13.6.1

Q8. Unit13.6

Q9. Self-work-out task

Q10. Self-work-out task

Note: *For self-work-out tasks, refer to the respective units.*

13.11 Reference and Reading List

1. Bose, Rai Radhika Nath and Sterling, T.S. (1960). Elements of English Rhetoric and Prosody, Nineteenth Edition, Chuckervertty, Chatterjee & Co, Calcutta.
2. Bradford, Barbara. (1988). *Intonation in Context*, Cambridge: Cambridge University Press.
3. Leech, Geoffrey N. (1991). *A Linguistic Guide to English Poetry*. London: Longman.
4. Richards, I.A. (1936). *The Philosophy of Rhetoric*. New York: Oxford University Press.

Unit 14 ❑ Figures of Speech [Apostrophe, Personification, Metonymy, Synecdoche]

Structure

14.1 Objectives

Our objectives in this unit are to know how the figures of speech embellishes our language in order to intensify its emotional appeal and get it across to the readers or audience in a more vivid and impressive way. Language which is a bland literal assemble of statements and narration may suit a simple official communique or just the passing of necessary information as in a manual. Coming to literary texts and oratorical speeches, we can hardly afford to go without rhetorical and literary devices. In this Unit, we are to concentrate specially on **Apostrophe, Personification, Metonymy, Synecdoche** in concurrence with a wider spectrum of figures-of-speech study.

14.2 Introduction

In the previous unit we have had an idea of what figure of speech means. To revise it, a figure of speech, sometimes called *trope,* is a figural turn of language or speech that allows words deviate in some subtle way from their bland literal meaning that they be, as authorially intended, understood in an extra-literal or figurative way. Figures/Tropes are intended to exploit comparison or association to move readers away from the denotative definition of words towards a more multifaceted meaning or perception of a higher language beyond the text or speech. Figures/Tropes appear in all genres of literature, as well as everyday speech, advertising, and political rhetoric. The word trope first appeared in English in the 1530s. It is derived from the Latin tropus, which means "figure of speech," and originated in the Greek word tropos, which means "a turn, direction, way, fashion, or manner.

14.3 Figures/Tropes: Basic Types and Illustrations

There are many different types of figures/tropes. However, they can be separated into five categories: inversion, overstatement/understatement, reference, substitution, and wordplay/puns: *Figures based on sound are classed as 'literary devices', such as 'rhythm', 'rhyme', alliteration', 'assonance', 'onomatopoeia'.*

14.3.1 Figures Based on Inversion

Irony: This occurs when words or events convey something different - often the opposites - of their actual meanings. There are three different types of irony: verbal, situational, and dramatic.

Oxymoron: This figure of speech uses contradictory words as a paired unit. Let us consider how Alfred Lord Tennyson describes Sir Lancelot in *Idylls of the King*:

"His honour rooted in dishonour stood / And faith unfaithful kept him falsely true."

Even though Lancelot is the most loyal and honourable of King Arthur's knights, his forbidden affair with the queen undercuts that image, making him "falsely true."

Paradox: A paradox is using contradictory or conflicting ideas to make a valid point underneath its apparent antithetical structure.

Difference between a Paradox and an Oxymoron

An oxymoron is a specific type of paradox that is short and an immediate comparison of two opposite words that seem to cancel each other out. An oxymoron is used as a descriptor while a paradox is used to provoke deeper thinking or consideration. Oxymoron is a miniature form of paradox.

Examples of Oxymoron

Jumbo shrimp(a shrimp is very small, and jumbo usually refers to something much larger than average),

Act naturally (if one is acting, it is, by definition, not natural),

Deafening silence (very loud sounds would cause hearing damage, and silence is the opposite of that).

Examples of Paradox

One can find paradox examples in all types of language and writing: speech, songs, poems, literary works, etc.

Paradoxes in Everyday Speech

Paradoxes are common in phrases heard every day that are considered a normal part of the lexicon. Examples: *Less is more, Fight fire with fire, The beginning of the end, You have to have money to make money,* so on and so forth.

Paradoxes in Literature

In William Shakespeare's ***Romeo and Juliet,*** Juliet delivered her *paradoxical speech* from her balcony, unaware of Romeo below the balcony."O Romeo, Romeo, wherefore art thou Romeo?" This is the first line of a speech delivered by Juliet when she learns of Romeo's identity as the son of her family's sworn enemy. She is questioning 'why' he is Romeo here, meaning why he does have to belong to this family when she is in love with him, knowing that it will cause nothing but problems. Juliet delivering her famous speech from her balcony is an example of paradox in literature.

There are many examples of paradoxes in both classical and contemporary literature. The following paradoxes are from Shakespeare's ***Romeo and Juliet***:

"Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will!"

These lines appear in the opening scene of the play, and refers to the adage that love is blind, but Romeo wants it to see a way for his love to work out anyway. The contrasting elements of blindness versus sight create the paradox here. Incidentally, if we read Joseph Heller's novelCatch-22, we will be simply amazed by the brilliance of paradoxes that Heller's narrative style bristles with.

Synaesthesia: This device takes words specific to one of the five senses and uses them to describe a different sense. For example, describing the sound of someone's voice as "honeyed," when honey is something associated with taste. There is a plethora of Synaesthesia in the Bengali poems of Jibanananda Das, a refreshingly modern and sensuous voice breaking free of Tagorean influence.

14.3.2 Figures Based on Overstatement/Understatement

Grandiloquence: This is the use of pompous or grandiose speech for impressive oratorical or theatrical effect.

Hyperbole: This is the use of an extreme exaggeration for dramatic or comic effect; for example, saying "I was waiting in line forever" or "I'm so hungry I could eat a horse."

Litotes: This figure of speech affirms an idea by contradicting its opposites. For example, to convey the idea that the cappuccino is **delicious** if one says "This cappuccino isnot bad", it becomes at once the use of the figure - *litotes.*

14.3.3 Figures Based on Reference

Allegory: This is a story with a hidden moral, often with a political, or cultural message. The characters and plots of allegories often symbolize real-life people, events, and ideas, but they donot explicitly state the comparison. Allegories can be historical and political, such as George Orwell's novel *Animal Farm*, or conceptual, such as C. S. Lewis's book *The Lion*, *the Witch and the Wardrobe.*

Allusion: This is a reference within the text to another creative work, myth or history. For example, W. H. Auden makes an allusion to Pieter Brueghel's painting "The Fall of Icarus" in his poem *Musee des Beaux Arts*. Poets like Milton, John Donne and T S Eliot are highly allusive.

Metaphor: We discussed metaphor already in Unit 13. This is a repetition of our earlier discussion in a synoptic form to revise what we have learnt in our previous study.

