ENGLISH ELECTIVE

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Reviewer

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SYLLABI-BOOK MAPPING TABLE

English Elective

	Syllabi	Mapping in Book
UNIT I:	***Phonetics-I:*** Air Stream Mechanism and Organs of Speech, Classification of Speech Sounds, IPA.	**Unit 1:** Phonetics – I **(Pages 3-26)**
UNIT II:	***Phonetics-II:*** Accent, Intonation, Syllables and Consonant Clusters, Transcription (Phonetic and English)	**Unit 2:** Phonetics – II **(Pages 27-78)**
UNIT III:	***Literary Types:*** Lyric	**Unit 3:** Literary Types **(Pages 79-124)**
UNIT IV:	***Rhetoric and Prosody:*** Figures of Speech, Their Identification in a Given Passage, Prosodic Analysis and Scansion.	**Unit 4:** Rhetoric and Prosody **(Pages 125-162)**

CONTENTS

INTRODUCTION **1**

UNIT 1 PHONETICS – I **3-26**
1.0 Introduction
1.1 Unit Objectives
1.2 Air Stream Mechanism and Organs of Speech
1.3 Classification of Speech Sounds
1.3.1 IPA
1.4 Summary
1.5 Key Terms
1.6 Answers to 'Check Your Progress'
1.7 Questions and Exercises
1.8 Further Reading

UNIT 2 PHONETICS – II **27-78**
2.0 Introduction
2.1 Unit Objectives
2.2 Accent
2.3 Intonation
2.4 Syllables and Consonant Clusters
2.5 Transcription
2.5.1 Structuralism
2.5.2 Post-Structuralism
2.6 Summary
2.7 Key Terms
2.8 Answers to 'Check Your Progress'
2.9 Questions and Exercises
2.10 Further Reading

UNIT 3 LITERARY TYPES **79-124**
3.0 Introduction
3.1 Unit Objectives
3.2 Lyric Poetry
3.2.1 Elegy
3.2.2 Epic
3.2.3 Ballad
3.3 Genres of Play and Drama
3.3.1 Tragedy
3.3.2 Plot
3.3.3 Forms of Drama
3.4 Essay and Novel In English Literature
3.4.1 Essay
3.4.2 Novel
3.5 Pattern Poetry
3.5.1 Petrarchan
3.5.2 Metaphysical poetry

3.6 Dramatic Monologue
3.6.1 Modernism
3.6.2 Ambiguity
3.6.3 Transcendentalism
3.7 Summary
3.8 Key Terms
3.9 Answers to 'Check Your Progress'
3.10 Questions and Exercises
3.11 Further Reading

UNIT 4 RHETORIC AND PROSODY **125-162**
4.0 Introduction
4.1 Unit Objectives
4.2 Figures of Speech
4.3 Figurative/Connotative Devices
4.3.1 Aspects of Poetry
4.4 Prosodic Features
4.5 Importance of Figures of Speech
4.5.1 Identification of Figures of Speech in a Given Passage
4.6 Summary
4.7 Key Terms
4.8 Answers to 'Check Your Progress'
4.9 Questions and Exercises
4.10 Further Reading

INTRODUCTION

NOTES

Although language has been an object of attention for many philosophers from the times of Aristotle and Plato, it is said that the 19th century saw the birth of the study of language as a science. Linguistics refers to the scientific study of human language. It assists in understanding the language structure and focuses on the system of rules followed by the speakers and listeners of a language.

Poetry is an expression of the poet's soul just like all art is a representation of the artist's soul. Poetry can be transcendental, topical, lyrical, romantic, serious, religious, or even morbid in nature. It can have as many shades as there are souls on this earth. Poetry is one of the most sublime arts. It is literature in its purest form, and is written in verse or metre. It mostly involves the use of poetic devices such as metaphors, similes and alliteration. One of its distinguishing characteristics is that it uses language aesthetically. Poets observe what is happening around them and use their imagination to express their feelings and emotions in their poetry.

This book is written in a self-instructional format and is divided into four units. Each unit begins with an Introduction to the topic followed by an outline of the Unit Objectives. The content is then presented in a simple and easy-to-understand manner, and is interspersed with 'Check Your Progress' questions to test the reader's understanding of the topic. A list of 'Questions and Exercises' is also provided at the end of each unit, and includes short-answer as well as long-answer questions. The 'Summary' and 'Key Terms' section are useful tools for students and are meant for effective recapitulation of the text.

UNIT 1 PHONETICS – I

NOTES

Structure

1.0 Introduction
1.1 Unit Objectives
1.2 Air Stream Mechanism and Organs of Speech
1.3 Classification of Speech Sounds
1.3.1 IPA
1.4 Summary
1.5 Key Terms
1.6 Answers to 'Check Your Progress'
1.7 Questions and Exercises
1.8 Further Reading

1.0 INTRODUCTION

Linguistics is defined as a scientific study of language; therefore, its major concerns are with the sounds of language (phonetics and phonology). It is also related with the meanings and combination rules that make this correlation between sounds and meaning possible (morphology) and with the arrangement of words in a sentence (syntax) leading to the meaning of a sentence and its manifestation in language (semantics). Like all other sciences, it is concerned with the systematic, patterned and predictable elements.

One of the chief characteristics of human beings is their ability to communicate with their fellow human beings. Human beings do not communicate only through body language but also through sounds that have meaning. Phonetics (from the Greek word which means 'sound' or 'voice') is a branch of linguistics that studies the sounds of human speech. Phonetics is concerned with the physical properties of speech sounds or signs, which are called phones; their physiological production, acoustic properties, auditory perception and neurophysiological status. Phonology, on the other hand, is concerned with the abstract, grammatical characterization of the systems of sounds or signs.

In this unit, you will study air stream mechanism, organs of speech and classification of speech sounds. Towards the end of this unit you will learn about International Phonetic Alphabet (IPA).

1.1 UNIT OBJECTIVES

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

- Discuss air stream mechanism, its types and importance
- Describe the various organs of speech
- Explain the classification of speech- vowels and consonants
- Describe the International Phonetic Alphabet (IPA)

1.2 AIR STREAM MECHANISM AND ORGANS OF SPEECH

NOTES

In this section, air stream mechanisms and organs of speech will be discussed in detail.

The Air-Stream Mechanisms

When a human makes speech sounds, an air-stream is produced by an air-stream mechanism. There are three main air-stream mechanisms. These are called Pulmonic, Glottalic and Velaric air-stream mechanisms.

1. **The Pulmonic air stream mechanism**: It consists of the lungs and the respiratory muscles. The walls of the lungs act as the initiator. Lung air is pushed out.
2. **Glottalic air stream mechanism**: The closed glottis acts as the initiator and pharynx helps throwing the air out and in.
3. **Velaric air stream mechanism**: The back of the tongue is the initiator. Sounds are produced with a velaric ingressive mechanism exist in several African languages.

The Organs of Speech

The air that we breathe out comes out of the lungs. Before it gets out of our mouth, various organs of our body covert it into speech sounds. These organs that convert the air into sound are called the organs of speech.

The organs of speech are divided into three groups:

1. **The Respiratory System:** This comprises the lungs, the muscles of the chest and the wind pipe (trachea).
2. **The Phonatory System:** This comprises the larynx.
3. **The Articulatory System:** This comprises the nose, the teeth, the tongue, the roof of the mouth and the lips.

Respiratory System

The respiratory system comprises the lungs, the muscles of the chest and the windpipe (also known as trachea). The primary function of the lungs is to breathe or respire. The muscles of the chest expand and contract to let the air flow in and out. The function of the respiratory system is to let the air pass through the windpipe (trachea) towards the glottis so that it produces sounds.

The Phonatory System

When we swallow food or water, the vocal cords shut the glottis and thus prevent the food or water from entering the wind-pipe. When we breathe in and out, the vocal cords are drawn wide apart and the glottis is open. The air enters the lungs or gets out of the lungs through the wide open glottis. The sounds produced with a wide

open glottis are called voiceless or breathed sounds (the latter term is used because this is the position of the glottis for breathing). All English sounds are produced with egressive lung air. Some English consonants are voiceless; these are /p/, /t/, /k/, / tʃ/, /f/, / θ/, /s/, /ʃ / h/

NOTES

During the production of voiceless sounds, the vocal cords are loosely held together and the pressure of the air from the lungs makes them open and close rapidly, this is called the vibration of the vocal cords and the sounds produced when the vocal cords vibrate are called voiced sounds. The following sounds are voiced:

/b/, /d/, /g/, /d3/, /v/, / ð/, /z/, /3/, /m/, /n/, /ŋ/, /l/, /r/, /j/, /w/

The rate at which the vocal chords vibrate is called the frequency of vibration of vocal cords and this determines the pitch of the voice.

The Articulatory System

The soft palate acts like a valve in opening and closing the nasal passage of air. If the soft palate is raised so that it touches the back wall of the pharynx, the passage into the nose is closed and the air cannot escape through the nose at all. Sounds during the production of which the air escapes only through the mouth are called oral sounds. The initial sounds in the words: pig, bag, saw, date and bush are oral sounds.

The closure of the nasal passage of air by raising the velum is called the velic closure.

