

UNIT 4 ANALYSING TEXTS-I

Structure

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4.0 OBJECTIVES

In this unit we are consolidating the theoretical inputs of other blocks/units to analyse different types of literary texts. We will use linguistic criteria to study these texts.

This unit and the next two do not follow the structure of the earlier blocks — primarily because we are giving you hands on experience in analysing texts.

This kind of analysis will help you in understanding literature better.

4.1 LITERAL VERSUS FIGURATIVE MEANING

Without going into any sophisticated theories of meaning, it is possible to say that meaning is of two basic types: core meaning and implied meaning. The core meaning, as defined here, includes the central but non-figurative meaning, the meaning available on the surface of the utterance, the literal meaning. Some degree of abstraction from facts is required even in arriving at the core literal meaning, but this stays as close to the surface, or to the facts as possible. Implied meaning is based on generalisation or interpretation from facts, such as the thematic content of a literary work. It also involves figurative meaning, such as **metaphor, symbol, irony**, etc.

In ordinary language, as opposed to literary language, it is possible to separate the two types of meaning and talk of literal versus figurative meaning in a way that is not possible in literary texts. In a literary text, for one thing, there are no facts. Everything is a figment of the imagination and has been introduced in order that a certain world-view, or meaning, is brought into being. The better the work, the more will every detail contribute to the development of the theme and the plot, and the more closely will the meaning and the words used to express it be linked. No detail, or any part of the action, can be put in for its own sake. Everything has to have a purpose and nothing inessential can be admitted. The function of stylistics is to yield up the very meaning of the work, its informing principles, its thematic content.

The importance of a fact/ idea/ activity lies not in its objective verifiability, but in the part it plays in developing the whole work. Just by studying the use of pronouns in *Othello*, for instance, we can arrive at an interpretation of the character of the protagonist. The use of the first and third person pronouns by Othello, both used on different types of occasions to refer to himself, can be significant in understanding

how he views his public and private personas (cf. (Widdowson in Carter (ed), 1982).
Early on in the play, for example, he speaks of himself thus:

Rude am I in my speech
And little blest with the set phrase of peace. (I, iii, 81-2)
(first person pronoun to refer to himself)

In his last speech he says of himself:

then must you speak
Of one that lov'd not wisely, but too well:
Of one not easily jealous, but being wrought,
Perplex'd in the extreme... (V, ii, 344—7).
(third person pronoun to refer to himself)

An analysis of the play can reveal remarkable consistency in Othello's use of the first person to indicate his own view of himself as clumsy and unsophisticated, whereas he uses the third person to present the image to the world which he would like perpetuated. "Iago's tactics are to create a confusion of first- and third-person worlds which is a reflection of Othello's own mental disposition. Such a confusion, therefore, provides the conditions in which Othello will reveal his own weakness, the inner uncertainty and doubt that he customarily conceals by the projection of a third-person image." (Widdowson, *ibid*). **So, even the use of pronouns in a literary text can affect the larger meaning of the whole.**

The language of a literary work thus seems to acquire a special kind of meaning by the context in which it occurs, the context of the world created by the writer. Nothing, therefore, is purely literal, or true, if divorced from its context in literature. However, over and above this, language in a literary work can be figuratively used. The words can be ironic, as in the opening lines of Jane Austen's novel, *Pride and Prejudice*: "It is a truth universally acknowledged that a single man in possession of a large fortune must be in need of a wife." The words are, clearly, not literally intended. Jane Austen is laughing, somewhat mockingly, at the match-making tendencies of society. These words, along with all the other words in the novel, help to create the context, the world-view and the value system operating in the novel. The effect of each line is in its relation to the others, some getting highlighted, the others being subordinated. Every word is there for a meaning, for an effect, and all of them put together create the totality of the meaning.

The writer of a literary work does not directly address an audience - the world of the work is complete in itself, the characters speak to each other, not to the audience. If a writer deliberately steps out of the action and directly addresses his/her audience, some degree of alienation is introduced, that is, the illusion created by the fictional plot is disturbed. But quintessentially, even with direct authorial comment, the text remains intact and closed, so it is possible for MacNeice to say in a poem, "I am the enemy you killed, my friend", or "I am not yet born, O hear me". This is not the writer MacNeice speaking directly to the reader. As far as the literary text is concerned, the participants of the literary discourse are within it, not outside.

The language of everyday use is **basically intended to be taken literally**, and is used to further communication among the participants in an interaction. In order for communication to take place, what is said has to build on the presuppositions and background knowledge of the participants, i.e. it has to be relevant to the context of situation. The language of literature, however, as we have seen, is **basically intended figuratively**, i.e. it has to be interpreted in relation to the organic unity of the whole text. It is possible to posit that a language, such as the language of advertising (as also the language of games, or of humorous anecdotes) can occupy an intermediate position between the language of everyday use and that of literature.

The language of advertising is intended to be persuasive, to create an effect on the mind of the reader which will make her/him wish to buy a particular product. This

striving after a specific effect brings advertising language close to everyday language use, i.e. it is a communication between the sender and receiver of a message. On the other hand, advertising attempts to create a world for its product, and literature also attempts to create its own world, largely through language. For example, the slogan, 'Drink a pint of milk a day' can draw on the resources of ordinary language and at the same time use poetic licence because it is not functioning as a part of real life, but instead is creating its own context. The choice of expression in a particular advertisement is based on the norms of appropriateness relating to the context of situation it has created. In this it is similar to both literary language and the everyday use of language.

Literary texts can provide meaning through '**foregrounding**', when some pieces of information are given prominence in relation to other information. The prominent information is said to be '**foregrounded**', while the rest is subordinated or '**backgrounded**'. The items that are foregrounded stand out and are remembered, while those that are backgrounded, merge into the general scene. What is foregrounded provides the basic focus of the passage and provides logical connections between what comes before and after. In order to establish its importance in the text, it has to be appropriately signalled through linguistic means.

This linguistic indication of prominence, or foregrounding, can be achieved in two ways, through:

1. the creation of rhythmic patterns, or what are termed '**parallelisms**', and
2. the use of irregularity in language use, or deviation from the accepted norms of grammar, lexis, phonology.

In the next section we discuss the technique of foregrounding through grammatical parallelism, phonological parallelism and foregrounding through the use of deviant constructions.

4.2 FOREGROUNDING

4.2.1 Foregrounding through parallelism

Parallel constructions are those in which one structure seems equivalent or parallel to another. Constructions can be said to be foregrounded if they introduce extra regularity into the language, that is, regularity which is over and above the demands of correctness. The following are instances of phonological over-regularity: rhyme, rhythm, metre, alliteration (consonant harmony), assonance (vowel harmony).