This figure of speech is an implicit comparison between two different things, used for poetic or dramatic effect in order to highlight a conceptual link or affinity between the two compared items. Metaphors are mostly associated with literature, but they appear in everyday life as well; for example, we may metaphorically speak things like "I'm such a pig" after overeating, or describe a trusted and supportive friend as being "my rock.".

Simile: Similar to metaphor, this figure of speech is an explicit comparison between two things with the use of like or as. Though primarily associated with poetry, we encounter similes all the time—in movies (the famous Forrest Gump line "Life is like a box of chocolates"), marketing (State Farm Insurance's slogan "Like a good neighbour, State Farm is there"), music (The lyric "My heart cold like assassins" from Jay-Z's song "Big Pimpin'"), political discourse ("America is a melting pot"), and everyday speech ("I'm as busy as a bee").

Apostrophe

Apostrophe: Apostrophe is a figure of speech based on imagination where an impassioned and short address is made to nature, or an inanimate object, an abstract idea or deed or even an absent person, imagining the same to be living or present and listening to the speaker.A classic example is Wordsworth's apostrophe: "Milton! thou shouldn't, be living at this hour" . as it is our syllabic focus, Apostrophe is to taken up more elaborately in tandem with the other *foci*: Personification, Metonymy, Synecdoche.

Apostrophe

An apostrophe, in figurative language, is the direct address to an absent person, object, or abstract idea. An apostrophe is often used to begin a poem to establish the primary subject or mood. It is also a way for the author to use personification to clarify a complex idea, or to bring any character into the work. One of the most well-known examples of apostrophe is in Shakespeare's The Tragedy of Macbeth where Macbeth's dagger comes to life, personifying his own conscience as he prepares to slay King Duncan. Macbeth, both terrified and mesmerized, says, "Is this a dagger which I see before me / The dagger toward my hand? Come, let me clutch thee! / I have thee not, and yet I see thee still."

Personification: Writers employ personification when they attribute qualities of greater animation to concepts, objects, or animals which are less animate or inanimate. It is frequently defined as "giving human qualities to non-human entities," such as when we say, "That dog is smiling" or "The wind is laughing." Personification also includes non-human comparisons, such as when T.S. Eliot likens the London fog to a cat in his poem *The Love Song of J. Alfred Prufrock*.So we see that personification is the attribution of human qualities to an inanimate object, animal, or abstract idea. Personification is used to simplify a more complex concept, to provide humour, or to provide a more clear look at a complicated idea or situation. Personification is most often used in poetry to create an image or to help establish a mood of pathetic fallacy or empathy. Robert Frost uses personification in his poem *Stopping By Woods on a Snowy Evening* when he gives the horse human qualities: "He gives his harness bells a shake /To ask if there is some mistake." Horses do not ask questions, but the horse's confusion seems to parody the narrator's own confusion and reluctance to keep moving as he stands and stares at the beauty of a snowy evening.

14.3.4 Metonymy and Synecdoche: Definitions and Illustrations

Metonymy relates to a word or term being replaced by something conventionally or ceremonially or functionally associated with it. In the sentence, "The pen is mightier than the sword," for example, pen stands for the concept of diplomacy while sword is a substitute for the concept of warfare.

Synecdoche refers to a whole by its part(s) or at times to a part by its whole. Referring to a car as "wheels" is an example of Synecdoche.

Metonymy as a figure or trope derives from the noun, metonym which means, according to The Oxford Dictionary, a word, name, or expression used as a substitute for something else with which it is closely associated. For example, Washington is a metonym for the federal government of the US. The relationship between the two as involved in the use of metonymy is incidental or ceremonial. For example if we say after Tennyson that the sceptre and crown must tumble down, we mean to say that the sceptre and crown are related to the king incidentally or ceremonially, and the powers of monarchy do not last for ever. The expression is metonymic. Similarly, if we say, 'Look at the red cap in the crowd', we mean the person wearing the red cap. In this,

the red cap incidentally or ceremonially substitutes the person who wears it. The red cap signifying its wearer is a metonym. In Synecdoche, this substitution is based upon an organic and integral association between the two: the part for the whole or vice-versa.In fact, Synecdoche is derived from the Greek word *synekdoche*: "simultaneous meaning." As a literary device, synecdoche allows for a smaller component of something to stand in for the larger whole, in a rhetorical manner.In T.S. Eliot's poem *The Love Song of J. Alfred Prufrock*, the speaker exclaims, "I should have been a pair of ragged claws / Scuttling across the floors of silent seas." Eliot refers here to a crab, which he reduces down to one of the crab's most characteristic features: its claws. The speaker of the poem — presumably Prufrock — has such a low estimation of himself that he equates himself to but one small part of a small, insignificant creature that dwells on the bottom of the ocean. In this poem, Eliot's use of synecdoche signifies the extent to which the poem's speaker is deep into himself. In Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner*, the speaker, an old and repentant sailor reliving his past sin of killing an innocent albatross, refers to a time on a ship when, "The western wave was all a-flame. / The day was wellnigh done!" Coleridge selects a wave as a part that stands for the whole ocean. In referring to the wave as "a-flame," the speaker reveals the time of day: sunset. However, by referring to the wave/ocean as aflame, the speaker also foreshadows the turbulence he and his fellow sailors will face at the fall of night. In this poem, Coleridge's use of synecdocheplays a role of foreshadowing the future.In Percy Bysshe Shelley's poem "Ozymandias," a character refers to a statue buried in the sands which "Tell that its sculptor well those passions read / Which yet survive, stamped on these lifeless things, / The hand that mocked them and the heart that fed." Here, Shelley refers to the sculptor of the statue as "hands." In so doing, Shelley points to the relative insignificance of the so-called "great works," which are ultimately nothing more than fragile human creations in the passage of time. In this poem, Shelley's use of synecdoche diminishes the importance of both great works, as well as those who create them viz-a-viz time-flux.In William Wordsworth's poem *We Are Seven*, the speaker converses with a little girl whose six brothers and sisters have all died. She insists that she still does have six siblings. In an effort to distinguish between her and her dead siblings, the speaker exclaims "You run about, my little Maid, / Your limbs they are alive." Wordsworth equates a part of the little girl - her limbs - with her whole person, who

is very much alive. In this poem, Wordsworth's use of synecdoche suggests the close association the speaker makes between a live body and being alive. The little girl's insistence that her siblings are alive (even though their bodies are not), suggests a different kind of aliveness the speaker does not realise.Thus the use of Metonymy and Synecdoche deepens the emotional charge and visionary content of poetry, or for that matter, literature as a whole.

14.4 Other Figures Based on Substitutions

Euphemism: When people replace a harsh, taboo, or unpleasant term with more delicate phrasing, that is a euphemism. For instance, saying someone has "a bun in the oven" is a more delicate way of saying they're pregnant.

Puns: They are wilful and intriguing play of words that takes advantage of multiple meanings of a word or words that sound similar for a special humorous effect.