If the soft palate is lowered, the passage into the nose is opened. Sounds, during the production of which the air escapes, only through the nose are called nasal sounds. The final sounds in the words such as sing, sum, sun, etc., are nasal sounds.

Nasalized Sounds

There are certain sounds during the articulation of which the soft palate is lowered, thus opening the nasal passage of, however, but the oral passage of air is not blocked and thus both the oral and nasal passages are open. The air from the lungs will then escape simultaneously through the nose and the mouth. Such sounds are known as nasalized sounds. There are no nasalized sounds in the English language but they are found in the hindi language. Lips also play their part in the articulation of certain consonants. The initial sounds in the words such as put, but, and mill, are produced with the lips tightly shut. The tongue is also a very important organ of speech. It can take up a very large number of different positions during the production of various sounds.

Learning a Foreign Language

Language learning involves the reproduction by the learner of the sounds and patterns used by other human beings around him. In the learning of a second language, however, the habits already acquired in connection with one's first language stand in one's way. Each language has a different system, and in foreign language learning one tends to hear and speak on the basis of the system of one's own language. One

has, therefore, to resist the pull of the mother tongue and reorganize one's habits of hearing and speech.

NOTES

CHECK YOUR PROGRESS

1. Name the three main air-stream mechanisms.
2. What does the respiratory system comprise?

1.3 CLASSIFICATION OF SPEECH SOUNDS

Under this section, the classification of speech sounds will be discussed.

A Speech Event

A speech event involves a series of operations. A concept is first formulated in the speaker's brain and its linguistic codification transmitted by the nerves to the speech organs, which are set in motion. The movements of these organs set up disturbances in the air, and the sound waves are received by the listener's ear. His nervous system carries the message to the brain, where it is interpreted in linguistic terms. The speaker and the listener must share the same linguistic code in order to communicate effectively.

The Production of Speech

The energy for the production of speech is generally provided by the air-stream coming out of the lungs. At the top of the wind-pipe or the trachea is the larynx, which contains the vocal cords. These can be brought together or kept apart, the opening between them being called the glottis. When we cough, the glottis is tightly closed and the air from the lungs is held up beneath it and then suddenly released. When we breathe out, the glottis is held open. If the vocal cords are held sufficiently close together, they vibrate when the air from the lungs passes between them. This vibration produces voice. Speech sounds can be voiced or voiceless.

The air-stream is also modified by the resonating cavities above the larynx-the pharynx, the mouth and the nasal cavity. The shape of the mouth cavity depends on the positions of the tongue and the lips. The roof of the mouth is divided into three parts: the alveolar ridge or teeth ridge just behind the upper teeth: the hard palate; and the soft palate or velum, the end of which is called the uvula. The soft palate can be lowered to let the air escape through the nose. This is the normal position in breathing. If the mouth passage is also open, a nasalized vowel, as in Hindi 'are', is produced. If no air escapes through the mouth, a nasal consonant is produced, e.g., English / m / and / n / in man and sing is produced.

The lips can be held close together or far apart. They can be spread, neutral, open or rounded.

NOTES

The tongue can be considered as having three sections. The part opposite the teeth ridge is called the blade, its end being called the tip. The part opposite the hard palate is called the front and opposite that the soft palate is called the back. In the production of vowel sounds, the tip of the tongue is generally kept low, and some other part of the tongue – the front, the centre or the back - is raised towards the roof of the mouth.

The various parts of the tongue can make a contact with, or be brought very near the roof of the mouth to produce different consonant sounds.

Description of Sounds

In order to describe the production of a speech sound we have to indicate the nature of the air stream, the state of the vocal cords, and the positions of the soft palate, the tongue and the lips.

Vowels and Consonants

All speech sounds are divided into two broad categories-vowels and consonants. The air comes out freely through the mouth in the production of vowels and the passage of the air does not get closed which can cause audible friction. The rest of the sounds are consonants.

Description of Consonants

While describing consonants we have to indicate:

(i) The nature of the air-stream:
  (a) Whether it is pulmonic (set in motion by the lungs) or not.
  (b) Whether it is egressive (coming out) or ingressive.

(ii) Whether the sound is voiced or voiceless, that is, whether the vocal cords vibrate or not.

(iii) Whether the soft palate is raised or lowered, that is, whether the air-stream passes:
  (a) Through the mouth only (oral sounds); or
  (b) Through the nose only (nasal sounds); or
  (c) Through both the mouth and the nose (nasalized sounds).

(iv) The place of articulation, that is, where the closure or narrowing takes place.

(v) The manner of articulation, that is, the kind of closure or narrowing.

All English sounds are produced with egressive lung air. Some English consonants are voiceless; these are /p/, /t/, /k/, / tʃ/, /f/, / θ/, /s/, /ʃ / h/

Others are voiced namely /b/, /d/, /g/, /d3/, /v/, / ð/, /z/, /3/, /m/, /n/, /ŋ /, /l/, /r/, /j/, /w/

NOTES

Place of Articulation

Consonants can be classified according to the place of articulation as follows:

Bilabial - articulated by the two lips, e.g., English/ p,b,m,w/

Labio-dental - articulated by the lower lip against the upper teeth, e.g., English / f,v /, Hindi and Indian English / v /_

Dental - articulated by the tip of the tongue against the upper teeth, e.g., English / θ/, / ð/

Hindi and Indian English / th, d /

Alveolar - articulated by the blade of the tongue against the teeth-ridge, e.g., English / t,d,s,z,n,l /

Post-alveolar - articulated by the tip of the tongue against the back of the teeth ridge, e.g., English / r /

Retroflex - articulated by the tip of the tongue curled back against the front of the hard palate, e.g., Hindi / t, d/

Palato-alveolar - articulated by the blade of the tongue against the teeth-ridge, with the front of the tongue raised towards the hard palate, e.g., English / tʃ/, /d3/, /ʃ/, /3 /

Palatal- articulated by the front of the tongue against the hard palate, e.g., English /j /.

Velar - articulated by the back of the tongue against the soft palate, e.g., English/ k, g, ŋ/

Glottal - produced by an obstruction or narrowing between the vocal cords, e.g., English / h /

Manner of Articulation

The closure at the place of articulation can either be complete or partial, or there may be only a narrowing that causes friction. Consonants can be classified according to the manner of articulation as follows:

Plosive - There is a complete closure of the air- passage; pressure is built up, and then the air is released with explosion, e.g., English/ p,b,t,d,k,g /, Hindi and Indian English /th, d /.

Affricate - There is a complete closure of the air passage in the mouth; then the organs are separated slowly so that friction is heard. There are two affricate sounds in English:

/ tʃ/- cheap, choose, chin

/d3/- jeep, juice, gin

Nasal - There is a complete closure of the air passage in the mouth; the soft palate is lowered and the air escapes through the nose, e.g., English/ m, n, ŋ /.

NOTES

Roll - There are a number of rapid taps made by a flexible organ against a firmer surface. For example, some people pronounce English / r / by making the tip of the tongue strike against the teeth-ridge a number of times.

Flap-There is only one tap; for example English / r / in very in pronounced by making one tap of the tip of the tongue against the teeth-ridge.

Lateral - At some point in the mouth, there is a closure in the middle, but the air escapes through the sides, e.g., English / l /

Fricative - There is a narrow passage for the air between two organs, and friction is produced when the air passes through it.

The fricative sounds are as follows:

/f/- an, phone, four

/v/- van, vast, vice

/ θ/-thank, thin

/ ð/- then, this, that

/s/- student, stall, stamp

/z/- zoo, zip, zing

/ʃ/- shut, shun, shall

/3/-leisure, measure, version

/h/- hint, hell, house

Frictionless Continuant - There is no closure or friction, but the sound has a consonantal function, e.g., English / r / in words like rain, red, etc., and Hindi and Indian English/ v /

Semi-Vowel - A vowel glide with a consonantal function, e.g., English /j,w /

Description of Vowels

In the production of vowels the air from the lungs comes out in a continuous stream through the mouth, and the vocal cords vibrate to produce 'voice'. There is no closure of the air passage and no narrowing that would cause friction. Through the shapes of the mouth and the nose, the notes produced by larynx are modified. For the oral vowels, the soft palate is raised; all English vowels are oral. If the soft palate is lowered, we get nasalized vowels, which are used in Hindi, for instance. Any part of the tongue can be raised towards the roof of the mouth, and there can be different degrees of raising of the tongue. Vowels, in the production of which the highest part of the tongue is the front, are called front vowels, e.g., English (R.P.) / e/, /i/, /i:/, ae/, /L/ and those in which it is the back, are called back vowels, e.g., English (R.P.) /a:/, /T:/, /u/, /u:/, /T/ and those in which, it is the centre are called central vowels, e.g. English (R.P.) /3:/, /Y/

According to the degree of raising of the tongue, vowels are divided into four categories-close (as near as possible to the roof of the mouth without causing friction or making a closure), e.g., English / i:, u: /; half-close; half-open; and open (as low as possible, e.g., English (R.P.) /c1:,p/).

NOTES

Use of Phonetic Symbols

It is convenient to use the phonetic symbols suggested by the International Phonetic Association (IPA) to represent the sounds of speech.