Parallel constructions which occur in sequence and appear similar in structure usually indicate similarity of meaning. They may, however, signal irony, where similarity of structure gives rise to an expectation of similarity of meaning. In ironical use, this expectation is belied and the meaning of the two structures, instead of being similar is, in fact, opposed.

i. Grammatical parallelism

Let us first consider grammatical structure. This may be at the level of words, phrases, clauses or sentences. The following are examples:

- a. 'The poor young man hesitated and procrastinated.' (Henry James: 'The Pupil')
- 'Hesitated' and 'procrastinated' have roughly the same number of syllables, and are similar in meaning. These words are, thus, parallel constructions.

Co-ordination of two constructions which are parallel helps to reinforce the meaning and give it emphasis in the context.

- b. 'As idle as a painted ship
Upon a painted ocean' (Coleridge: 'The Ancient Mariner')

The constructions 'a painted ship' and 'a painted ocean' are phrases which are parallel to each other, in terms of the structure, to the extent of being almost identical. They differ only in respect of one word in each of the phrases. The emphasis being placed on 'painted' brings out the unreality of the situation. The words are also ironical in the context of the poem, because a real ship on a real ocean is being compared to something which is painted, and therefore unreal.

- c. 'The fair breeze blew, the white foam flew' (Coleridge: 'The Ancient Mariner')

In this case, it is the two clauses, 'The fair breeze blew' and 'the white foam flew' which are parallel to each other, separated only by a comma. They have exactly the same construction, and the meaning is complementary, though not identical. The fact of the repetition of the structure emphasises the pleasantness of the scene and the light-heartedness of the mood. The parallelism also indicates through the rhythm it creates that the regular course of events being described is in accordance with nature at its best.

- d. 'I kiss'd thee e're I kill'd thee' (Shakespeare: *Othello*)

Note that 'kiss'd' and 'kill'd' are similar in structure, in fact identical, except for one consonant in each of the two structures. The words are, however, completely opposed in meaning. By using grammatical and phonetic parallelism, however, the act of kissing (love is the essence of life) and the act of killing appear to Othello's tortured mind at that moment as being identical. He cannot live with the kind of love he has: death is the only answer for it.

- e. 'Ill fares the land, to hastening ills a prey
Where wealth accumulates and men decay'
(Goldsmith: 'The Deserted Village')

Note the parallelisms the poet has used to achieve his effects.

- i) The use of rhyme, i.e. the use of parallel vowel sounds: *prey, decay*
- ii) Parallels in grammatical structure, in this case, two main clauses: 'wealth accumulates' 'men decay'
- iii) The repetition of words 'Ill' and 'ills'
- iv) Parallels in rhythm: Both the lines have a pause in the middle of the line, though the pause is longer in the first line.

What is the effect of these parallelisms in the last example? The basic idea that is being dealt with is that an increase in wealth leads to a decrease in human qualities. The grammatical parallel in the second line effectively brings out the irony of this statement. The parallel would seem to suggest that the two are similar, that an increase in material wealth would lead to all round prosperity, but this expectation is then dashed to the ground. Hence the irony. Notice the economy with which this idea is brought out: the structure creates the meaning; it does not have to be spelt out further. Also notice that the first line which appears to have two distinct parts, is in fact dealing with one idea, but that idea is being reinforced by repetition. It also forms a fitting background to the second line which is foregrounded by the two parallel constructions. It is the second line which is memorable, because the author

intends it to be foregrounded. Notice also the greater force of 'wealth accumulates' (more high-sounding words) as opposed to 'men decay' (simpler words), which brings out the irony even more clearly. Wealth is given greater status (through the words) but in fact, the author suggests that it is nowhere as important as human qualities.

ii. Phonological parallelism

Parallelism can be at the level of sounds.

- a. 'The fair breeze blew, the white foam flew.'
- Consonants: the /f/ and /b/ sounds predominate, i.e., there is alliteration, which is a form of parallelism. In addition, there is grammatical parallelism.
- Vowels, diphthongs: the /u:/ as in 'blew' and 'flew' is identical in each, and gives rise to internal rhyme. Rhyme is a form of parallelism. So also is metre. In fact, any form of rhythmic patterning creates parallelism.
- Similarity in vowel sounds, even without giving rise to rhyme, will also create parallelisms.

e.g. a large number of back vowels (i.e. rounded sounds, e.g. /ou/ or /u/) or many front vowels (i.e. vowels produced with spread lips, e.g. /i/, /e/, /æ/).

In all these cases, the parallel constructions build on the potential of the language and create greater regularity in the patterning of language than would normally occur in the flow of ordinary speech. This draws our attention, and such constructions are considered to be foregrounded.

4.2.2 Foregrounding through the use of deviant constructions

Constructions can be said to be foregrounded if they deviate from the rules of normal language, i.e. from the accepted norms of grammar, lexis, or phonology. Let us consider some examples.

- a. 'The what of a which of a wind' (e. e. cummings)

where 'what' and 'which' are being made to function as nouns instead of as relative pronouns. This makes the utterance intriguing and mysterious because the change of parts of speech gives new meaning to the words. We feel we are being introduced to a world where 'everything has a different meaning, we have to look at it afresh. At the same time, the alliteration (an instance of parallelism) suggests that it is a world of lyricism and light-heartedness.

- b. 'a grief ago' (Dylan Thomas)

where 'grief' is made to function as if it was a period of time, such as 'a month ago'. Just as we are able to measure out units of time, we now see that we can measure out units of grief. The economy of words in the utterance gives it force and power.

- c.
 -and I shall see
 - Some squeaking Cleopatra boy my greatness
 - I' the posture of a whore.'

(Shakespeare: *Antony & Cleopatra*)

Notice that the word 'boy' is wrongly used as a verb, when grammatically it is a noun. This has been deliberately done by Shakespeare to present in capsule the idea

of boy actors taking on the role of women on the Elizabethan stage. Again, notice the economy of the utterance.

- d. '.....the widow-making, unchilding, unfathering deeps
(Hopkins: 'The Wreck of the Deutschland')

The three adjectives used here are not words of the language. They are words which have been coined for a particular purpose. Though women can be made widows, the compound word 'widow-making' does not exist. Again, the words 'child' and 'father' exist as nouns, and 'fathering' can exist as a verb, but using them as adjectives is grammatically incorrect. Moreover, it is not correct to add the negative prefix 'un-' to these nouns. Why then has Hopkins violated the rules of grammar? He appears to be doing this in order to emphasise the violence perpetrated by nature on man when it swallows up the steamer, 'The Deutschland', and by doing this, killing husbands, children, fathers. The extent of the violence done to the grammar reflects the magnitude of the violence unleashed by nature.

In the example drawn from Goldsmith, the first line has been backgrounded in comparison with the second line. The examples from Shakespeare and Hopkins present the foregrounded version, i.e. the deviation from the normal, grammatical use of language which forms the background.