Innuendo: This is a word, phrase, or sentence that contains a hidden (and often sexually suggestive) meaning.

Malapropism: This occurs when one confuses a word with a similar word; for example, saying "A rolling stone gathers no moths" rather than the correct "A rolling stone gathers no moss."

Paraprosdokian: This literary device refers to an unexpected twist at the end of a phrase or sentence, leading to a surprising—and frequently humorous—ending.

14.4.1 Figures or Trope vs. Cliché

The word 'figure' or 'trope' has a secondary meaning that may seem almost synonymous with cliché, as it is used to indicate a familiar pattern, concept, image, or device. This colloquial usage generally occurs more in the realm of cultural criticism rather than in literature. As such, this instance of trope does not require a layer of figurative meaning the way literary figures/tropes do.

A significant difference between cliché and this secondary meaning of trope is that clichés are considered *overused* and prudently avoided, while tropes do not carry the same stigma. Instead, figures/tropes are simply seen as recurrent and cognizable devices, similar to archetypes, used for furthering reading and receptive pleasure and understanding.

14.4.2 A Few Common Examples of Figures/Tropes in Literature

Rhetorica.net has a wonderful list of tropes and schemes in classical rhetoric.

1. Metaphor

With our previous knowledge of metaphor let us now look at how Shakespeare, a master of metaphors, creates dramatic effect with the help of metaphors. In Act II, Scene 2 of Shakespeare's romantic tragedy, ***Romeo and Juliet,*** Romeo stands in the Capulets' orchard, looking at his beloved Juliet's window, and says:

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

These two lines contain a very apt metaphor because Romeo is comparing Juliet to the sun – a comparison in likeness of thoughts or impressions between two unallied objects. In *The Rape of the Lock*, Alexander Pope sets up an extended metaphor in the sun-comparisons of the heroine of this mock-epic, Belinda. Indeed, where there is a literary text going as far back as to the Old English period, there must be metaphoric charges and echoes gripping the mind of readers. Even in the simulated stream of consciousness in James Joyce's *Ulysses* we note constant orchestration of metaphors.

2. **Simile:** Maya Angelou, ***Still I Rise***

Angelou uses similes throughout her poem:

You may trod me in the very dirt

But still, like dust, I'll rise.

In this *trope*, Angelou makes an explicit comparison between her ability to rise above obstacles and the way dust rises when trodden or kicked.

3. **Extended Metaphor:**

In Jonathan Swift's famous essay, ***A Modest Proposal*** he proposes that the best way to solve the problem of childhood poverty is to eat the poor children:

I have been assured…that a young healthy child well nursed is, at a year old, a most delicious nourishing and wholesome food, whether stewed,

roasted, baked, or boiled; and I make no doubt that it will equally serve

in a fricassee, or a ragoust.

Swift is using satire in *extended metaphor* to critique the cruelty of the society he lives in, which ignores the suffering of the poor. By writing an outlandish metaphoric proposal, he hopes to evoke compassion for the poor.

4. **Mixed Metaphor**

   Occasionally an author blends two metaphors which do not normally go together. This called a mixed metaphor. Example: When I graduate, I hope to become a well-oiled cog in the bee-hive of industry. Here, a 'well-oiled cog', associated with industry, does not go with 'beehive'.

5. **Chiasmus:** Chiasmus has a Greek origin, indicating the crosswise placement of a passage consisting of two balanced parts which have their elements reversed, as in the allusion to the hanged criminal in Oscar Wilde's *The Ballad of Reading Goal*,

   For his mourners will be outcast men,

   And outcasts always mourn.

Chiasmus thus consists in an inversion of the words and phrases when repeated on subsequently referred to in the same sentence, the purpose being to make a statement more emphatic and impressive. Other examples:

May you stand long, and long stand the terror of tyrants. (Burke)

Beauty is truth, truth beauty. (Keats)

6. **Zeugma:** Figure in which one verb is used for two nouns.

   The moment and the vessel passed. (Tennyson)

   Banners on high and battles passed below.(Byron)

7. **Invocation:** Invocation is an appeal usually directed to Calliope, the chief muse of epic poetry, mother of the archetypal Greek poet, Orpheus, or in extended use to a higher power, metaphorical or symbolic (Wordsworth's *Immortality*, Coleridge's *Dejection*, Shelley's *West Wind*, Keats's *Nightingale* or *Psyche* - in which the poet solicits or invokes the divine or supernatural assistance at the beginning of an epic or any long contemplative work.

The Invocation occurs at the beginning of Milton's *Paradise Lost*. Milton's appeal, however, is not to Calliope but to Urania, who is officially the Muse of astronomy, but is here converted to a holy spirit.

Sing Heavenly Muse that on the secret topof Ors on Sinai did inspire
That Shepherd who first taught the chosen seed,
In the beginning how Heaven and Earth
Rose out of Chass ...(Milton).

8. **Rhetorical Question:** Rhetorical Question refers to a question asked not to get information, but to achieve a stylistic effect. Often, a writer or a speaker adds emphasis to a point by putting it in the question form, the answer to which supports his argument.

Shylock's speech in Shakespeare's *The Merchant of Venice*

Hath not a few eyes ... if you prick us do we
not bleed .... if you poison us do we not die?
.... and if you wrong us shall we not revenge?

The answer to all these questions would and should be in the affirmative. The same answer is subtly imposed upon the speakers by the pattern used here, and the speaker's point is confirmed.

9. **Rhetorical Irony:** Rhetorical Irony is a device by which a writer expresses a meaning contradictory to the stated or apparent one. Irony may be of various types, but probably the simplest and most commonly used is 'verbal irony' or 'rhetorical irony'. It occurs when the attitude of the speaker/writer is opposite to what is literally said.

When Hamlet feigning madness says that his father has been dead for two hours,

Ophelia corrects him:

Nay 'tis twice two months, my lord."

Hamlet: "So long?... O Heavens! die two months ago and not forgotten yet?
Then there's hope that a great man's memory may out live his life half a year.

Here Hamlet's ironical delight is self-subversive, more expressive of his grief than any outburst of anger.

14.5 Rhetoric and English Language Teaching

There are two views – one in favour of and the other against the use of such rhetorical devices in language teaching. The anti-rhetoric view shows its strong resentment in using such figures of speech and does not find the space of them in language teaching, whereas the pro-rhetoric school pleads for using both rhetorical and literary devices in language teaching ifthe texts are wisely selected. The judicious or creative use of figures of speech is according to this school is conducive to second language learning. A language teacher is supposed to look at them from the language teaching point of view. This course material primarily analyses the representative figures of speech, states some examples with their language features and ultimately justifies how figures of speech support language teaching and learning.

14.6 Tings to Keep in Mind: A Sum-up

Figures of speech is the *forte* of creative writers across genres, and of oratorical speakers. One may be tempted to overburden a piece of writing or a speech with theflamboyance and flourish of rhetoric. It is here that a good writer or speaker is apt to take caution and goes as far as a judicious mingling of rhetoric with bland prose or verse is possible.