The Phoneme

Every language has a limited number of distinctive sound-units called phonemes. They are distinctive in the sense that they are the smallest units in the sound system of a language which can be used to differentiate meanings. The phonemes of a language can be found by collecting minimal pairs, i.e., pairs of words which differ only in one sound segment. A series like pet, bet, debt, get, jet, vet, set, met, net, let, yet, and wet, gives us a list of twelve English phonemes p, b, d, g, d3, v, s, m, n, l, j, and w. Other phonemes can be found by similar substitutions in various positions.

Each phoneme may have a number of variants called allophones occurring in different contexts, but in a phonemic transcription, each phoneme is always represented by the same symbol. The allophones of a phoneme are not significant from the point of view of meaning.

The Syllable

One or more phonemes form the next higher unit called the syllable. In each syllable there is one sound that is more prominent than the rest. Usually it is a vowel, e.g., / i: / in beat but in English it can also be a consonant, e.g., / n / and /l/ in the second syllable of cotton (R.P./ / ‘kTtn / and table /teibl /. A syllable also corresponds to a chest pulse, a muscular movement pushing the air out of the lungs.

The syllables in a language have their own patterns of structure. Vowels generally take the central position in the syllable and consonants take the marginal positions.

Prosodic Features

Features which relate to an utterance longer than a sound segment are called supra-segmental or prosodic. These include length, stress and pitch. The term ‘length’ relates to duration; stress relates to intensity, muscular activity, or air-pressure, and pitch relates to the note of the voice as determined by the frequency of vibration of the vocal cords.

Vowels in British Received Pronunciation

There are twenty distinct vowels in British Received Pronunciation (R.P.). Received Pronunciation, or Educated Southern British English, is a form of English socially acceptable (well-received) in all parts of the country. The twelve vowels are:

/i:/- see

/I/- sit

/e/- pen

/ý/-bad, pan

/a:/-father

/T:/-saw

/õ/-put

/u/-actual

/u:/-too

/Œ/-bun

/3:/-bird

/Y/-about

NOTES

Different from Consonants:

Every language in the world contains both vowels and consonants and everyone has the idea whether a given sound is a vowel or a consonant in his/her language, but in reality, there is more than one way to differentiate a vowel sound from a consonant sound. Vowels have hardly any obstruction but consonants like nasals and laterals have a higher degree of obstruction. Some sounds are nucleus in a syllable. The Nucleus is the pivotal and focal part of a syllable. The other parts, other than the nucleus, are the remainders which can be left out, however, without nucleus, one cannot imagine the existence of the syllable any more.

Differences between the Vowel Systems of British R.P. (Received Pronunciation) and General Indian English

The important differences between the vowel systems of British R.P. and General Indian English are as follows:

(i) Indian English has only one phoneme /Y/ corresponding to R.P. /Y/, /Œ/ and /3:/

(ii) Indian English has one phoneme / T / corresponding to R.P. / T / and /T:/

(iii) Indian English has monophthongs / e / and / o: / in place of R.P. diphthongs / eI / and/ Yu /

(iv) The qualities of some of the Indian English vowels are different from those in R.P.

(v) The distribution of vowels in Indian English sometimes differs from that in R.P. For example, in R.P. generally a weak vowel - / Y /, / i / or / u / is used in an unaccented syllable. This is not the case in Indian English, where the tendency is to use the vowel indicated by the spelling.

Diphthongs

Diphthongs are vowel glides within a syllable. In R.P. diphthongs, most of the length and stress is given to the first element. These diphthongs are long vowels, but the length is reduced before voiceless consonants. English has 8 diphthongs which are vowels that change character during their pronunciation, i.e., they begin at one place and move towards another place. Compare, for example, the monophthong in girl with the diphthong in goal, monophthong in car with the diphthong in cow. In goal, the vowel begins as if it was /Y/ but then it moves towards /Š/, therefore, it is written as / aYŠl/.

NOTES

The diphthongs are described below:

/ei/ as in say

ai/ as in fine

/Yu/ as in go

/uY/,as in poor

/eY/, as in hair

/au/, as in house

/Ti/, as in boy

/iY/ as in near

The Sounds of English Consonants

There are twenty-four different consonants in English (British Received Pronunciation). These can be classified as given below. Indian English differs from British Received Pronunciation (R.P.) in respect of the following:

(i) / t,d / are sometimes retroflex / t, d/.

(ii) / t*f*/, /d3/, /*f*/, /3 / are articulated with the tongue tip down.

(iii) / v / and/ w / are replaced by one phoneme / v / realised as a frictionless labio-dental / v / or weakly rounded/ w /.

(iv) / è/, / ð/ are replaced by the plosives / t/ and /d/.

Plosives

A plosive or stop consonant is produced by:

(i) A complete closure of the air passage in the mouth;

(ii) The holding of the closure and compression of the air coming from the lungs;

(iii) A sudden release of air with explosion.

British R.P. has three pairs of plosive phonemes:

/ p, b /- bilabial ~

/ t, d / alveolar (In Indian English these are often retroflex [t, d]).

/ k, g / velar

/ p, t, k / are voiceless and comparatively strong – called fortis; / b, d, g / are voiced and comparatively weak - lenis. In British R.P. / p, t, k, / at the beginning of accented syllables are aspirated, that is, there is a strong puff of breath after the release of the plosive before the next vowel begins, e.g., [k°], [p°], [t°].

This aspiration is absent in Indian English, and lack of aspiration is a frequent cause of Indian English being unintelligible to native speakers. It is desirable to have some aspiration in /p, t, k/ when they occur initially in accented syllables. In R.P. the release of final plosives is sometimes almost inaudible.

When two stops come together, the first is not released; e.g., in act/ aekt /, / k/ is held and only /t / is released. When a plosive is followed by a nasal consonant

with the same place of articulation, the oral closure is retained and the compressed air is released through the nose by lowering the soft palate; e.g., in button /b/\tn/, / t / is released through the nose. When /t/ or /d/ is followed by/ l /, the plosive is released laterally, that is, by retaining the alveolar contact in the middle and lowering the sides of the tongue. For example, /t/ in bottle, /bTtl/ has a lateral release.

NOTES

Bilabial Plosives

For / p, b / the air passage in the mouth is closed by the two lips, and the soft palate is raised to shut off the nasal passage. The air from the lungs is compressed, and when the lips are separated, it is released with explosion. The vocal cords are held apart for / p /, but vibrate for / b /.

In British R.P. / p / is aspirated at the beginning of accented syllables, as in pair, pin, port, point, pay, and pray. It is unaspirated_ after / s / as in spare, spin, sport, unaccented positions as in polite, presence. / b / is never aspirated in English.

Spellings

The sound / p / is represented by the letter p. In words like cupboard, and receipt, / p/ is silent. / b / is represented by the letter b. In words like comb, limb, thumb and debt, b is silent. In Indian English / p / is unaspirated in all positions. It is necessary to aspirate it at the beginning of accented syllables when talking to native English speakers, because lack of aspiration in this position is likely to cause confusion between pairs like pack and back.

Dental Plosives in Indian English

Dental plosives /t^h/ and /d/ are used in Indian English instead of the fricatives / θ/, /ð/ in words like thank and then. For international intelligibility, it is necessary to use the fricative sounds.

Alveolar Plosives

For / t, d /the air passage in the mouth is closed by the tip of the tongue making a contact with the teeth-ridge and the rims of the tongue touching the upper side teeth. The soft palate is raised to shut off the nasal passage. The air from the lungs is compressed, and when the tip of the tongue is suddenly removed from the teeth-ridge, the air escapes with explosion. The vocal held apart for / t /, but vibrate for / d /. /t / is aspirated at the beginning of accented as in team, tone, top, attack, between, train, tune. It is unaspirated after / s /, as in steam, stone, stop. Unaccented positions, as in ‘better, ‘enter, ‘liberty, to ‘morrow. / d / is never aspirated in English.

In R.P. / t / has a nasal release in words like button, cotton, eaten, and a lateral release in words like battle, little, and settle.

Spellings

(i) t

(ii) tt as in settle.

NOTES

(iii) ed in past and past participate forms, after voiceless consonants other than / t /, e.g., talked / to:kt/, laughed / la:ft /, passed / pa:st /, /t/ is silent in castle and Christmas. /d /d, dd In Indian English / t / and / d / are often retroflex, that is, articulated by the tip of the tongue curled back and making a contact with the front of the hard palate. In Indian English / t / is unaspirated in all positions. It is necessary to aspirate it at the beginning of accented syllables when talking to native English speakers, because lack of aspiration is likely to cause confusion between pairs like train and drain.

Velar Plosives

For / k, g /the air passage in the mouth is closed completely by the back of the tongue making a contact with the soft palate. The nasal passage is also shut off by the soft palate. The air from the lungs is compressed when the tongue is suddenly removed from the soft palate, air escapes with explosion. The vocal cords are wide apart for / k /, but vibrate for/ g /.

In British R.P., /k/is aspirated at the beginning of accented syllables as in cool, clean but is unaspirated after /s/, as in school, scold, and scorn, and in unaccented positions as in collect, packing, equal. /g / is never aspirated in English.