It is clear that ordinary language is always the background to literary language, whether the language used in a poem or novel is grammatically correct or not. The language used in poetry is selected from the background of normal language in order to achieve a particular purpose. The language of poetry may, of course, vary from age to age, depending, to a large extent, on the type of language commonly used in that age. So, the Romantics can make a deliberate break from the language of the Augustan period, and T.S. Eliot from the language of the Georgians and the Victorians.

4.3 ANALYSIS OF FICTION

Stylistics is concerned with every bit of language used in a literary or non-literary work, or speech situation. We will, however, restrict ourselves only to the use of language in literary works. There will then be the need to study the choice of every word, phrase, clause, sentence in the work, as well as the relationships between sentences or the type of cohesion and coherence employed in order to make the literary text hold together. We will now look at several passages taken from fiction and analyse them in detail stylistically.

Passage 1

Read the following passage, taken from George Eliot's *Middlemarch*.

S1) Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. (S2) Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible – or from one of our older poets – in a paragraph of today's newspaper. (S3) She was usually spoken of as being remarkably clever, but with the addition that her sister Celia had more common-sense. (S4) Nevertheless, Celia wore scarcely more trimmings; and it was only to close observers that

her dress differed from her sister's and had a shade of coquetry in its arrangements; for Miss Brooke's plain dressing was due to mixed conditions, in most of which her sister shared.

The first question I would like to ask you, now that you have read the passage, is:

1 What is the passage about?

Many people are likely to answer: i) The two sisters, Miss Brooke and Celia, or ii) The clothes that the sisters wear. And, certainly the passage is about these things. But one must recognise that this is only the surface meaning of the passage. What the passage is in fact about, that is, its deeper meaning, is the character of the two sisters which is being brought out by their patterns of dress. Their personalities are quite different, and the difference emerges through the (minute) differences in their dress. But as both exist within the same social conditions, there is greater similarity than difference in their dress.

2 What can you say about the nature of their clothes?

The clothes of both the sisters are very simple, but even so, Celia's dress has a trace of coquetry about it.

3 Why are their clothes so simple?

Partly because they are not so well off ('mixed conditions').

4 What is suggested about the nature of provincial fashion?

That female dress is not so simple, but instead has a lot of trimmings.

5 What is the social class to which the sisters belong?

They form part of the gentility. How do we know? They are distinct from the others of the region, particularly, Miss Brooke. They do not care whether they conform to the prevailing fashion or not - this is something only the upper class can afford to do. In addition, Miss Brooke is referred to in the most glorious terms. She is compared with the Virgin Mary - the ideal of Christian womanhood - and this suggests the elevated nature of her character. She is, in fact, compared to the portraits of the Virgin by the Italian painters. The suggestion is of the Italian painters of the Renaissance, because that was the height of the glory of Italian painting, (and it happened to be one of the highpoints of European painting as such). She is also compared to a fine quotation from the Bible or 'from one of our elder poets' (that is the classical poets of the Greek or Roman period). This suggests that she has a classical beauty which does not require any frills or embellishments to bring it out. She does not have to attempt to prove herself, whether in looks, clothes or character. The world around her, in comparison, is mundane, 'the paragraph of today's newspaper' in which she appears as the 'fine quotation'.

6 What features of Miss Brooke's character emerge?

She has great stature and personality. She stands far above other ordinary people in terms of her integrity and purity of character, dignity and impressiveness. She is also characterised by poetic beauty and grace, and she belongs to the highest class in society. However, she is simplicity itself, and does not put on any airs.

Notice that most of the above conclusions that we have arrived at, have not actually been stated, but they are clearly implied. We are able to arrive at these conclusions by means of careful analysis.

Now let us look at the specifically stylistic aspects of this passage.

- 1 Notice the length of the lines, particularly Sentence 2 (S2). Why is this such an extraordinarily long line? S1 and S3 are normal in length. What made George Eliot decide to keep all the information in S2 in a single sentence? There is great complexity of thought in S2, and several comparisons. In fact S2 is foregrounded, and one of the factors which makes for its foregrounding is its length. Complexity of thought is very often linked with complexity in sentence structure, and S2 does have a number of subordinate clauses.
- 2 How are the sentences linked together? What are the forms of cohesion within and across sentences?
 - i) The sentences are linked by being an elaboration and enumeration of 'Miss Brooke's 'kind of beauty'.
 - ii) Words like '*than*', '*but*' and '*nevertheless*' indicate that the relationship of comparison and contrast is being frequently used.
 - iii) Words like '*so...that*' (S2), '*only...that*' (S4), '*for*' (S4) indicate that reasons for behaviour are being presented. The linkage is between the actual behaviour and the reasons for it.
 - iv) Pronouns, such as '*her*', '*she*', or expressions employing pronouns, such as '*her sister*' are used to link sentences.
 - v) The semantic range of the words used (i.e. the range of words linked in meaning) adds to the cohesion of the passage. Look at the sets of related words used:
 - *beauty, finely formed, style, fashion, coquetry*
 - *poor dress, sleeves, plain garments, provincial fashion, trimmings, dress, plain dressing*
 - *hand and wrist, profile, stature and bearing*
 - *dignity, impressiveness, clever, common sense*

3. What can you say about the imagery of the passage?

Similes: Miss Brooke's beauty is compared with the vision of the Virgin Mary as she appeared to the Renaissance Italian painters (visual image). Her character (her dignity and impressiveness) is compared to a fine quotation from i) the Bible and ii) 'one of our elder poets' (analytical images).

4. What can you say about the vocabulary of the passage?

A large number of abstract nouns are used: beauty, stature, dignity, impressiveness, clever, common sense, coquetry. This indicates that the passage deals with ideas. In spite of the description, it is a highly intellectual passage.

Several of the words used are polysyllabic, but they are not particularly difficult.

4.3.1 Grammatical analysis

Let us now analyse the clause structure of the passage. Clauses, as we all know from our study of traditional grammar, can be of three types: Simple, Compound and Complex. In the Simple sentence, the whole sentence consists of only one clause, which is the main clause. In a Compound sentence, there is more than one clause.

and these clauses are all independent or main clauses. The third type of sentence is the Complex sentence, where one or more main clause(s) are found to contain subordinate clauses, that is, clauses which cannot exist without the main clause.

Please note that a clause requires at least one verb. If there is no verb, there cannot be a clause. However long the phrase might be, if it has no verb, it remains a phrase and does not become a clause.

If the verb is so fundamental to the clause, we need to know something about it. How can we identify a verb? The framework that we will be following here falls into the **School of Halliday** (which is different from traditional grammar in several ways). Please note that according to this school of grammar, **verbs** are considered to fall into two major categories: **Finite and non-finite**. Finite verbs take tense and aspect, i.e., they are the regularly conjugated verbs. Non-finite verbs are not full verbs. They consist of the following: infinitives (e.g. *to be*); present participles (e.g. *being*); past participles (e.g. *been*). Non-finite forms cannot be conjugated. Don't be confused by the fact that in traditional grammar they were not considered verbs at all.