14.7 Review questions/Tasks

Review questions/Tasks for thought, understanding and self-assessment.

Textual Examples of Figures of Speech/Tropes

This section presents some examples of figures of speech used in different texts of poetry.

We are to locate, identify and justify the given figures:

1. Identify and justify the figures of speech in the following:

The broken wall, the burning roof and tower,

And Agamemnon dead.(W.B Yeats in *Leda and the Swan*)

2. Identify and justify the figures of speech in the following:

When the stars threw down their spears

And watered heaven with their tears

Did he smile his work to see

Did he who made the Lamb make thee ? (William Blake in *The Tyger*)

3. Identify and justify the figures of speech in the following:

Thou by the Indian Ganges' side

I by the tide of Humber would complain. (Andrew Marvell in *To His Coy Mistress*)

4. Identify and justify the figures of speech in the following:

The throwers throw only now and then,

But the gatherers

Continue with their hoarding forever.

(Prakash Subedi in *At the Temple*)

5. Identify and justify the figures of speech in the following:

Was he free? Was he happy?

The question is absurd:

Had anything been wrong? We

Certainly should have heard.(W.H Auden in *The Unknown Citizen*)

6. Identify and justify the figures of speech in the following:

This city now doth, like a garment, wear

The beauty of the morning; silent bare.

(William Wordsworth in *Composed upon Westminster Bridge*)

7. Identify and justify the figures of speech in the following:

My manhood is cast down

I weep like a child for the past.(D. H. Lawrence in *Piano*)

8. Identify and justify the figures of speech in the following:

   O Rose, thou art sick:

   The invisible worm,

   That flies in the night

   In the howling storm.(William Blake in *The Sick Rose*)

9. Identify and justify the figures of speech in the following:

   My vegetable love should grow,

   Vaster than empires, and more slow.(Andrew Marvell in *To His Coy Mistress*)

10. Identify and justify the figures of speech in the following:

    It is an ever fixed mark,

    That looks an tempest and is never shaken

    It is the star to every wandering bark.(Shakespeare in *Marriage of True Minds*)

11. Identify and justify the figures of speech in the following:

    This city now doth, like a garment, wear

    The beauty of the morning; silent bare.(Wordsworth in *Composed upon Westminster Bridge*)

12. Identify and justify the figures of speech in the following:

    O Rose, thou art sick:

    The invisible worm,

    That flies in the night

    In the howling storm.(William Blake in *The Sick Rose*)

14.8 Further Resources on Figures/Tropes

Rhetorica.net has a wonderful list of tropes and schemes in classical rhetoric.
YouTube channel *bookslikewhoa* did a very useful video "Know Your Tropes: Literary Fiction", which addresses Figures/Tropes in their popular, colloquial usage.

Reading List

1. *Literary Terms* by *Karl Beckson and Arthur Ganz.*Farrar, Straus and Giroux (1989)
2. *Figurative Vs Trope – What is the Difference: wikidiff.com*
3. *Difference between Trope and Figure: Definition and Examples : supersummary.com*
4. *Rhetorica.net*

Unit 15 ❑ Stylistic Analysis of Texts–1

Structure

15.1 Objectives

Our aim in this unit is to achieve proficiency in stylistic approach to literary text analysis. Each literary text cutting across generic divisions is unique, and has its own style of presentation. By going through this unit we are supposed to gain some knowledge into the style of how an author textualises his theme and motivic elements, with an added stress on the linguistic features of his writing as means to meanings. Whereas in Unit no. 15 we adopt a theoretical approach to stylistics in understanding an artifact, in particular, fictional narrative or drama, we do a practical approach to stylistic analysis of poetry in Unit no. 16.

15.2 Introduction

Stylistics, at present, is considered part of Applied Linguistics. Modern Stylistics has existed in some form ever since Charles Bally coined the word "Stylisticque" in 1909. Its roots, however, can be traced to Aristotle's rhetorical studies. At its most basic level, Stylistics is the study of literary texts, mostly depending on Linguistics methods.

The stylistic analysis of a text is based on the theoretical knowledge of the available stylistic resources and is aimed at unfolding the author's message through drawing upon the implicit information created by a cluster of means, such as the choice of vocabulary, the use of stylistic devices at different language levels, the peculiarities of the presentation of characters and events. There are no hard and fast rules about text interpretation but the following recommendations and logical steps can be helpful to the learners.

15.3 Stylistic Analysis Method [SAM]

15.3.1 Stylistics: A Diachronic View

Historically speaking, the study of style can be traced back to the literary scholarships of the Greeks and Romans in the fifth century BC. In this period the rhetoric was the dominant art. This discipline was a set of rules and strategies which enable writers and orators to speak well. In other words, they fully decorated the language with all the figures and tropes to bring about changes in the feelings and opinions of the audience. In stylistic analysis method we take generally a structure analysis procedure to critically approach a narrative or dramatic construct. In case of a non-narrative and non-dramatic construct we prefer a synthetic approach. In this unit we are focussing on the former, and in the following unit, that is, unit no. 16, we will go in for the latter. As mentioned above, *stylistic analysis* comprises two stages: the analysis of a text and the synthesis of the main idea or theme (message) of the text. The first stage, in its turn, is subdivided into several successive procedures.

Firstly, we are supposed to touch on some aspects of the writer's creative activities, mention his most important books and outline the distinctive traits of the writer's attitude, outlook and vision. The necessary information can be had from the available resources on literature. Moreover, some relevant facts can be found in the preface to a book or the flap literature or blurb at the end of it. However, we should not go into a detailed analysis of the writer's creative concepts, but concentrate more on the linguistic aspects of the text. After this the text should be split (in accordance with its contents) into a few logical parts. The interrelation between different components of a literary text is called *composition*. The four structural components of the composition are exposition, complication, climax and denouement, if it happens to be a story in dramatic or narrative form.

Exposition introduces time, place and characters of the story. It is usually to be found at the beginning of the story, but it may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes to know the characters and events leading up to the present. The particular time and physical location of the story form the setting. Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly uninteresting physical details may be of great importance. The setting can have various functions in a given story: 1) it can provide a realistic background, 2) it can conjure up the necessary environment or ambience, 3) it can help describe the characters indirectly, 4) it creates a reality world to which we can refer the characters and their actions. **Complication** brews up unveiling the *actions*, and involving the thoughts and feelings of the reader in order that we can understand the implications and directions of actions, as well. **Climax** unfolds the decisive moment on which the final actions depend and the personal destinies of the characters take shape. It is the point at which the forces in the conflict reach the highest intensity**. Denouement** comes with 'the untying of the knot' that the story purports to present to its finality. Not all stories must have a denouement. Some stories may close right after the climax, leaving it to the reader to infer what the outcome of the conflict or climactic actions will be. Stylistic analysis method looks to the perceptive and discerning reader to creatively participate in the narrative to generate, reconstruct and at the furthest end to deconstruct the meaning of a given text. If these structural parts are not found in a given text, which is homogeneously progressive in its structure, we are supposed to mention it. Sometimes a plot follows the chronological order of incidents or events. At other times there may be cuts and jumps back and forth in time (flashbacks and foreshadowing).