In Indian English / k / is unaspirated in all positions. It is necessary to aspirate it at the beginning of accented syllables when talking to native English speakers otherwise it will create confusion in the sounds like cold and gold, cot and got.

Affricates

Affricates are produced by a complete closure of the air passage and a slow release causing friction. The English palato-alveolar affricates / t*ʃ*/, /d3 are treated as single phonemes and not sequences of two phonemes. In the production of it, the air passage in the mouth is completely closed by a contact between the tip and blade of the tongue and the teeth ridge, the rims of the tongue making a contact with the upper side teeth. The front of the tongue is also raised towards the hard palate. The soft palate is raised to shut off the nasal passage.

When the air is released slowly, it escapes with friction between the front of the tongue and the hard palate and between the blade of the tongue and the teeth ridge. The vocal cords are wide apart for / t*ʃ*/, but vibrate for / d3 /. In British R.P. / t*ʃ*/, /d3 are always released even when followed by another plosive or affricate, as in watch chain (t*ʃ* + t*ʃ*), orange juice (d3 + d3). In Indian English the first affricate is not released in such contexts.

Spellings

t*ʃ*

(i) ch, e.g., chair; such.

(ii) tch, e.g., catch, watch.

(iii) t + ure, e.g., furniture, nature, picture.

(iv) t + ion when preceded by s, e.g., suggestion, question

/ d3/

(i) j initial, e.g., join, jump.

(ii) g + e, e.g., general, gentle.

(iii) dg, e.g., bridge, edge, judge.

(iv) gg, e.g., suggest.

(v) di, e.g., soldier.

NOTES

Fricatives

Fricative consonants are produced by bringing two organs so near each other that the air stream has to pass through a narrow passage and comes out with audible friction. The following are the fricative phonemes in British R.P.:

/ f, v / labio-dental

/ /θ/, / ð/ dental

/ s,z / alveolar

/ *ʃ*/, /3 / palato-alveolar

/ h/ glottal

/ f, θ, s, *ʃ*,h / are fortis and voiceless; the others are lenis and voiced.

Labio-dental Fricatives

For/ f,v / the lower lip is brought very close to the edge of the upper teeth, making a light contact with it. The soft palate is raised to shut off the nasal passage. The air comes out between the lower lip and the upper teeth with friction. The vocal cords are wide apart for / f /, but vibrate for/ v /.

Spellings

/f/

(i) f, e.g., face, defend, leaf

(ii) ff, middle and final. e.g., afford, staff

(iii) ph, as in photograph

(iv) gh, as in cough, rough

/ v /

(i) v, e.g., vain, cover; brave.

(ii) f in of ‘ ‘

(iii) ph in nephew.

Some Indian speakers replace /f/ by a bi-labial plosive [p]. It is necessary to distinguish between the two sounds in order to avoid confusion between pairs like the following:

/ f / [ph]

Fair, pair

Full, pull

NOTES

Fear, pier

Feel, peel

Fine, pine

Fool, pool

There should be no complete closure for / f /, which is a labio-dental fricative. Indian speakers use /f/ in place of / v / so that of and off are not distinguished. In other words, they use a frictionless /u/, which is so soft that it can hardly be heard at times. It is necessary to use a fricative / v / when talking to native English speakers because the substitution of a weak/v/for/v/is a very frequent cause of unintelligibility. / v / can be produced easily by placing the upper teeth on the lower lip and pushing the air out, at the same time producing voice. / v / is the voiced counterpart of / f /, the lower lip and the upper teeth being in the same position for both. Some Bengali speakers replace/v/ by /b/.

Dental Fricatives

The tip of the tongue is brought very near the edge of the upper teeth to make a light contact and the soft palate is raised to shut off the nasal passage. The air passing between the tip and blade of the tongue and the upper teeth produces audible friction. The vocal cords are wide apart for /θ/ but vibrate for / ð/. These two sounds are always spelt th. Indian speakers generally use an aspirated dental plosive [th] in place of /θ/ . Malayalam speakers use an unaspirated dental plosive /t/. It is necessary to use the dental fricative /θ/ when talking to native English speakers, because the substitution of a plosive leads to confusion between pairs like the following:

/θ/ / t /

Fourth, fort

Thank, tank

Thin, tin

Thinker, tinker

Thought, taught

Three, tree

Through, true

A voiceless dental plosive /t/ or [t^h] is always heard by a native English speaker as / t /.

/ ð/ is always replaced in India by the dental plosive / d/ and it is necessary to use the fricative / ð/ when talking to native English speakers in order to avoid confusion between pairs like the following:

/ ð/ / d /

Breathe breed

There, dare

Then, den

They, day

Though, doe

Alveolar Fricatives

NOTES

For /s, z/ the tip and the blade of the tongue are brought very near the teeth ridge and the air comes out through a narrow groove along the middle of the tongue with audible friction. The soft palate is raised to shut off the nasal passage. The vocal cords are wide apart for / s / but vibrate for / z /

Spellings

/ s /

(i) s, e.g., single, slope, just, purpose, books.

(ii) ss, medial and final, e.g., essence, confess, pass.

(iii) c, followed by e, i, e.g., parcel, face, difference, city.

/ s / after voiceless consonants other

(iv) sc, initial, e.g., scene, science.

(v) x, medial and final (pronounced /ks/), e.g., box, explain.

/z/

(i) s, medial and final, e.g., poison, easy, compose, praise, bags.

(ii) ss, e.g., scissors.

(iii) z, e.g., zoo, zero.

(iv) zz, e.g., puzzle. .

(v) x, medial (pronounced / gz /), e.g., exact, ex'amine

The distribution of / s / and / z / in inflectional suffixes – in the plural and possessive forms of nouns and the present (simple) tense third person singular forms of verbs- is governed by the following rules:

The suffix, spelt s or es, is pronounced.

(i) /s/ after voiceless consonants other than / tʃ/, / ʃ/, /s/

For example,

Caps

Cuts

Books

Takes

Laughs

Months

(ii) / z / after vowels and voiced consonants other than / d3, z, 3 /, e.g.,

Eyes loves

Hours, waves

NOTES

Replies, breathes

Shows, children

Trees, forms

Years, lines

Robs, runs

Heads, things

Bags, hills

In Indian English / z / in inflectional suffixes is sometimes replaced by / s /. This leads to confusion between pairs like the following:

/ z / / s /

Eyes, ice

Falls, false

Fears, fierce

His, hiss

Knees, niece

Peas, peace

Some Hindi speakers replace / z / by / d3 /.

Palato - Alveolar Fricatives

For British R.P. // *ʃ*/, /3/, the tip and blade of the tongue are brought very near the teeth ridge, and the front of the tongue is also raised towards the hard palate. The air passes through the narrow passage with audible friction. The soft palate is raised to shut off the nasal passage. The vocal cords are wide apart for / *ʃ*/, but vibrate for /3/

In Indian English, / *ʃ*/, /3/ are articulated with the tongue tip down and the front of the tongue brought near the post-alveolar region. /3 / does not occur initially.

Spellings

/ *ʃ*/

(i) sh, e.g., shade, shine, cushion, push.

(ii) ch, e.g., machine.

(iii) s + u, e.g., sure, sugar.

(iv) -ti, e.g., nation, motion.

(v) , -sci, e.g., conscience.

(vi) -ci .e.g., special, official.

(vii) -ce, e.g., ocean.

(i) si, e.g., decision, confusion.

(ii) s + u, e.g., measure, pleasure.

(iii) -ge in French loan words e.g., barrage.

NOTES

Some Assamese, Bihari, Hindi and Griya speakers replace / *ʃ*/ by /s/ with the result that there is confusion between the following pairs:

/ *ʃ*/, /s/

Shave, save

She, see

Sheet, seat

Shine, sign

Shore, sore

Short, sort

Many Indian speakers do not use/ 3 / but replace it by/ z/ or /d3/.

Glottal Fricative

/h/ is produced by the air coming through a narrow glottis with audible friction; the sound can also be regarded as a voiceless beginning of the following vowel. It does not occur finally.

Nasals

For the production of nasal consonants a complete closure is made in the mouth, but the soft palate is lowered and the air comes out through the nose.

There are three nasal phonemes in English.

/ m / bilabial

/ n / alveolar

/ K / velar

Nasals are in some ways vowel-like; they are frictionless continuants and can sometimes be syllabic, e.g., / n / in button

Bilabial Nasal / m /

For /m/ the mouth passage is completely closed by the lips. The soft palate is lowered and the air comes out through the nose. The vocal cords are in vibration.

Spellings

(i) m, e.g., mad, among, come.

(ii) mm, medial, e.g., summer hammer.

(iii) mb, final, e.g., limb, thumb.

(iv) mn, final, e.g., autumn.

NOTES

Alveolar Nasal / n /

For / n / the tip of the tongue makes a closure against the teeth ridge and the rims of the tongue are against the upper side teeth. The soft palate is lowered and the air comes out through the nose. The vocal cords vibrate. / n / can be syllabic in British R.P. as in cotton/ ‘kotn /

Spellings

(i) n, e.g., no, opinion, run.

(ii) nn, medial, e.g., manner, running.

(iii) kn, initial, e.g., known, knife.