Let us look at some examples to understand the meaning of the terms used above relating to non-finite verbs, namely, *infinitive, present participle, past participle*.

'To be or not to be that is the question.'

'*To be*' and then again '*to be*' are verbs in the infinitive form. '*Is*' is a finite verb.

'Being unwell, she could not go to work.'

'*Being*' is the present participle.

Please note the difference between the use of the present participle and the present continuous tense in the following:

'She was coming home.' This is the present continuous tense.

'Coming home, she had a fall.' Here '*Coming*' is the present participle; it is not the present continuous tense. You cannot say, 'She was coming home, she had a fall'. This is incorrect grammar. '*Coming*', therefore, is not short for, 'She was coming'. It is a non-finite verb form: a present participle.

'She had been unwell, so she could not finish her work on time.'

'*Had been*' is the past perfect tense. We have 2 finite (complete) verbs in this sentence, '*had been*' and '*could not finish*'.

'Having been unwell, she could not finish her work on time.'

'*Having been*' is the past participle, not the past perfect tense. This is a non-finite verb, just as '*Coming*' in '*Coming home*' was non-finite. In this sentence, the first verb is non-finite, and the second is finite.

'She had dropped her brother off at school, so she was at last free'.

'*Had dropped*' is the past perfect tense, and so a finite verb. '*Was*' is a finite verb (simple past tense).

'Having dropped her brother off at school, she was at last free'. '*Having dropped*' is the past participle, not the past perfect tense (as in the example '*Having been*' above). It is, therefore, non-finite, while, '*was*' is finite.

Note again that both finite and non-finite verbs can form clauses. Again, a clause must have a verb, whether it is finite or non-finite. The present continuous tense as well as the past perfect tense will normally give rise to independent clauses as seen below. However, the present participle and the past participle can only give rise to dependent clauses. The test of a non-finite clause is that it cannot be conjugated. You cannot say,

*She coming home

*She having been unwell

*She having dropped her brother off at school.

In each of these cases, the present/ past participle becomes the verb in the dependent clause which needs to be completed by the main verb in the main clause.

Let us now turn to the system of bracketing employed to mark off clauses. Note that whenever there is a subordinate clause as in the case of those with the non-finite verbs as given above, the subordinate clause is marked off by brackets. The subordinate clause is contained within the main clause which is also marked off by brackets. Let us examine the sentences used above.

1. [[To be] or [not to be] that is the question.]

The whole sentence is the main clause which contains two subordinate clauses [to be] ; [[not to be]. The main clause is enclosed by brackets. It contains two subordinate clauses within it, which are also marked off by brackets.

2. [[Being unwell,] she could not go to work.]

The main clause is the whole sentence and is enclosed by brackets. The subordinate clause (dependent clause) occurs at the beginning, and the bracket for enclosing it occurs immediately after the bracket enclosing the main clause.

3. [[Coming home,] she had a fall.]

Now you analyse this.

4. [She had been unwell,] [so she could not finish her work on time.]

There are 2 main clauses (or independent clauses) here, so each is enclosed by its own brackets independently.

5. [She had dropped her brother off at school,] [so she was at last free.]

Now you analyse this.

6. [[Having dropped her brother off at school,] she was at last free.]

Now you analyse this.

We will now look at a passage and analyse it first into Main and Subordinate clauses, and later indicate the type of subordinate clauses used. Note that subordinate clauses have to be subordinate to something, that something being the Main Clause (MCI).

(S1) [Miss Brooke had that kind of beauty [which seems to be thrown into relief
MCI SCI

by poor dress.]] (S2) [Her hand and wrist were so finely formed [that she could
MCI SCI

wear sleeves not less bare of style than those [in which the Blessed Virgin
SCI

appeared to Italian painters;] and [her profile as well as her stature and bearing
MCI

seemed to gain the more dignity from her plain garments, [which by the side of
SCI

provincial fashion gave her the impressiveness of a fine quotation from the

Bible – or from one of our older poets – in a paragraph of today's newspaper.]]

(S3) [She was usually spoken of as [being remarkably clever,]] but [with the
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addition that her sister Celia had more common-sense.] (S4) [Nevertheless,
MCI

Celia wore scarcely more trimmings] and [it was only to close observers that
MCI

her dress [differed from her sister's] and [had a shade of coquetry in its
SCI SCI

arrangements;]] [for Miss Brooke's plain dressing was due to mixed conditions,
MCI

[in most of which her sister shared.]]

SCI

Note that the main clause carries the main force of the sentence, and if there is more than one main clause, the sentence has more than one focus. Subordinate clauses are subordinated in focus. There is nothing inherently unimportant about the nature of the information. It is just that the writer has chosen to subordinate it, in order to pursue the main ideas s/he has in mind.

Note the conventions that have been used to indicate the clauses:

MCI = Main clause

SCI = Subordinate clause

Each independent clause is marked off by square brackets, namely [---]. Within these, there may be dependent clauses, also marked off by square brackets. Please note that if there is only one main clause, it covers the whole sentence. So the main clause bracket comes at the beginning of the sentence and again at the end of the sentence. e.g. 'The girl who was wearing trousers, came into the room.' Now 'the girl came into the room' is the main clause, while 'who was wearing trousers' is the subordinate clause. The bracketing will be as follows.

[The girl [who was wearing trousers] came into the room.]

Note that the main clause brackets are at the beginning and end of the sentence, while the subordinate clause is marked off inbetween.

Also note that the sentence-initial bracket for the main clause will be required even if the sentence begins with a subordinate clause. e.g. 'Before sitting down, she cleared off the mess.' The main clause is 'she cleared off the mess', because that is the main message of the sentence. The subordinate clause occurs at the beginning of the sentence 'Before sitting down'. The bracketing will be as follows.

[[Before sitting down] she cleared off the mess.]

At the beginning of the sentence, you have the beginning of the main clause which at that point is the subordinate clause. At the end of the subordinate clause, the real part of the main clause comes on. The double brackets at the beginning of the sentence indicate the beginning of the main clause and then the beginning of the subordinate clause.

- In the passage being analysed, what is the proportion of independent clauses to dependent clauses? **The greater the number of independent clauses, usually the more clear-cut is the passage, the more simple and readable. Complexity in thought is usually conveyed by the use of dependent clauses, subordinated to main clauses.**

In this passage, there are 9 independent and 6 dependent clauses. So the independent clauses are more than the dependent clauses, making for the easy readability of the passage. However, there is indication of complexity of thought because of the use of a number of subordinate clauses.