The step next to plot scrutiny is the analysis of the general character of the text, i.e. the way of telling about or showing forth the characters, incidents and events. The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to enter the author's attitude to his subject matter is called *tone*. Like *the tone of voice* the tone of a story may communicate amusement, anger, affection, sorrow, contempt and a host of other feelings.

15.3.2 Narrative and Narrator

It is important to distinguish between the author, writing or telling the story, and the narrator or the person or voice who is actually telling the story. The author may either select

a first-person narrative (subjectivized or homodiegetic) or get one or the other of the characters belonging to the textual world to tell of things that only he or she saw and felt (objectivised or heterodiegetic). In a third-person narrative (objectivized) the omniscient narrator outside the textual world moves in and out of the characters' thoughts, and comments freely on what the characters think, say and do. Thus, there are four types of narrator in a literary text:

I. The narrator is not opposed to the author and does not belong to the story (textual world) – authorial omniscient narrator.

II. The narrator is not opposed to the author and is inside the textual world, either
   a. In the centre – authorial narrator-persona;
   b. On the periphery–authorial narrator-witness.

III. The narrator who is opposed to the author and is outside the story – omniscient narrator opposed to the author(false author);

IV. The narrator is opposed to the author and is a fictitious story-teller, either:
   a. In the centre – narrator-persona opposed to the author;
   b. On the periphery–narrator-witness opposed to the author.

15.3.3 The Point of View

The way a story is presented is the key element in a fictional construct. This involves both the perspective of vision, the point from which the characters, events and other details are viewed, and the words the story is told in. This aspect is called the *focus* or *point of view*.

A. It may be the *narrator's point of view*, which is embedded in a narrator-focalizer. It is called *external focalization*, also known as unlimited (non-concentric) narrative perspective.

B. The *character's point of view* takes the form of a character-focalizer (chief character or onlooker). It is called *internal focalization*(limited/concentric narrative perspective).

We find commonly the combination of the two types (especially in the 3rd person narratives), when the narrator's external (unlimited) point of view suffers frequent switch-overs to the internal character-focalizer's limited views.

In general any work of fiction consists of relatively independent elements – narration, description, dialogue, narrated monologue, interior monologue, spoken soliloquy, digressions, and authorial intrusive comment. Description tends to be static, as it is a verbal portraiture of an object, person or scene. It may be detailed and direct or impressionistic, choosing striking details. Digression consists of an insertion of material that has no immediate relation to the theme or action. It may be lyrical, philosophical or critical. The character's plane is represented by different forms of direct speech (inward and outward). Through dialogue the characters are better revealed. Dialogue brings the actions nearer the reader, makes them seem more rapid and more intense. Interior monologue is a verbal echo of the thought-process and feelings of a character.

There is the form of narrated monologue, which is the third-person rendering of the character's consciousness. It is a variant of *reported speech*.

15.3.4 Characterisation

The narration of the different facets (physical, moral, social) of a character is known as characterization. When the author describes the character himself or makes another do it, it is *direct characterisation*. When the author shows the character in action, and lets the reader judge a character for himself/ herself, the author uses the *indirect method of characterisation*.

Characters are 'round' if they are complex and growing in the course of the story. Flat characters are usually one-sided, constructed round a single trait. If two characters have distinctly opposing traits, one serves as a foil to the other, and this contrastive method of characterisation throws each other into relief.

Round and flat characters have different functions in the conflict of the story. Conflict may be external, i.e. between human beings themselves or between man and circumstance or environment (individual against nature, individual against the overmastering order/values of family and society). Internal conflict takes place in the mind of the character who is torn between opposing forces within his personality.

The next step of analysis is the characterisation of stylistically coloured elements of each compositional part, taking into account the following aspects.

15.3.5 Style

1. **Phonetic level:** We are expected to point out such devices as alliteration, assonance, onomatopoeia and to show what stylistic effects they create, how they

help to unfold the author's message, what additional information they give the reader about the traits of character and the author's attitude to them.

2. **Phono-graphical level**: Attention is to be paid here to graphons, changes in the spelling of words, peculiarities of the print-style, macro- and micro-segmentation of the text.
3. **Lexical peculiarities**: We are supposed to -

   – characterise the vocabulary of the narrative from the stylistic viewpoint, and specify its stylistic colouring (neutral, literary, colloquial);

   – analyse specific word-groups, if any, and comment on their specific connotative aspects (terms, archaisms, dialectism, poetic words) and their importance to the expression of the author's theme and the reader's understanding of the story as a whole;

   – look for key-words or key-phrases which are recurrent in the text and which help to develop the plot and the theme of the literary work; technically this is called 'intra-referential motivication'

   – observe the *character of vocabulary and syntactical constructions* used in dialogues and monologues and draw inferences about the people who speak them;

   – look for groups of words with common connotation (negative, positive, lyrical, ironical) and words which become contextual synonyms or antonyms in the text under analysis.
4. **Syntactic peculiarities**: Here attention is to be paid to the length and complexity of the sentences, the types of syntactic structures (characteristic of oral and written speech), the use of specific syntactic devices, i.e. repetitions, parallel constructions, inversion, break, etc. Mention should be made of the types of connection between the parts of a complex sentence – asyndetic or syndetic, pointing out the relevant stylistic effects.
5. **Semasiological peculiarities**: One should comment on the implications of such devices as metaphors, metonymies, puns, irony, hyperboles, oxymorons, understatements, antithesis, climax, litotes, periphrasis or any other tropes used.

   In the process of the text analysis we should not break the tropes and stylistic devices into the above-mentioned groups, but just comment on the stylistically

marked elements as they occur in the text.After that we are to sum up our observations as to the author's stylistic inventory and highlight the main features which characterise the author's style.

At the end of the analysis (the second stage) we formulate the unifying general idea or vision about life that the story points up. While formulating the message, we should not retell the contents of the narrative once more, but concentrate on the moral and philosophical aspect of the text.

15.4 Things to Keep in Mind: A Sum-up

In stylistic analysis method the things we need to keep in mind are: how the story is structured along an evolving plotline, how the distinctive narratology is involved and moderated by the author to bring out a story-sense, how the syntactic and lexical peculiarities are controlled by the author and how the phonetic and phono-graphical levels of narration are to be addressed.

15.5 Review Questions

Review Questions for thought, understanding and self-assessment.

Answer in not more than 500 words.