(iv) gn, e.g., sign.

In Indian English, a syllabic / n / is sometimes replaced by / Yn / as in button / ‘b Y t/ Yn /

Velar Nasal

For /ŋ/ the back of the tongue makes a closure with the soft palate, which is lowered so that the air escapes through the nose. The vocal cords vibrate. /ŋ/ does not occur initially.

Spellings

(i) ng, e.g., sing, singen song, long, hang.

(ii) n + / k /, e.g., think, monkey, unc/e.

In British R.P. final ng is pronounced /ŋ/ e.g., sing in derivatives from verbs ending in / n / g / is added after /ŋ/, e.g., singer. In other words medial ng is pronounced / ng / as in linger /liŋgə/. Some Indian speakers add / g / after /ŋ/ in words like singer things, writings.

Lateral /l/

For a lateral consonant, there is a closure in the middle and the air comes out through the sides.

For the English lateral phoneme / l /, the tip of the tongue makes a contact with the teeth ridge but the sides of the tongue are lowered so that there is a free passage for the escape of air on the sides. The vocal cords are in vibration.

In British R.P., two varieties of /l / are used; a clear variety / I /, for which the front of the tongue is also raised towards the hard palate, is used before vowels and /j/. A dark variety for which the back of the tongue is raised towards the soft palate, is used in other positions. Indian English has only the clear variety.

/ l / is dental before /θ/ / ð/ as in hearth, In R.P. / l / is syllabic in words like bottle/ ‘botl / and cattle.

Spellings

(i) l, e.g., laugh, glad, oil.

(ii) ll, e.g., yellow, kill. l is silent in words like walk, should, and calm.

NOTES

Post-Alveolar Frictionless Continuant

The commonest variety of R.P. / r / is produced by raising the tip of the tongue towards the back of the teeth ridge – a slight retro flexion, so to say. The air comes out through the mouth without any friction. The soft palate is raised to shut off the nasal passage.

Even though the sound is vowel-like, it is treated as a consonant because it takes the position associated with consonants, e.g., bat, cat, and rat. In R.P. / r / is used only before vowels; it does not occur finally and before consonants, e.g., better / ‘betə /. However, when the next word begins with a vowel, a linking /r / is inserted, e.g., here it is. / hiə r it iz/ .

A voiced fricative / r / is used after / d / as in dry, draw. A voiceless fricative / r / is used after accented / p,t,k / as in pray, try, cream. An alveolar flap is also used between two vowels as in very and after / θ/ as in three. In Indian English, / r / is often retained in all positions. Some speakers use the flapped variety in most positions.

Semi-Vowels

A semi-vowel is a vowel glide to a more prominent sound in the same syllable. English / j / is a glide from / i: / and / w / is a glide from / u: / Semi-vowels are treated as consonants because they take the positions normally associated with consonants, e.g., pet, get, set, yet, and wet.

Unrounded Palatal Semi-Vowel / j /

For / j / there is a quick tongue movement from a position between front close and half-close to the position of the following vowel. The lips are neutral or spread.

Spellings

(i) y, e.g, yes, yard, young, beyond.

(ii) u, eau, ue, ew, iew, pronounced, / ju: /, e.g., union, pupil, tube, excuse, beauty, due, new, view, human.

Labio-velar semi-vowel / w /

For / w / the tongue moves quickly from a position between back close and half-close to the position for the following vowel. The lips are rounded.

Spellings

(i) w, e.g., way, we, west.

(ii) wh,, e.g., when, which, where.

(iii) q, g, + u, e.g., quick, queen, quality, language.

Initial Clusters (2 or 3 consonants)

In Indian English, / w / is generally replaced by /v / Even when [w] occurs, it is a free variant of / v/. It is necessary to acquire both / w / and / v / and make a distinction between pairs like the following:

NOTES

/w/ /v/

While, vile

West, vest

Why, vie

The substitution of / v / for / w / is one of the most frequent causes of Indian English being unintelligible to native English speakers. / w / can be acquired easily by preparing to say / u:/ and quickly moving to the next vowel.

Complete list of Consonant sounds

/p/- pen

/b/-bun

/t/-tight

/d/-den

/k/-kill

/g/-gun

/f/-fun

/v/-van

/s/-sin

/z/-zoo

/ʃ/-shut

/3 /- version

/ θ/- thank

/ ð/-then

/ tʃ/-church

/d3/-judge

/j/-yes

/r/-rub

/l/-like

/w/-wet

/h/-hen

/m/-mouse

/n/-nib

/ ŋ/-sing

1.3.1 IPA

The IPA stands for the International Phonetic Alphabet. The transcriptions regarding IPA are found on IPA source which is known as Mid-Atlantic (MA) pronunciation. R.P. stands for British Received Pronunciation which was primarily taught in the

preparatory schools of England. R.P. is considered the standardized pronunciation of English 'received in the best society'. However nowadays, R.P. is used only 3 per cent, rather even less than that by the British public. Most of the people use their own regional accents.

NOTES

The following IPA symbols are used in English transcription for specific sounds found in the language:

[t*ʃ*]	Church
[d3]	Joy
[*ʃ*]	Shin
[θ]	Thin
[ð]	The
[ŋ]	Singing
[r] flpped	Very
[r] trilled	Rolling
[j]	Yes

CHECK YOUR PROGRESS

3. What are the two broad categories of speech sounds?
4. What is a semi-vowel?
5. What are phonemes?

1.4 SUMMARY

- An air-stream is produced by an air-stream mechanism. There are three main air-stream mechanisms. These are called Pulmonic, Glottalic and Velaric air stream mechanisms.
- The air that we breathe out comes out of the lungs. Before it gets out of our mouth, various organs of our body covert it into speech sounds. These organs that convert the air into sound are called the organs of speech.
- The organs of speech are divided into three groups: (a) Respiratory System (b) The Phonatory System (c) The Articulatory System.
- There are certain sounds during the articulation of which the soft palate is lowered, thus opening the nasal passage of air but the oral passage of air is not blocked and thus both the oral and nasal passages are open. The air from the lungs will then escape simultaneously through the nose and the mouth. Such sounds are known as nasalized sounds.
- Language learning involves the reproduction by the learner of the sounds and patterns used by other human beings around him. In the learning of a second language, however, the habits already acquired in connection with one's first

NOTES

language stand in one's way. Each language has a different system, and in foreign language learning one tends to hear and speak on the basis of the system of one's own language. One has, therefore, to resist the pull of the mother tongue and reorganize one's habits of hearing and speech.

- A speech event involves a series of operations. A concept is first formulated in the speaker's brain and its linguistic codification transmitted by the nerves to the speech organs, which are set in motion. The movements of these organs set up disturbances in the air, and the sound waves are received by the listener's ear. His nervous system carries the message to the brain, where it is interpreted in linguistic terms. The speaker and the listener must share the same linguistic code in order to communicate effectively.
- The energy for the production of speech is generally provided by the air-stream coming out of the lungs. At the top of the wind-pipe or the trachea is the larynx, which contains the vocal cords.
- The air-stream is also modified by the resonating cavities above the larynx-the pharynx, the mouth and the nasal cavity. The shape of the mouth cavity depends on the positions of the tongue and the lips. The roof of the mouth is divided into three parts: the alveolar ridge or teeth ridge just behind the upper teeth: the hard palate; and the soft palate or velum, the end of which is called the uvula.
- All speech sounds are divided into two broad categories-vowels and consonants. The air comes out freely through the mouth in the production of vowels and the passage of the air does not get closed which can cause audible friction. Rest of the sounds are consonants.
- Consonants can be classified according to the place of articulation as follows: (a) Bilabial (b) Labio-dental (c) Dental (d) Alveolar (e) Post-alveolar (f) Retroflex (g) Palato-alveolar (h) Palatal (i) Velar (j) Glottal.
- The closure at the place of articulation can either be complete or partial, or there may be only a narrowing that causes friction. Consonants can be classified according to the manner of articulation.
- According to the degree of raising of the tongue, vowels are divided into four categories-close (as near as possible to the roof of the mouth without causing friction or making a closure), e.g., English / i:, u: /; half-close; half-open; and open (as low as possible, e.g., English (R.P.) /c1:,p/).
- Every language has a limited number of distinctive sound-units called phonemes. They are distinctive in the sense that they are the smallest units in the sound system of a language which can be used to differentiate meanings.
- One or more phonemes form the next higher unit called the syllable. In each syllable there is one sound that is more prominent than the rest.
- Features which relate to an utterance longer than a sound segment are called supra-segmental or prosodic. These include length, stress and pitch. The term

'length' relates to duration; stress relates to intensity, muscular activity, or air-pressure, and pitch relates to the note of the voice as determined by the frequency of vibration of the vocal cords.

- Diphthongs are vowel glides within a syllable. In R.P. diphthongs, most of the length and stress is given to the first element. These diphthongs are long vowels, but the length is reduced before voiceless consonants. English has 8 diphthongs which are vowels that change character during their pronunciation, i.e., they begin at one place and move towards another place.
- The IPA stands for the International Phonetic Alphabet. The transcriptions regarding IPA are found on IPA source which is known as Mid-Atlantic (MA) pronunciation. R.P. stands for British Received Pronunciation which was primarily taught in the preparatory schools of England.