Let us now analyse the clause structure again, this time looking at the types of subordinate clauses used. The following types of subordinate clauses are likely to occur:

Subordinate Clauses

RCI	= Relative Clause
NCI	= Noun Clause
NCIi	= Noun Clause (infinitival)
ACI	= Adverbial Clause
NP	= Noun Phrase (indicated only when followed by a relative clause)
PRCI	= Prepositional Relative Clause
CCI	= Comparative Clause
CI in parenthesis	= Clause in parenthesis

Phrases

Phrases are not indicated, except in the case of Relative Clauses, where the preceding Noun Phrase is marked off because it contains within itself the Relative Clause. The relative clause is considered to be a part of the Noun Phrase (NP): it is the post-modification of the Noun Phrase. This phrase will be marked by a round bracket before the Noun Phrase and end with a round bracket after the Relative Clause, to indicate the end of the NP within which the Relative Clause occurs.

(S1) [Miss Brooke had that kind of beauty [which seems to be thrown into relief
MCI RCI
by poor dress.]] (S2) [Her hand and wrist were so finely formed [that she could
MCI ACI (result)
wear sleeves not less bare of style than those [in which the Blessed Virgin
PRCI
appeared to Italian painters;] and [her profile as well as her stature and bearing
MCI
seemed to gain the more dignity from her plain garments, [which by the side of
RCI
provincial fashion gave her the impressiveness of a fine quotation from the
Bible – or from one of our older poets – in a paragraph of today's newspaper.]]
(S3) [She was usually spoken of as [being remarkably clever,]] but [with the
MCI NCIing MCI
addition that her sister Celia had more common-sense.] (S4) [Nevertheless,
MCI
Celia wore scarcely more trimmings] and [it was only to close observers that
MCI
her dress [differed from her sister's] and [had a shade of coquetry in its
NCI NCI
arrangements;]] [for Miss Brooke's plain dressing was due to mixed conditions,
MCI
[in most of which her sister shared.]
PRCI

Of the subordinate clauses indicated here, there is 1 Adverbial Clause, 2 Relative Clauses, 2 Prepositional Relative Clauses, 2 Noun Clauses and 1 Noun Clause (non-finite: -ing). The Adverbial Clause of result shows the effect of Miss Brooke's clothes on her looks and character. The Relative Clauses are descriptive of her clothes and therefore of her character. The Noun Clauses provides an analysis of her dress.

Phrase structure of the passage.

There are a large number of prepositional phrases in the passage. Prepositional phrases have an adverbial function. Prepositional phrases necessarily contain noun phrases. Thus, prepositional phrases have features of nominal (noun) and adverbial constructions. Nominals are analytic, while adverbials fall basically into 2 categories: descriptive (manner, place, time) and analytic (reason, purpose, result). According to the phrases used, the passage is both analytic and descriptive. This is also true of the clauses used. Thus the phrasal and clause analysis fits in with our reading of the passage, and provides an explanation of the effect created.

Note: Please note that there may be more than one way of identifying clauses and labelling the subordinate clauses. Grammar book sentences, which are absolutely clear-cut, don't usually occur in actual passages. So it may be possible to argue for one interpretation or another.

Building on the work done, we will now deal with another passage in greater detail.

Passage 2

(S1) There was once in the city of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its name. (S2) It stood by a mournful sea full of glumfish, which were so miserable to eat that they made people belch with melancholy even though the skies were blue.

(S3) In the north of the sad city stood mighty factories in which (so I'm told) sadness was actually manufactured, packaged and sent all over the world, which never seemed to get enough of it. (S4) Black smoke poured out of the chimneys of the sadness factories and hung over the city like bad news.

(S5) And in the depths of the city, beyond an old zone of ruined buildings that looked like broken hearts, there lived a happy young fellow by the name of Haroun, the only child of the storyteller Rashid Khalifa, whose cheerfulness was famous throughout that unhappy metropolis, and whose never-ending stream of tall, short and winding tales had earned him not one but two nicknames. (S6) To his admirers he Rashid the Ocean of Notions, as stuffed with cheery stories as the sea was full of glumfish; but to his jealous rivals he was the Shah of Blah.

- Now we will analyse the passage into clauses and identify the types of subordinate clauses used.

(S1) [There was once in the country of Alifbay, a sad city, the saddest of cities,
MCI
a city so ruinously sad [that it had forgotten its name.]) (S2) [It stood by
ACI
a mournful sea full of (glumfish, [which were so miserable to eat [that
NP RCI
they made people [belch with melancholy [even though the skies were
NCI ACI
blue.]]])]
(S3) [In the north of the sad city stood (mighty factories [in which [(so I'm
MCI NP PRCI Cl in
told)] <sadness was actually manufactured,> <[packaged]> and <[sent all
PRCI PRCI

over (the world, >[which never seemed to get enough of it.])]]))

RCI

(S4) <[Black smoke poured out of the chimneys of the sadness factories]>

MCI

and <[hung over the city like bad news].>

MCI

(S5) [And in the depths of the city, beyond an old zone of (ruined

MCI

NP

buildings [that looked like broken hearts,]) there lived a happy young

.RCI

fellow by the name of (Haroun, the only child of the storyteller Rashid

NP

Khalifa, <[whose cheerfulness was famous throughout that unhappy

RCI

metropolis,]>and <[whose never-ending stream of tall, short and winding

RCI

tales had earned him not one but two nicknames.]))

(S6) [<To his admirers he was Rashid the Ocean of Notions>, [as stuffed with

MCI

CC1

cheery stories] [as the sea was full of glumfish;]] but <[to his jealous

CC2

MCI

rivals he was the Shah of Blah.]>

Note: Please note that *PRCI* means: *Prepositional Relative Clause, i.e. a Relative Clause which begins with a preposition, e.g. 'a book, [with which you have to be careful']*).

Also note that there may be coordinate clauses and these are usually indicated by angular brackets. The clauses which are coordinate may be coordinate to the MCI, or to one of the subordinate clauses.

Let us now look at some of the features of language that are significant in this passage. The verbs appear to be striking. Let us analyse these.

We find a large number of **dynamic verbs**, e.g. *belch, manufactured, packaged, poured, hung, stuffed*. Dynamic verbs are those which deal with physical action. The more precise the physical action, the more dynamic it is, e.g. '*pranced*' is more dynamic than '*walked*'.

There are also many **stative verbs**, e.g. *be* (5 instances), *had forgotten, stood, made, told, looked, lived, earned*. Stative verbs are those which deal with states, physical or mental states, or mental activity, e.g. '*remembered*'.

The dynamic verbs make this passage lively, while the stative verbs help to provide the descriptive element, that is the background of the story.

Note that stativeness leads to statements of fact, e.g. "The book is on the table"; or to the presentation of author's/ character's attitudes, e.g. "He thought that all would be well".

Dynamicness of verbs leads to:

- a. figurative speech,
e.g. "Black smoke poured out of the chimneys", and
- b. precision of description, e.g. "They were prancing to battle". Notice how much less dynamic is the statement, "They were going to battle".

Many of the figures of speech used are also dramatic. Let us consider their effect on the passage. Two main functions seem to be achieved through figures of speech in this passage.