1. Give a short description of Diachronic View about Stylistics.
2. What are the initial steps towards the appreciation of a fictional narrative in the Stylistic analysis method?
3. What are the different methods of the narrative style as far as a fictional construct is concerned?
4. Write a short review on the role of the first-person narrator, keeping in mind the stylistic approach to it.
5. What are the phonetic and phono-graphical levels of analysis?
6. How important are the syntactic peculiarities in the appreciation of a literary text? What are to be paid attention to, in dealing with them?
7. What are Semasiological peculiarities, and how far important are they in stylistic analysis?

8. Discuss how plot is structured in a narrative.
9. Write a note on the different modes of characterisation in novelistic and dramatic literature.
10. Which aspect of the story is called *focus* or point of view? Discuss briefly.

Look for answers to the above questions in the units mentioned below.

Q1. Unit 15.3.1

Q2. Unit 15.3.2-15.3.5

Q3. Unit 15.3.2-15.3.5

Q4. Unit 15.3.2

Q5. Unit 15.3.5

Q6. Unit 15.3.5

Q7. Unit 15 .3.5

Q8. Unit 15.3.1

Q9. Unit 15.3.4

Q10. Unit 15.3.3

References for further Reading- Stated in Unit 16.

Unit 16 ❑ Stylistic Analysis of texts 2 (perception of higher language)

Structure

16.1 Objectives

Our aim in this unit is to know the art of *scrutiny and explication* of a text from its linguistic analysis. We are going to get an idea of stylistics as it is applied to literary criticism for a higher language of perception. In this unit, we will also apply the stylistic method to understanding a poem from the plane of language as used by the poet.

16.2 Introduction

According to Paul Simpson,

> *What sets Stylistics apart from other types of critical practice, is itsemphasis on the language of the text – what captures the essence of the stylistic method is the primayit assigns to language.*

Style can be defined as any particular or distinctive manner of using language, that is, a particular way of stating something either verbally or in the written form. This is an area where close reading is a necessity. It familiarizes the reader with the distinctive style of a particular author or poet. Hence, critics can draw our attention to the satirical style of Dryden and Pope, the lofty elevated Miltonic style, or the prevalence of simple and common words in Wordsworth's style. Similarly, the style of Jane Austen can never be confused with that of Dickens. All possess distinct and individual styles in their choice of language, and other linguistic features. The selection of words would depend on the knowledge and choice of vocabulary, time, place, the role of the user, the purpose as well as attitude which is dictated by social and cultural factors like family background, level of education, time place etc.

16.3 Form and Content

The relationship between the form and the content of a literary work has raised serious points of discussion among Linguists. To the general reader the form of a literary work would mean the arrangement of the context as presented by the author. It may refer to the style adopted, the structure or the tone of the topic. There are different genres of literature such as novels, short stories, poems etc., each with its individual form selected by the author or poet to be most suitable for the context. These forms may have many sub-forms. For instance, in the case of poetry these may be narrative poem, ballad, epic, elegy or sonnet, free verse, even limerick or haiku. The poet's choice would depend on his context. Similarly, the purpose of the novel may present many choices to the author. The novel is usually divided into chapters, a play into acts or scenes.

Content is basically what the text communicates. It explains what the text is about, that is, the information that is contained in it. Thus in a literary work, e.g., a novel, content would refer to plot, characters, its setting and theme. In a poem, content would express

its idea. The poet has a wide choice as regards its form as mentioned earlier. Therefore, content refers to what a text says, while form would indicate how it is said. Thus form presents the structure, while content may include plot, characters, themes and settings. Here lies the key difference between the two.

16.4 Monist, Dualist and Pluralist Approaches

All these different approaches refer to conflicting theories about the relationship between form and content. The Monist Approach: One group of critics claims that the form and content of a literary work are inseparable and indistinguishable from each other. These have been termed the Monists. According to them, the form of a literary work cannot be altered without directly affecting its content. Among the critics who advocate this line of thinking is Mukarovsky of the Prague School of Poetics, as well as New Critics like John Crowe Ransom and Cleanth Brooks. For this reason, the Monists feel no literary work can be paraphrased because that will alter the form and with it the content of the text. Brooks supports this point of view in his book, *The Well Wrought Urn* focus is on, where his poetry. Other critics have questioned whether this theory would be effective when analysing a prose text.

16.4.1 The Dualist Approach

This theory makes a distinction between what the writer says (content) and how he presents it (form). This would mean that the core/central idea can be expressed in different forms without making any changes in the significance o the idea. Plato, the Greek philosopher, offers the closest argument that one philosophical body and soul are separate entities and one (the soul) lives on even when the body has died. The Dualist group of critics has generally followed this theory. A contrary theory, supporting the Monist approach is that how words are arranged, punctuation and other features are used by the author, the various levels and their interpretations are brought out by his techniques, make us feel that the theory that prose is not poetic enough to suit the Monist approach may notal ways be acceptable on justifiable.

16.4.2 The Pluralist Approach

This school claims focus on the complexities of a literary work and its interpretation. These critics hold that both the Monist and Dualist groups of critics are some what simplistic in their approaches and fail to analyse a literary work with all its complexities.

Two more linguistic terms are used frequently in Stylistics. These are Foregrounding and Deviations in language. According to Richard Nordquist, in literary studies and in Stylistics, foregrounding is a linguistic strategy of calling attention to certain language features, by which the reader concentrates on "what is said" rather than on "how it is said." Thus in systematic and functional Linguistics "foregrounding" refers to a prominent portion of the text that contributes meaning and provides a contrast with the background which forms the relevant context for the fore grounded material.

M. A. K. Halliday also has characterized foregrounding as "motivated prominence". His definition of this technique is "The phenomena of linguistic highlighting, whereby some features of the language of the text stand out in some way." (Halliday, 1977).

Thus, *foregrounding* is essentially a technique for "making strange" in language as may be concluded from Shlovsky's Russian term "ostranenie", a method of defamiliarisation in the text. Whether the pattern of the foregrounding material deviates from an accepted norm or whether it replicates a pattern through parallelism, the point of foregrounding as a "stylistic strategy is that it should acquire silence in the act of drawing attention to itself." (Simpson 2004).

16.4.3 The Use of Deviant Constructions

The technique of *foregrounding* leads us to the use of deviant constructions by the poet/ author. In Linguistics, a unit of language is considered to be deviant if it does not confirm to rules (of the language used) formed on the basis of data and also on a native user's intuitions. In the case of poetry, despite poetic deviation, poetry has its own rules and norms which separate it from ordinary language and goes on to create its own patterns. Even Wordsworth, who asserted that poetry should be written in the everyday language of man, made use of deviations in order to communicate his message effectively.