NOTES

1.5 KEY TERMS

- **Phonetics:** It is the study and classification of speech sounds.
- **Consonants:** It is a basic speech sound in which the breath is at least partly obstructed and which can be combined with a vowel to form a syllable.
- **Vowels:** It is a speech sound which is produced by comparatively open configuration of the vocal tract, with vibration of the vocal cords but without audible friction, and which is a unit of the sound system of a language that forms the nucleus of a syllable.
- **Diphthongs:** It is a sound formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another (as in coin, loud, and side).

1.6 ANSWERS TO 'CHECK YOUR PROGRESS'

1. There are three main air stream mechanisms. These are called Pulmonic, Glottalic and Velaric air stream mechanisms.
2. The respiratory system comprises the lungs, the muscles of the chest and the windpipe (also known as trachea).
3. All speech sounds are divided into two broad categories - vowels and consonants.
4. A semi-vowel is a vowel glide with a consonantal function, e.g., English /j,w /.
5. Every language has a limited number of distinctive sound-units called phonemes. They are distinctive in that they are the smallest units in the sound system of a language which can be used to differentiate meanings.

NOTES

1.7 QUESTIONS AND EXERCISES

Short-Answer Questions

1. Define air-stream mechanism. What are the three main air-stream mechanisms?
2. Define consonants. What is the classification of consonants?
3. What are diphthongs?
4. Distinguish between the phonatory system and articulatory system.

Long-Answer Questions

1. Discuss the various organs of speech.
2. Describe the production of speech with examples.
3. What are vowels? Discuss the description of vowels.
4. Discuss the use of phonetic symbols.

1.8 FURTHER READING

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UNIT 2 PHONETICS – II

NOTES

Structure

2.0 Introduction
2.1 Unit Objectives
2.2 Accent
2.3 Intonation
2.4 Syllables and Consonant Clusters
2.5 Transcription
  2.5.1 Structuralism
  2.5.2 Post-Structuralism
2.6 Summary
2.7 Key Terms
2.8 Answers to 'Check Your Progress'
2.9 Questions and Exercises
2.10 Further Reading

2.0 INTRODUCTION

Words are made up of one or more than one separately pronounced parts. When we speak, we do not pronounce these parts or each word with the same force or emphasis, some parts/words are spoken with greater force while others are pronounced with lesser force. There are several processes involved in the formation of words. Also, rhythm plays a very important role in speech. It is based on intonation patterns so that the actual meaning of words combined in a sentence gets conveyed.

The parts or units into which words are divided while pronouncing them are called syllables. The vowel sounds in the word constitute the syllables while the consonantal sounds associate themselves with the preceding or following vowels or both. A syllable can thus be defined as a group of sounds with one vowel and one or more than one consonant sounds. For example, let us take the word 'tree'. It has only one syllable, i.e., /i:/. The /t/ and /r/ sounds are consonantal sounds which precede the vowel sound /i:. Thus, words can be monosyllabic, disyllabic, trisyllabic, tetrasyllabic, so on and so forth depending on the number of vowel sounds they one contain.

In this unit, you will learn about accent, intonation, syllables and consonant clusters. You will also learn about transcription, structuralism, post-structuralism and deconstruction.

2.1 UNIT OBJECTIVES

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

- Discuss accent, types of accent, rules of accentual patterns and the importance of accent

- Describe intonation, the various tones and the uses of tones
- Explain syllables and consonant clusters with the help of examples
- Discuss transcription, structuralism, post-structuralism and deconstruction

NOTES

2.2 ACCENT

Accent of word accent is an important aspect of the English language. In words of more than one syllable, not all the syllables are equally important. Those that are more important than others are said to receive the accent. Every good dictionary indicates the location of word accent, and because there are very few rules in the matter, it is necessary to refer to the dictionary to find out the accentual pattern. The relative prominence of a syllable may be due to stress, that is, greater breath force, greater muscular effort, and greater amplitude of vibration of the vocal cords in the case of voiced sounds. Very often stress and pitch change work together to make a syllable prominent. The quality of the sounds and their length also contribute to prominence.

The syllable on which there is a pitch change is said to have the primary or tonic accent. Any other prominent syllable is said to have a secondary accent. Primary accent is marked with a vertical bar above and in front of the syllable to which it refers, secondary accent with a bar below and in front of the syllable.

Examples: 2 syllables:

Accent on the first syllable:

'Able, ' baggage, 'captain, 'damage, 'eager, 'kidney, 'dentist, 'master, 'package, ' tackle.

Accent on the second syllable:

A'bout, be'cause, ca'nal, de'ceive, ef'fect, en'rol, pos'sess, de'light, be'side, re' course.

3 syllables:

Primary accent on the first syllable:

'Accident, 'bicycle, 'calcu,late, 'delicate, 'edu, cate, 'recog,nise, 'recti,fy, 'perme,ate, 'foreigner, 'quarrelsome.

Primary accent on the second syllable:

Ac 'custom, com'mittee, de'liver, e'lastic, ho'rizon, py'jama ,re'actor, fa'miliar, sul'phuric, des'cribing.

Primary accent on the third syllable:

Disap'point, ,enter'tain, ,recom'mend, ,under'stand, super'sede, ,millio'naire, ,inhu'mane

NOTES

Stress Shift

It should not be assumed that words with the same stem will keep the primary, stress on the same syllable. Indeed, stress shift in derivatives is quite normal, e.g., a'cademy, aca' demic, a' cademician bac'teria, bac, teri' ology, bac, terio' logical, indi' vidual, indi, vidu'ality, indi vidua listic, 'politics, po' litical, poli'tician.

Historical Reasons

The reasons for complexity in word accent can be understood by studying the history of the English language. The language is drawn from two main sources, Germanic and Romance. In the first source, words normally had accent at the beginning; in the second source, on the contrary, the last syllable was usually the most prominent, and it is the interaction of these two 'principles', which has produced the accentual patterns of modern English.

Compound Words

In compound words, that is, words consisting of combinations of two words, the primary accent is generally on one element - usually the first.

Examples:

2 elements:

(i) Primary accent on the first element:

'Anything

'Backbone

'Earthquake

'Goldsmith

(ii) Sometimes both elements are accented, but the tonic accent is on the second element. This is shown by an oblique bar pointing downwards to indicate the tonic accent and a vertical bar to indicate the pre-tonic accent.

'After- noon

'Half- hour

'Long- lived

'Middle- aged

'North- west

In connected speech one of the two accents is dropped to suit the rhythm of the sentence.

3 elements:

Primary (tonic) accent on the second element:

'Hot- water- bottle

'Waste- paper- basket

NOTES

Stress Change According to Function

There are a number of two-syllable words in which the accentual pattern depends on whether the word is used as a noun, an adjective, or a verb. The accent is on the first syllable when the word is a noun or an adjective and on the second syllable when it is a verb.

Examples:

'Object (n.) ob' ject (v.)

'Perfect (adj.) per' fect (v.)

'Produce (n.) pro' duce (v.)

'Progress (n.) pro' gress(v.)

'Record (n.) re' cord(v.)

'Import (n.) im' port (v.)

'Subject (n.) sub'jeϕt(v.)

'Increase (n.) in' crease (v.)

Word Accent in Indian English

The patterns of word accent in English are not well organised. In some cases, a pattern different from that in British R.P. is used. For example, the feature of change in accent according to the function of the word is not always found in Indian English. Absent is generally accented on the first syllable, both as an adjective and as a verb. Object is accented on the first syllable, both as a noun and a verb.

Here are some other examples of word accentual patterns in Indian English that diverge from R.P. conduct (v.), develop, activity, already, correct, expect, hotel, industrial, mistake, occur and prefer are accented on the first syllable by some speakers instead of the second. Atmosphere, industry, minister, record (n.), refuge, written and yesterday are accented on the second syllable by some speakers instead of the first.

It is necessary to use the correct pattern of word accent when talking to native English speakers, because wrong word accent, that is, one different from that used in native English, is the most frequent cause of the unintelligibility of Indian English.

Rules for Accentual Patterns

Here are a few rules for accentual patterns in English words:

(1) All English words have some accent, primary or secondary, on the first or the second syllable.

(2) Words with weak prefixes are accented on the root, and not the prefix, e.g., a' broad, a' cross, ad' mit, ad' vice, a'head, a'lone, aloud, a'mount, a' part, attend, below, be'tween, com'pose, cor' rect, de'velop, ex'pect, oc'cur, pre' fer, re' duce. The inflectional suffixes -es, -ing, -ed, and the following derivational suffixes do not affect the accent: -age, -dom, -en, -er,-ess, -ful, -fy, -less, -let, -ly, -ment, -ness, -or, -some, -ward.