First, the basic qualities of phenomena are changed, so material items are seen as animate or human, or the abstract is made concrete, and so on. As this has the effect of making the familiar appear strange and unfamiliar, the passage acquires a sense of fantasy.

Second, a large number of similes are employed. Here again, the two items being compared are not really comparable on the surface. The point of comparison is abstract or is far-fetched, and the comparison is made for purposes of humour.

Let us now analyse these in greater detail. The figures of speech employed here are:

- a) Changing the qualities of phenomena
- i) Personification of inanimate phenomena, e.g. "a sad city"; "a city that had forgotten its name", "mournful sea", "unhappy metropolis"
 - ii) Concretisation of abstract qualities, e.g. sadness is treated like a commodity in 'sadness was actually manufactured, packaged...'
 - iii) Treating categories of phenomena as if they belonged to another category, e.g. "black smoke" (a gaseous state) is treated like a liquid ('poured'); and then like a solid ('hung')

Similes, e.g.

(S4) "Black smoke hung over the city like bad news"

(S5) "ruined buildings that looked like broken hearts"

(S6) "as stuffed with cheery stories as the sea was full of glumfish"

Changing the qualities of phenomena as well as the use of similes together create the feeling of an atmosphere different from that of everyday life. They help to lead us into a fairy tale world.

Another point to notice is the large number of Noun Phrases used in the passage. However, in spite of these, the passage is not difficult to process. Let us consider the linguistic devices that are used to make it readable.

A large number of the NPs occur as a part of Prepositional Phrases, which have the adverbial function of place ("in the country of Alifbay"; "by a mournful sea full of glumfish", etc) and manner ("with melancholy"; "with cheery stories"). These make for description, not analysis, and hence are easy to process.

Again there is a great deal of post-modification through relative clauses (e.g. "all over the world which never seemed to get enough of it"; "ruined buildings that looked like broken hearts"). Unlike most uses of relative clauses, these are not purely descriptive: they provide a comment through humorous, somewhat ironic means. This adds a lighter touch.

Another factor that makes for easy processing is the repetition of constructions (parallelisms), e.g.:

a sad city the saddest of cities a city so ruinously sad that...name
 manufactured packaged sent
 Black smoke poured out...sadness factories and hung over...bad news.
 This makes for rhythm which gives rise to ease in remembering.

Let us now analyse another passage.

Passage 3

(S1) Sophie Amundsen was often dissatisfied with her appearance. (S2) She was frequently told that she had beautiful almond-shaped eyes, but that was probably just something people said because her nose was too small and her mouth was a bit too big. (S3) And her ears were much too close to her eyes. (S4) Worst of all was her straight hair, which it was impossible to do anything with. (S5) Sometimes her father would stroke her hair and call her 'the girl with the flaxen hair', after a piece of music by Claude Debussy. (S6) It was all right for him, he was not condemned to living with this straight dark hair. (S7) Neither mousse nor styling gel had the slightest effect on Sophie's hair. (S8) Sometimes she thought she was so ugly that she wondered if she was malformed at birth. (S9) Her mother always went on about her difficult labour. (S10) But was that really what determined how you looked? (S11) Wasn't it odd that she didn't know who she was? (S12) And wasn't it unreasonable that she hadn't been allowed to have any say in what she would look like? (S13) Her looks had just been dumped on her. (S14) She could choose her own friends, but she certainly hadn't chosen herself.

The clause analysis is as follows.

Note: Please note that *PRCl* means *Prepositional Relative Clause*, i.e. a *Relative Clause* which begins with a preposition, e.g. '(a book, [with which you have to be careful])'.

Also note that there may be coordinate clauses and these are usually indicated by angular brackets. The clauses which are coordinate may be coordinate to the *MCl*, or to one of the subordinate clauses.

(S1) [Sophie Amundsen was often dissatisfied with her appearance.]
MCl

(S2) [She was frequently told [that she had beautiful almond-shaped
MCl NCl

eyes,]] but [that was [probably just something people said [because <her
MCl ACI MCl

nose was too small>] and [<her mouth was a bit too big.>]] (S3) <[And her
MCl MCl

ears were much too close to her eyes.] (S4) [Worst of all was her (straight
MCl NP

hair, [which it was impossible [to do anything with.]]) (S5) [Sometimes
PRCl NCl MCl

her father would <stroke her hair>] and [<call her 'the girl with the flaxen
MCl

hair'>], after a piece of music by Claude Debussy.] (S6) [It was all right
MCl

for him, [he was not condemned to [living with this straight dark hair.]]
ACI NCling

(S7) [Neither mousse nor styling gel had the slightest effect on Sophie's
MCl

hair.] (S8) [Sometimes she thought [she was so ugly [that she wondered
NCl NCl

[if she was malformed at birth.]]] (S9) [Her mother always went on about
NCl MCl

her difficult labour.]

(S10) [But was that really [what determined [how you looked?]]
MCl NCl NCl

(S11) [Wasn't it odd [that she didn't know [who she was?]]] (S12) [And
MCl NCl NCl MCl

wasn't it unreasonable [that she hadn't been allowed [to have any say in
NCl NCl

[what she would look like?]]] (S13) [Her looks had just been dumped on
 NCI MCI
 her.] (S14) <[She could choose her own friends,] but <[she certainly
 MCI MCI
 hadn't chosen herself.]>

The *verbs* in this passage are worth commenting on for exactly the opposite reasons from the previous passage. They are most unremarkable. Mostly the verb *to be* is used and there are many instances of the modal form (*would*). There are also verbs like *thought*, *ordered*. That is, there are mainly stative verbs. The use of stative verbs creates a passage which reflects the narrator's thought processes. There is no action or movement, only the presentation of thought processes, and conjectures about the probable reasons for the way the character looked.

The passive voice is used to a large extent, (e.g. 'he was not condemned to living with this straight dark hair') because the narrator looks upon herself as being acted upon, not as an actor in the events concerning her own looks.

Also noteworthy is the use of 'free indirect speech'. Let us understand what this means. Everyone knows what 'direct speech' and 'indirect speech' are. Direct speech consists of the character's own words. Indirect speech is the character's thoughts/ feelings expressed by the author. **Free indirect speech is simultaneously the author's statement of the character's thoughts and the character in the act of thinking them.** Look at the utterances from S10 to S14, presented for convenience below. Each of these is both the author's report and the character's own thoughts.

(S10) But was that really what determined how you looked? (S11) Wasn't it odd that she didn't know who she was? (S12) And wasn't it unreasonable that she hadn't been allowed to have any say in what she would look like? (S13) Her looks had just been dumped on her. (S14) She could choose her own friends, but she certainly hadn't chosen herself.

In the sentences given above, we have Sophie looking at her own feelings. But the sentences are simultaneously presented as the author's own analysis of the character. That is to say, we are looking at the action from both the author's and character's perspective at the same time. This gives a feeling of authenticity, and a feeling that the author has penetrated to the heart of the character.