16.5 Linguistics and Stylistics

Keith Green states that "Stylistics arose partly because of the need in literary criticism to work with a set of agreed-upon and defined terms for the analysis and description of a particular kind of language, the language of literature. Such a language …. would be built upon modern linguistic analysis." (2006)

Relatively speaking, linguistic terms have well-established and inflexible meanings, and there is a large core of terminology and set of concepts, which most Linguistic models follow, but sometimes alternative theories tend to lend new technical terms, for instance, "style" may mean different things to different people. Hence the need for precision cannot be exaggerated. One of the major contributions of Stylistics to literary criticism is the effort it makes to explain how a text derives its meaning, and also focusing on the reader response. It makes the reader aware of its methods.

16.6 An Example of a Stylistic Analysis

The following example text has been written by Dan McIntyre, one of the course tutors for the lecture/seminar-based course at Lancaster University that mirrors this web-based course.

A Stylistic Analysis of *'(listen)'* by E. E. Cummings

How do we begin a stylistic analysis? It is a good idea to start with our initial impressions about the text we are going to analyse. As we do the actual analysis we may come out dismissing our initial opinions. It may so happen that the linguistic structure of the text does not support our interpretation. We may have to then reconsider it in the light of our stylistic analysis. Let us now look at our chosen poem.

'(listen)' is taken from E. E. Cummings's 1964 collection 73 Poems, of which it is number 63. None of the poems in the collection have titles but are instead referred to by number.

The poem ***'(listen)'*** is typical of Cummings' style and contains some striking irregularities of form and language in comparison to 'traditional' poetry. For example, the absence of capitalisation is strikingly irregular. Then we note the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems pamper lots of deviation and ***'(listen)'*** is no exception.

One of the reasons for this is Cummings's intention to break free of conventional poetic styles. Yet, deviation is not simply meant for shocking the readers. Nor do the linguistic irregularities he uses are arbitrary. In the past, certain critics even disparaged his odd use of language, claiming that it is of no interpretative value. R. P. Blackmur, for example, a critic writing in 1954, had this to say about the strange linguistic choices in Cummings' poems:

> *...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems.* (Blackmur 1954: 320)

We quote here the poem:

***'(listen)'* by E. E. Cummings**

[1]this a dog barks and
how crazily houses
eyes people smiles
[5] faces streets
steeples are eagerly
tumbl
ing through wonder
ful sunlight
[10]- look –
selves,stir:writhe
o-p-e-n-i-n-g
are (leaves; flowers) dreams
,come quickly, come
[15]run run
with me now
jum, shout(laugh
dance, cry, sing)for
it's Spring
[20]- irrevocably;
and in
earth, sky, trees
:every
where a miracle arrives
[25](yes)

you and I may not
hurry it with
a thousand poems
my darling
[30]but nobody will stop it
With All The Policemen In The World

[E. E. Cummings, 73 Poems]

The view that Blackmur gives is now considered dated. Dan McIntyre, one of the course tutors for the online lecture/seminar-based English courses at Lancaster University says,

> *What he refers to as 'peculiarities' are in fact highly significant linguistic deviations, and it is important for us to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980; 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation.* [Lancaster University Website]

The stylistic analysis of E. E. Cummings's poem will enable us to see the element of *foregrounding* within it thoroughly, and will also establish the fact how stylistics can be an effective tool for the interpretation of a literary text.

Let us begin with the first impression of the poem. Like many of Cummings's poems, ***'(listen)'***seems to celebrate the imminent arrival of the Spring and all the joys and spirit of renewals it brings. Alongside the references to new life we note an underlying pattern of sexual connotations.

The poem appears to be an address to a lover to share the poet's happiness, and to accept the inevitability of the natural world. The motifs of the rejuvenating Spring and sexual urge, and nature and man are, indeed, interwoven, conjuring a sort of quirky humour, so typical of Cummings. The poem presents an ambivalent plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of the Spring. Instead, we are offered a set of random images (e.g. houses, smiles, people, streets) and subtle actions. We would do well to take a close look at the significance of this poem about the Spring

in section 3.1. The poetic persona seemingly says that, like the arrival of the Spring, his love is inevitable and cannot be stopped.

'(listen)' does not posit an abstruse theme, difficult to understand. What is difficult is to relate the numerous 'strange' stylistic features to our interpretation. We can begin by looking at the *foregrounded* features of the poem. Now that we have come to an initial interpretation of the poem, we can move on and try a thorough linguistic analysis of it.

Analysis

We can look at the words and how they are presented in the poem. And we may dismiss the deviant grammatical and graphological elements. An examination of the lexical features, is perhaps a good place to start from, with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

Lexical Features

Let us first consider the open-class words in the poem. Open-class words are those which bear the burden of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words function like adhesives or sentential 'glue' and arrange additively open class words in meaningful statements. Table 1 shows how the open class words are distributed throughout the poem across their categories as nouns, verbs, adjectives and adverbs.

Table 1

Open class words in *'(listen)'*

NOUNS	LEXICAL VERBS/ PARTICIPLES	ADJECTIVES	ADVERBS
dog	listen	wonderful	crazily
houses	barks		easily
eyes	tumbling		quickly
people	look		irrevocably
smiles	stir		
faces	writhe		
streets	opening		

steeples	come (x2)		
sunlight	run (x2)		
leaves	jump		
flowers	shout		
dreams	laugh		
earth	dance		
sky	cry		
trees	sing		
miracle	[i]'s [non-lexical]		
poems	arrives		
policemen	hurry		
world	stop		
19	21	1	4

We can see that the poem dished out mainly nouns and verbs. The nouns are mostly concrete referring to physical objects - and only two of the nouns are abstract (dreams and miracle). It is possible to split the nouns into two rough areas of meaning, or semantic fields. Table 2 shows how we can do this:

Table 2

Distribution of Nouns within two *basic semantic classes*

NOUNS RELATED TO NATURE	NOUNS RELATED TO HUMANS
dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world 9 referents to nature	houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen 10 referents to humans
Man and Nature are projected on the lexical and semantic level as inter-related	Theme and motifs emerge form a stylistic reading of the text

The mixture in the poem of nouns belonging to these two different semantic justify what we perceive as an interconnection between nature and man. Our initial impression of the

poem was that there was some kind of conflict between these two elements and this is explained in part by the above table. The two abstract nouns, dreams and miracle, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem we can see that they create a sense of dramatic immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'barks' [2], 'is' [19] and 'arrives' [24] and present progressive forms such as 'are [eagerly] tumb/ling' [6/7/8] and 'o-p-e-n-i-n-g/are' [12/13]. In addition to helping establish the sense of immediacy, the progressive present participles ('tumbling' and 'opening') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of nature –the Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of pace (quickly), excitement (crazily, eagerly) and inevitability (irrevocably).