Examples:

Match ‘, matches

Be’gin, be’ ginning

Want, ‘wanted

Break, ‘breakage

Free, ‘freedom

Bright, ‘brighten

Board, ‘boarder

God, ‘goddess

Care, ‘careful `

Class, ‘classify

Aim, ‘aimless

Book, ‘booklet

Bad, ‘badly

Ap’ point, ap’ pointment

‘ Bitter, ‘ bittemess

‘Conquer, ‘conqueror

Fear ‘fearsome

Back ‘ backward

(3) Words ending in -ion have the primary accent on the last syllable but one, e.g., appli’cation, ,civili’zation, ,compo’sition, ,conver’sation, ,culti’vation, de,termi’natien, ex,ami’nation, i,magi’nation. , intro duction, qualiti’cation.

(4) Words ending in -ic, -ical, -icaIly have the primary accent on the syllable preceding the suffix, e.g., a,polo’getic, e’lectric, ,scien’tific, sympa’thetic, ,sympa’theftically.

(5) Words ending in -ity, are ‘accented on the syllable preceding the suffix, that is, on the third syllable from the end-the ante-penultimate syllable, e.g., ac’tivity, curi‘osity, elec’tricity, e’quality, gene’rosity, mo‘rality, ne‘cessity, o’rigi’nality, possi’bilifty, proba’bility.

(6) Words ending in -ial, -ially have the primary accent on the syllable preceding the suffix, e.g., arti’ticial ,cere’monial, ,conti’dential, ,conti’dentially, es’sential, es‘sentially, in’dustrial, me’morial, of’ficial, ,presi’dential.’

(7) In words of more than two syllables ending in -ate, the primary accent is placed two syllables before the suffix, that is, on the third syllable from the end, e.g., ‘compli’cate, ‘culti’vate, ‘edu’cate, ‘fortunate, ‘separate (adj.), ‘sepa, rate (v.)

(8) Words ending in -ian are accented on the syllable preceding the suffix, e.g., elec’trician, li’brarian, mu’sician, poli’tician.

NOTES

NOTES

(9) Words ending in -ious are accented on the syllable preceding the suffix, e.g., 'anxious, in'dustrious, in'jurious, laborious. lu' xurious, re'bel|ious, vic'torious.

(10) The following suffixes take the primary accent on their first syllable:

-aire- millio'naire,

-eer- ca'reer,

-ental- funda' mental

-ential- exis'tential

-esce- acqui'esce

-escence- effer' vescence

-esque- gro'tesque

-ique- phy'sique

-iris- neu'ritis

Features of Connected Speech

Various features of connected speech will be discussed under this section.

Accent in Connected Speech: Rhythm

When words are combined into sentences in English, it is found that the accented syllables tend to recur at regular intervals of time. Thus, in the sentence, 'That's not the book I wanted' the time intervals between the beginning of the strong syllables / not/, /'buk/ and /'wont/ will be roughly the same. It is this phenomenon that gives English its characteristic rhythm, and any neglect of this feature results in lack of intelligibility.

The important thing from the learner's point of view is to know which words are to be accented in the sentence. The first point to make is that the syllables of words which receive primary accent when the word is pronounced in isolation are potentially those which will receive the accent when the word occurs in a sentence. Thus, in the two-syllable word 'about' /ə baut/ the first syllable is unaccented and the second accented; when about is found in connected speech, the first syllable could not be accented and the second might or might not be, depending on the rhythmic balance of the sentence and the relative importance ascribed by the speaker to its different semantic constituents.

In the sentence 'they're coming about nine,' the second syllable of about is not accented, because the most important parts of the sentence from the point of view of meaning are the fact that some people are coming, and the time at which they are coming. In the sentence 'She doesn't know what she's about', the second syllable of about receives the primary (or tonic) accent, because the word is semantically important and because it occupies a position in the sentence where, given the position of the other two strong syllables, another strong syllable would become necessary because of the rhythm of the sentence as a whole. Accent at the level of the sentence is therefore much freer than in the word. However, certain kinds of words by the very nature of their function, in that they are likely to be more

important in conveying the meaning of the whole utterance, are more likely than others to receive accent in the sentence.

These are nouns, main verbs, adjectives, adverbs and demonstrative and interrogative pronouns.

NOTES

Examples:

1. He ‘came ‘late to the ö office.
2. ‘Nobody ‘took any ö notice of him.
3. There’s ‘nothing to be ö done about it.
4. I’d ‘like to ‘know who ö broke it.
5. He’s ‘going to ‘meet us at the ö station.

In these sentences, tonic accent is indicated by an oblique bar pointing downward. Words that are normally accented in native English are sometimes left unaccented in Indian English. This is one reason why Indian English is sometimes unintelligible to native English speakers. This feature is particularly noticeable in noun phrases, where either the headword or one of the modifiers is sometimes left unaccented by Indian speakers.

Examples:

(i) ‘Several other things - other not accented; close juncture between several and other.

(ii) ‘Chemical engineering - engineering not accented

(iii) ‘Indian Students’ – Students not accented.

(iv) ‘Urban centres- centres not accented.

(v) ‘Eighty-nine- nine not accented

(vi) A ‘great need of - need not accented

(vii) Bi’har State ‘Transport- State not accented.

(viii) ‘East Godavari ‘District- Godavari not accented; close juncture between East and Godavari

(ix) ‘Central Institute of- Institute not accented.

(x) ‘Arts College- College not accented

Weak Forms

Another important feature of English accentual pattern is that unaccented syllables between the accented syllables tend to become reduced. This phenomenon has become steadily more marked as the language has developed. The speaking voice seems almost to take aim at each successive strong syllables, and to glide over the intervening weak syllables. The reduction is most marked in quick and informal speech. For the learner of the language as well as for the student of phonetics, alterations in vowel quality as between the strong and the weak forms of the same word must be noted.

NOTES

Examples:

Articles	Weak form in British R.P.	Example
a	/ e /	/ e'buk /
an	/ən/	/ ən'eg /
the	/ ðI / before a vowel	/ ðia:mi/
the	/ ðə / before a consonant	/ ðəteibl/
Verbs		
am	/ em, m /	/ aimk ʌ miŋ/
are	/ə/	/wiək ʌ miŋ/

Weak forms are not always used in Indian English. Sometimes the weak form used is different from that in British R.P. Here is a list of phrases and sentences for pronunciation practice. Each contains one or more weak forms, and, naturally, one or more stressed syllables.

Five rupees a kilo. /ə/

I want an old one. / ən /

The old men / ðI /

I'm not coming. / m /

Mohan's not staying here. / z /

They're all stupid. / ər /

He was brilliant even as a boy. / wəz /

They were eating. / wər /

I've never met him. / v /

Sita's got a pleasant manner. / z /

Do you like her? / d /

We shall come and see you / *f* l/, / ənd /, / ju /

Tell them if you should see them. / ðəm /, / *f* əd /

They'll never do it. / l /

I'd go if I could / d /

You can leave at twelve. / ju /, / kən / , / Yt /

Curry and rice. / ənd/

Did you know that the train was derailed? / ju /, /ðət/, /wəz/

No weak forms should be used in accented positions. Also the verbs and prepositions listed above do not take weak forms in the final position.

CHECK YOUR PROGRESS

1. What is a primary accent?
2. State any one rule for accentual patterns in English words.

NOTES

2.3 INTONATION

When we listen to someone speaking, we can distinguish continual variations in the levels at which the voice is pitched. In this way, the speaking voice, to some extent, resembles the singing voice. These intonation patterns, as they are called, are different in different languages, but, as the use of the word 'pattern' perhaps indicates, changes in vocal pitch are not haphazard. The factors that chiefly determine the choice of one pattern as against another are both objective and subjective, objective in terms of the type of utterance (statement vs. question, command vs. request, simple vs. complex sentence) is important, and subjective in terms of the speaker's mood and his attitude to what he is saying are also significant. Intonation can be used with great subtlety, sometimes to convey information that is not overtly expressed by the words themselves. Thus, if a speaker says 'She's very beautiful' with a falling intonation, then he means precisely that; if, however, he says the same sentence with a falling-rising intonation, he probably means that although the lady in question may be beautiful, her character is defective in some other way. Stress and intonation are linked phenomena; they work, together to give the effect of 'prominence' or accent. Accented syllables can be said with level pitch, high or low, or with a change in pitch. An accented syllable said on level pitch is described as having a static tone, whilst an accented syllable on which a pitch change takes place has a kinetic tone. The syllable which initiates a kinetic tone is called the nucleus and said to have the primary, nuclear, or tonic accent.

Thus, the sentence, They 'came at' night would normally be said in British English with a level (static) tone on came and a falling nucleus, or falling kinetic tone, on night. A more detailed classification of nuclei follows. Another factor, which affects intonation, is the speaker's emotions, the degree of intensity he brings to bear on what he is saying. Generally speaking, the more a speaker is involved with what he is saying, by way-of anger, grief, excitement, self-importance and so on, the greater will be the range of pitch and the amount of pitch change he uses; 'everyday speech, on the other hand, with little emotional content or even fatigued speech (tiredness acting as an emotional suppressive) is said within a more limited pitch range.

It must be admitted that the system of intonation patterns used by a native speaker of English, as of any other language, is complex. A foreign learner of the language would need years of study and practice before he could use the total system with the same facility as one born to it. It is possible, however, to learn and use a simplified system which will be completely intelligible and enable the learner to avoid conveying false impressions.