Let us look at one more passage.

Passage 4

(S1) If what we call a desert is a place without a soul in which the sky alone is king, then Oran awaits its prophets. (S2) All around and above the town the brutal nature of Africa is, in fact, resplendent in its most burning glory. (S3) It splits open the ill-chosen decor which men have laid upon it, utters its violent cries between each house and over all the housetops. (S4) If you go up on to one of the roads running along the side of the Santa Cruz mountain, what you see first of all are the scattered and brightly coloured blocks of Oran. (S5) But as soon as you go a little higher, the jagged cliffs surrounding the plateau seem to be crouching in the sea like red beasts. (S6) From higher still, great whirlpools of sun and wind swirl over the untidy town, blowing and battering through it as it lies scattered in confusion over all four corners of the rocky landscape. (S7) You see the clash between the magnificent anarchy of the permanence of an unchanging sea. This gives the road along the mountainside an overwhelming scent of life.

Clause Analysis

Now you do the clause analysis. The bracketing of the clauses has been done for you. You have to fill in the categories: MCI, coordinate clause (also to be indicated as MCI), and the different subordinate clauses: ACI, NCI, NCLI, NCLing, NClen, RCI, PRCl.

Note that CII means one in which an infinitive verb is used; Cling is one in which a present participial form of verb is used; and Clen one in which a past participial form of verb is used. They may combined with a noun clause to form NCLI etc. or a relative clause to form RCLI etc, or an adverbial clause to form ACII etc.

(S1) [[If [what we call a desert] is a place without a soul, [in which the sky alone is king,]] then Oran awaits its prophets.] (S2) [All around and above the town the brutal nature of Africa is, in fact, resplendent in its most burning glory.] (S3) [It splits open (the ill-chosen decor [which men have laid upon it]), [utters its violent cries between each house and over all the housetops.] (S4) [[If you go up on to one of (the roads [running along the side of the Santa Cruz mountain])], [what you see first of all] are the scattered and brightly coloured blocks of Oran.] (S5) [[But [as soon as you go a little higher,] (the jagged cliffs [surrounding the plateau]) seem to be crouching in the sea like red beasts.] (S6) [From higher still, great whirlpools of sun and wind swirl over the untidy town, [blowing] and [battering through it [as it lies [scattered in confusion over all four corners of the rocky landscape.]]]]] (S7) [You see the clash between this magnificent anarchy and the permanence of an unchanging sea.] (S8) [This gives the road along the mountain-side an overwhelming sense of life.]

Now check your work.

(S1) [[If [what we call a desert] is a place without a soul, [in which the sky
MCI ACI NCI PRCl
alone is king,]] then Oran awaits its prophets.] (S2) [All around and
MCI
above the town the brutal nature of Africa is, in fact, resplendent in its
most burning glory.] (S3) [It splits open (the ill-chosen decor [which men
MCI RCI
have laid upon it]), [utters its violent cries between each house and over
MCI
all the housetops.] (S4) [[If you go up on to one of (the roads [running
MCI ACI RCling
along the side of the Santa Cruz mountain])], [what you see first of all]
NCI
are the scattered and brightly coloured blocks of Oran.] (S5) [[But [as
MCI ACI

soon as you go a little higher,] (the jagged cliffs [surrounding the plateau])
 seem to be crouching in the sea like red beasts.] (S6) [From higher still,
 great whirlpools of sun and wind swirl over the untidy town, [blowing]
 and [battering through it [as it lies [scattered in confusion over all four
 corners of the rocky landscape.]]]] (S7) [You see the clash between this
 magnificent anarchy and the permanence of an unchanging sea.] (S8)
 [This gives the road along the mountain-side an overwhelming sense of
 life.]

Stylistic Analysis

The verb forms used in the passage are striking. Consider the following two types of verb forms:

Dynamic verbs: *awaits* its prophets (in this context, dynamic), *splits* open, *utters* its violent cries, *running* along the side of, *seem to be crouching*, *swirl*, *blowing*, *battering*

Stative verbs: *be* (3), *call*, *see* (2), *lies/ laid* (2), *gives*, *go* (2),

There is a great deal of violence in the passage, partly brought out through the use of the dynamic verbs. The stative verbs are quite colourless, and form a background for the dynamic verbs and **powerful adjectives** (*resplendent*, *burning*, *jagged*, etc.).

A fair number of the dynamic verbs are of the **Cling** (i.e. Non-finite present participial clause) pattern, indicating a restlessness of motion, and unrelieved continuity of violent action.

By and large, the simple present tense is used, indicating that the description is of a scene of some permanence, one that will not change readily, and is a habitual feature of the environment.

But the passage is more than merely descriptive: it is **analytical**. It seems to analyse the scene from a critical, almost moral view-point. Certain linguistic features indicate this very clearly. These are

- i) long and striking NPs, e.g. "resplendent in its most burning glory", "its violent cries between each house and over all the housetops"; "the scattered and brightly coloured blocks of Oran", "great whirlpools of sun and wind", "all four corners of the rocky landscape"
- ii) NPs containing post-modification by Relative Clauses, e.g. "a soul in which the sky alone is king", "the ill-chosen decor which men have laid upon it", "the jagged cliffs surrounding the plateau"

The use of long NPs is the usual indicator of complexity of thought structure, and evidence of analytical comments.

- iii) Aphoristic statements like "a desert is a place without a soul in which the sky alone is king" which seem to have a poetic profundity.

- iv) The use of the *if* clauses. Two such clauses occur and the second is followed by "But as soon as you go a little higher..." which contradicts the previous *if*, takes the passage away from plain description, bringing in conditionality, and therefore, analytical thinking.

Another question arises about the **length of sentences** in the passage and their effect on the passage.

The sentences seem to be of average length, neither longer nor shorter than is usual. The passage is extremely dense, in spite of the *lack* of unwieldy sentence length. The **density** is caused by foregrounding a large number of items, dynamic verbs, adjectives, as well as the piling on of colour and violent action. What saves it from further density is the relatively low level of complexity in clause structure, i.e. the level of subordination of clauses is low, and most of the subordinate clauses are Relative Clauses and Adverbial Clauses of place and manner. The Adverbial Clauses of condition, however, do lead to complexity.

4.4 ANALYSIS OF POETRY

Let us now look at a few examples drawn from poetry. And consider the effect of the language used on the stylistic effect they create.

1. 'I am the heir of all the ages' (Tennyson: from 'Locksley Hall')

You will now have to recall all that you learnt about phonetics and phonology in order to analyse the stylistic effects here. You will notice that the line given above is almost free of consonant sounds. The vowel sounds predominate. This is a somewhat unusual state of affairs and therefore worthy of investigation. We can say that vowels in this line are foregrounded. Let us now consider the nature of the vowel sounds used. I will list these through a phonetic transcription of the line.

aiəməiəɪrəvɔ:lðieidiz.