The sense we get of the poem being an address to another person is achieved through the use of *directive* or *imperative verbs*. 12 of the verbs in the poem take this form (listen, look, come (x2), run (x2), jump, shout, laugh, dance, cry, sing). Directives are used for commanding (Do your job!), inviting (Come in), warning (Mind your head) etc. In ***'(listen)'*** they appear to have been used (1) to plead with, and to urge the addressee to join the speaker's celebration of the Spring, and (2) to share, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing)for it's Spring'). In the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whoever he/she is addressing.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixations, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. Wonderful, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (*wonder* and *ful*) allows for two interpretative effects. We first read the word as a noun *wonder*, and then as an adjective *wonder-ful*. The graphological deviation here foregrounds the word and creates a dense texture of meaning. Deviation is an apparent feature in ***'(listen)'***, and it is worth a more detailed exploration of meaning via stylistic analysis. We can also consider parallelism and the foregrounding effects that this poem creates.

16.6.1 Deviation and Parallelism

Perhaps the most striking aspect of deviation in ***'(listen)'*** is the almost constant use of lower case letters where we would normally expect capitals. Although this is typical of Cummings's poetry, we cannot attribute any more significance to it than his whim to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings does use capitalisation. Because of this we can infer that the word 'Spring' in line 19 is an important concept in the poem, since it is the first word we come across with initial capitalisation. Likewise, the final line of the poem [31] is highly foregrounded by each word beginning with a capital letter. This emphasises the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to arrest the progression of the Spring and the poet's effulgent love for his addressee - not even powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of state powers.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines 12 and 13 - 'o-p-e-n-i-n-g/are (leaves; flowers) dreams'. Here, the bracketed part of line 13 seems to mean that leaves and flowers are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here - dreams cannot actually open and so this part of the line is foregrounded too, possibly to suggest that with the arrival of Spring the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings captures the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines 3 to 6 and line 22), and we also find both definite and indefinite reference within the same clause ('this a dog barks'; a possible explanation for this is that this is used to show that the speaker is referring to a specific dog, but a is also used because the speaker is not familiar with the animal - i.e. is not aware of its name. By using both definite and indefinite reference the poet is able to convey this idea.). Such features, remember, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 and 8. Here, Cummings divides the word tumbling so that the

progressive morpheme -ing appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents In lines 7 and 8 the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line 12 Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again this foregrounds the verb and creates the *homological effect* of the word actually opening. We may notice as well that the hyphens also suggest that the opening is a long-drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. Line 10 ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen on either side of it. The initial verb of line 14 is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line 11 ('selves;stir:writhe') the verbs are foregrounded through being connected by a colon and by the lack of spaces between the words.

Other actions are *foregrounded* in different ways. In line 15 we get repetition of the verb, and in lines 16, 17 and 18 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. And line 12 is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics - by having an inanimate abstract noun ('dreams') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organisation of the poem. It may be seen as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what

to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of E. E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains :

When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves.(Dixit 1977: 87-88)

Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why he did as such.

Another instance of *parallelism* in the poem occurs *at the phonological level*, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as *free verse* is the regularity of its graphological organisation on the page), Cummings does make use of *internal rhyme* at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of *phonological parallelism* in each stanza except the last two. Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold italics):

Table 3

Distribution of repetitive sounds [bold and italicised]

how	crazily	***hou***ses[3]	
eyes	p***e***ople	sm***i***les	
st***ee***ples	are	***ea***gerly[4]	
…w***on***der/ful	***sun***light[6]		
, ***come***	quickly	***come***[8,9]	
)s***i***ng	for	***i***t's	Spr***i***ng[14] [19]

What we can note from this is that the absence of phonological parallelism in the last stanza again *foregrounds* this part of the poem. The last stanza, then, is thick with deviations, which suggests its importance in stylistic interpretative terms.

16.6.2 Congruence of Foregrounding in the Final Stanza

As we have seen so far, there is a strong element of *foregrounding* in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously

very important for our interpretation of the poem, but before coming to any overall conclusion about meaning, let us considers again exactly what elements are foregrounded here.

First there is the internal deviation we noticed with the initial capitalisation of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort *of phonological parallelism*, and (disregarding the obvious lack of *punctuation*) the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they are all the result of *internal deviation*, and are all foregrounded because they conform to our normal expectations of written language. In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly *foregrounded* features of ***'(listen)'*** are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. Now the final message of the poem is made extremely clear -*nothing and nobody can stop the progress of the Spring and the poet's love* - the implication being, perhaps, that *we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.*

16.6.3 Inference from Stylistic Analysis of the Poem

Now we have analysed the poem stylistically we are in a position to draw inferences as to the theme of the poem. Our analysis of ***'(listen)'*** shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise have missed. It also enables us to speculate on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in ***'(listen)'***. For example, we saw that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider to be 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be. Stylistics, then, is a help in explaining a text which we might not have otherwise understood.

[Due acknowledgement to Dan McIntyre, course tutor at Lancaster University for his stylistic analysis of ***'(listen)'*** by E. E. Cummings, as this part of the unit freely draws on his views]

16.7 Things to Keep in Mind: A Sum-up

Stylistics is more concerned with the printed words in the New Critical mode rather than with the biography of the author. It takes meticulous care of lexical, syntactic, semantic

and graphological uniqueness of a literary artifact, and explores the text with the linguistic tools of criticism. In this mode of criticism even deviant constructions and graphological deviations are taken note of for their creative integration with theme and motifs. They are considered *foregrounded* features. The ultimate end of stylistic analysis criticism is to reach for a *higher language* of perception out of a literary text. The linguistic priorities in stylistic analysis set it apart from other critical practices.

16.8 Review Questions and Tasks

Review Questions and Tasks for thought, understanding and self-assessment. Answer all *questions* in not more than 500 words.

1. What sets Stylistics apart from other types of critical practice?
2. How would you define form and content in literary texts, and their relationship?
3. Write a short note on 'style' as applied to literary criticism.
4. Comment on the 'monist approach' in stylistic analysis.
5. What is the 'dualist approach' as far as stylistics is concerned.
6. Summarise your views on the 'pluralist approach' in the application of stylistic analysis.
7. Frame in your own words a stylistic appreciation of a poem of your choice.
8. How many forms of deviant constructions do you note in E E Cummings's poem, *'(listen)"*?
9. Explain in stylistic terms the lexical features in E E Cummings's poem, ***'(listen)'***
10. Even though a poem may seem difficult and abstruse, stylistic analysis can effectively reveal its theme. Discuss with illustration from a poem of your choice.

16.9 Answer Key

Look for answers to the above questions from the units given below

Q1. Unit 16.1

Q2. Unit 16.3

Q3. Unit 16.1

Q4. Unit 16.4

Q5. Unit 16.4

Q6. Unit 16.4.2

Q7. Self-work-out task, refer to 16.6

Q8. Unit 16.6 and 16.6.1

Q9. Unit 16.6

Q10. Self-work-out task, refer to 16.6

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