Notice that all the vowel sounds and diphthongs fall into the category of front vowels and front-oriented diphthongs. These front sounds are all produced with spread lips and are not rounded. The effect of these sounds is flat, sharp and sometimes harsh. Such a long line of these sounds does indeed produce a calculated effect. It gives the impression of great length. It draws out time to appear immeasurably long. The 'ages' seem like an unbroken succession flowing down time. There are no consonants to stop the flow of the air stream, and thus, by implication, nothing comes in the way of the unbroken stream of time. There are no rounded vowels to give variety, or provide the notion of cyclical periods of time, it is just one uninterrupted flow. The 'heir' of all this stands at the very end and thus, he is to be thought of as the culminating point. This is the effect that is created.

2. Now let us look at another line.

'Fair is foul, and foul is fair.' (*Macbeth*, I, i)

Notice that while the words 'fair' and 'foul' are absolutely opposed in meaning, in terms of the consonant sounds used, they are very similar. In both these words, the first sound is /f/. The last sounds are /r/ and /l/, both of which are very similar. So similar are they in place and manner of production, that children often confuse them, and the Japanese regularly produce the sound /l/ in place of /r/ when they speak English. The consonants of the two words, then are identical, or near identical. The vowels, however, are very different. The vowel /eə/ occurs in 'fair' and the vowel /aʊ/ in 'foul'. The first is a front vowel produced with spread lips and the second a back vowel produced with rounded lips. The similarity of the two consonants is offset only by the difference in the vowels. This play on identity and slight difference in

sounds depicts very clearly how the two concepts, fairness and foulness can be confused in *Macbeth*.

3. Let us look at another.

'So all day long the noise of battle rolled' (Tennyson: 'Morte D' Arthur')

Let us analyse the consonants here.

What is the most dominant consonant? Why?

/l/. Because it occurs most frequently in important words.

Which are the other important consonants?

/d/ /b/ /n/ /ng/ /r/

Let us look at the features of these consonants. The /l/, /r/ /n/ and /ng/ sounds are all called **continuants**, because the sounds can be continued without any stoppage in the air stream. Being continuants, the sounds add to the flow and length of the line. So it appears that the battle was long and continuous. The plosive consonants /b/ and /d/ which interrupt the free flow of sound by virtue of stopping the air stream and then releasing it with a kind of explosion, suggest that it was a grim battle.

Which vowel sounds are used?

Səʊ:l deɪ lɒŋŋ nɔɪz bætl rəʊld

They are mainly back-oriented diphthongs: /əʊ/, /əʊ/, /ɔɪ/. There are only two front sounds: one front vowel and one front-oriented diphthong. The back-oriented diphthongs are necessarily rounded sounds. So there is a predominance of rounded vocalic (vowel) sounds. This makes the action seem to be cyclical, the same events occurring again and again.

So, in addition to the battle being long and continuous, it also cyclical. The roundedness also suggests that the events are of momentous importance. It is not a modern type of battle where you visualise a large number of dead bodies lying around. It is a battle where deeds of personal heroism and glory are performed. It appears as if the battle itself is great and glorious. The rounded vowels are like drumbeats proclaiming to the world that this great event is taking place.

4. Now look at these lines.

'Here files of pins extend their shining rows,
Puffs, powders, patches, bibles, billets-doux.'

(Pope: from *The Rape of the Lock*)

Look first at the contrast between the two lines. The first is one unbroken line. The second has a pause after each word. The second line has an unusual number of pauses, and these pauses are therefore foregrounded. A list of items is being presented.

The scene is the description of a dressing table. Everything is organised in a manner resembling the ranks of an army of soldiers. (And in fact the poem is a humorous account of the war of the sexes). Notice that we have 'files of pins' and 'shining rows' – everything is precisely organised like soldiers lined up for battle. Because there are no pauses, we see the pins extending over a huge space. So it is a battle of some importance. The second line is very different, where we see each item individually, and each appears out of proportion huge. Now look more closely at what these items are. Among puffs, powders and patches, suddenly you have 'bibles'. Bibles, that is copies of the holy book are placed on the dressing table quite as if they were also cosmetic items meant to enhance a lady's beauty. The bibles and 'billet-doux' (French for love letters) jostle for space among the puffs and powders. The poet is obviously being ironical. He is telling us that for the lady he is depicting, the holy book and items of cosmetics have the same value. Even more indirectly, the

in one small self, i.e. nature is personified, as in 'wind wind wind - did you love somebody', where human emotions are attributed to the wind. Second, human emotions are seen in terms of nature, as in 'I think I too have known /autumn too long', where 'autumn' is not just the season, but an image which reflects the sense of complete bleakness and devastation that the poet is experiencing. Third, nature is merely described, as in the first three lines 'a wind... trees stand.' But this also reflects the emotional state of affairs he is expressing.

To sum up, nature appears as elemental and basic to life, and his sense of loss is seen as both personal and as having far wider dimensions, becoming universal in its implications.

4.5 LET US SUM UP

In Section I of this Unit, we have dealt with the following ideas:

1. The language of every day use forms the background against which literature (literary language) is produced.
2. Other specific forms of language, like the language of advertising, are related in some ways to literary language, e.g. advertising, like literature, creates its own world in which its language makes sense.
3. Literary language necessarily reflects the thematic content of the work, because the style creates the world of the novel/ poem within which the action takes place. Thus, stylistics yields essential knowledge about the literary text.
4. The language of literature can never be taken as literally as ordinary language can be taken, because it has meaning, not of itself alone, but by the context which it has been selected to reflect., within a literary work, however, we can distinguish between literal and figurative uses of language.
5. The world of a literary work is closed and complete, in the sense that it is an organic whole. (Naturally, of course, it has to reflect reality if it has to have any significance at all.) The reader is not part of the dimensions of the work. He/she stands outside.
6. The literary work is foregrounded against ordinary language, i.e. it stands out as a special use of language for a specific purpose. Within the literary work itself, some part of the language used is foregrounded and the rest forms the background.
7. Foregrounding takes place in two ways, through: i) the creation of rhythmic patterns or parallelisms and ii) deviation from the accepted conventions of grammar, lexis, phonology and discourse patterns.

Finally, keeping all these factors in mind, we have analysed both fiction and poetry.

4.6 KEY WORDS

Figurative meaning:

Language which uses figures of speech - for example, **metaphor, simile, alliteration**. Figurative language must be distinguished from literal language.

Symbol:

an object, animate or inanimate, which represents or 'stands for' something else.

foregrounding:

any process for making something into the most central and prominent figure during a certain stretch of discourse.

parallelism:

a very common device in poetry. It consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other.

alliteration:

a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated.

assonance:

consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect.

dynamic verb:

a verb which denotes an action or an event, such as **go, kill, kiss or explode.**

stative verb:

a verb whose meaning is a state of affairs, rather than an event or an action. Examples are **know, love, exist and believe.**