NOTES

The Tones

(i) Level (Static) ‘

(a) A high level tone will be marked with a symbol above and in front of the syllable to which it refers:

‘Those

‘Have

(b) A low level tone will be marked with a symbol, below and in front of the syllable to which it refers:

, Now

, Then

This mark is also used to indicate stressed syllables after a rising nucleus.

(ii) Moving (Kinetic)

(a) A falling tone will be marked with a symbol \ in front of the syllable to which it refers. The symbol will be above the line for a high falling tone and below the line for a low falling tone.

\Then \Look

\Do \Tell

(b) A rising tone will be marked with a symbol / in front of the syllable to which it refers. The symbol will be above the line for a high rising tone and below the line for a low rising tone.

/Yours , /Car

/Three , /These

(C) A falling-rising tone will be marked with a symbol “above and in front of the syllable to which it refers.

‘Try

‘Soft

‘Sleep

Placing the Nucleus

When a foreign learner is confronted with a passage to be read, or indeed asked to speak, the most difficult problems of intonation he has to face are where to place the nuclear tones and in what direction they should move. Correct habits have first to be learned mechanistically at the conscious level so that later the speaker can use the system instinctively. The golden rule for the correct placing of nuclear accent is that a pitch change will very often take place on that syllable of the group, which the speaker wishes to make the most prominent. A few examples given below will illustrate this point:

I ‘hate \women. (I may, however, like men or children.)

I \hate ,women. (I’m insisting on my emotion.)

‘I hate ,women. (Although my brother is very fond of them.)

Many utterances are of course much less dramatic than these. Some syllables may be made prominent merely to indicate completion. The speaker has either finished what he has to say and will wait for a reply, or has at least reached an intermediate conclusion and will pause for a moment before going on to say something else.

NOTES

Good \morning.

It's six o', clock... Shall we go?

Thus, if no special prominence is intended, the nucleus is on the last accented, syllable in the group.

Division into Groups

Given that a foreign learner may know that the most 'important' syllable of a group will take the nuclear accent, how is he to know what precisely constitutes a group, where it begins and where it ends.

(i) The absolute limits in the length of a group are obviously physiologically conditioned, in that no speaker can prolong a group for longer than he has breath to speak. In practice, we will prolong no group for longer than seems comfortable. Division into groups is therefore linked with breath control. In the sentence, 'When I went to see them, they were out' it is natural to make a slight pause, to cut off the outgoing air stream after the word 'them' and before the word 'they'.

When I went to see them / they were out. (A line / is used to mark off one group from another.)

This same sentence could be said as one group, although it is less likely, and that is about as far as one could go. Any additional clause would almost inevitably lead to another group.

When I went to see them they were out, / so I went back home.

Or

When I went to see them, / they were out, / so I went back home.

If we look again at the first simpler sentence, we note that the most significant word in the first group is 'see' and in the second 'out'. These are therefore the syllables which take the nuclear accent. A likely rendering of the sentence is:

When I 'went to, see them, / they were \out /

(ii) Punctuation, which also correlates fairly closely with breath pauses, is a useful though not infallible guide to the beginnings and ends of groups. A full stop, colon or semi-colon will always mark the end of a group, and a comma usually will.

'Even though I've 'never 'met him, / I 'feel I 'know all a\ bout him.

(iii) Many groups, however, cannot be divided precisely according to punctuation marks, and then the learner must look for clues in the distribution of meaning

NOTES

in the utterance, or in its grammatical structure. Consider the following passage:-

There's a city in South India called Hyderabad. I shall always remember it, firstly because l lived there happily for almost two years, and secondly because it was hotter there than at any place I'd ever been before, or have visited ever since.

In the first sentence the information about where the city is seems as important as its name. The sentence therefore has two groups.

There's a 'city in 'South, India / called \Hyderabad./

The first group has a rising nucleus to signify an incomplete utterance. The second has a falling nucleus. The first comma of the second sentence marks off the end of the next group, and again there is a rising tone for incomplete utterance. There are, of course, grammatical reasons for making a break here in that the main clause ends and a subordinate clause begins: 'l shall 'always re, member it /

The next group would, in British English, normally take a falling-rising nucleus on the word 'years'. This helps to convey an atmosphere of warmth and the speaker's pleasure in remembering his experiences. (There might also be a falling nucleus on the word happily, a word important here from the point of view of meaning. This would make for a livelier reading):

...'firstly because I 'lived there (`) 'happily for 'almost 'two 'years /

In the next clause the words there and before are contrasted and made prominent and both take nuclear tones, the first falling, and the second rising:

...and 'secondly because it was 'hotter \there /than at 'any 'place I'd 'ever been be, fore, /

The last group, making the end of the statement, takes a falling tone:

...or have 'visited 'ever \since. /

An utterance can therefore be divided into groups by noting carefully structural and semantic clues. Indian speakers sometimes do not divide their sentences into groups correctly. Sometimes they place the intonation nucleus on the wrong word. For example,

\Good evening.

(The normal English pattern is to make evening the nucleus.)

\In addition to this,

(Ordinarily there would be a falling-rising nucleus on the second syllable of addition).

It is/four o'clock.

(In native English the nucleus is ordinarily on the second syllable of o'clock.)

'I, didn't / 'ask you \to.

(Ordinarily there should be only one group with a falling nucleus on ask.)

I \fared well, / I, think.

(Ordinarily the falling nucleus should be on well).

'I know \what you mean. (The normal pattern would be: I 'know what you \mean)

'as far / as I \could. (The _normal pattern would be as 'far as I \could)

The 'tour, was / 'very \pleasant. (The division should come after tour not after was.)

The 'woman, was / ,dressed / in \woollens. (The division should come after woman, not after was.)

I 'want to 'get a 'few more 'details from \you. (Ordinarily the nucleus would be on details).

Having considered the problems of where to place nuclear accents in an utterance, and how to divide it into groups, the questions still remains of which tone to use (falling, rising or falling -rising) in a given context.

NOTES

The Uses of the Tones

1. Falling

A falling tone is used as follows:

(a) In ordinary statements made without emotional implications:

It's 'seven o' \clock.

I have a 'lot of \students.

The 'house is \empty.

The 'water's \warm.

(b) In questions beginning with a question word such as what, why or how, (whose interrogative nature is therefore clear), which are said in a neutral and sometimes unfriendly way.

'Why did you \do that?

'When are they \coming?

'How will they \get here?

'What are they \muttering about?

(c) In commands:

'Do as I \say.

'Come \here.

In British R.P., the typical intonation contour of a 'tune' in which a falling tone occurs is that the first accented syllable of the group is said on a high level note and each successive accented syllable on a slightly lower note, until the fall on the last accented syllable, which has the nuclear tone. Unaccented syllables, before the first accented syllable and after a falling nuclear tone are normally said on a low note. Whether the nuclear tone takes a high or a low fall usually depends on the degree of intensity which the speaker imparts to his utterance.

NOTES

2. Rising

The rising tone is used as follows:

(a) In incomplete utterances, very often as the first clause of a sentence:

It's 'seven o', clock (but she hasn't got up yet).

I have a 'lot of, students (and some are quite bright).

The 'house is, empty (and has been for years). , ,

The 'water's, warm (so why don't you come in).

Compare these sentences with those under 1(a) above (b) in questions, which demand an answer yes or no:

'Are they/coming?

'Will you /do it?

Has the 'lecture, started yet?

Have you 'seen my 'younger, brother?

(c) In questions which begin with a question word such as what, why or how, and which are said in a warm friendly manner:

'How's your /mother?

'Why didn't you 'come and, see me?

(d) In polite requests:

'Would you 'open the, window?

'Please sit, down.

As may be seen from a study of the examples under 1 and 2 above, whenever there is a choice between a rising and a falling tone, a rising tone indicates involvement as opposed to neutrality, friendliness as opposed to hostility. The beginning of the intonation contour in a 'tune' in which a rising tone occurs is the same as for a falling tone, in that the first accented syllable is said on a high level note and any following accented syllable on successively lower notes. The last accented syllable, having the nuclear tone, is said on a rising note, any following accented syllables continuing the rise. Whether a rising tone goes up to mid or high pitch is again largely a matter of the degree of emotional intensity involved.

3. Falling – Rising ([")

The falling-rising tone is typically used for special implications, and gives the impression that the listener should understand more than a literal interpretation of the words. Its use in statements can be contrasted with that of a falling tone, where nothing extra is meant to be read into the remarks uttered. The term 'special implication' can cover insinuation, veiled insult, apology, unpleasant news, happiness, reassurance, or doubt on the part of the speaker as to the validity of his remark. Here are some examples of the use of this tone. The fall-rise may take place on one syllable, or it may be spread over several, in which case it is referred to as 'divided'.

NOTES

I'm 'going there this ["]evening. (Even though you may have expected me to go earlier, this is the best I can do.)

I 'didn't see you at the ["]theatre. (I saw you somewhere else, and you didn't realise it.)

The ["]houses are nice. (but perhaps the people in them aren't so pleasant.)

His ["]brother will come. (which is just as good for our purposes, so don't worry.)

He's ["]not as stupid as i ["]thought (which, even though he's still quite stupid, is a good thing.)

'Do it at /once.\ (I know that a person of your type won't do it unless I tell him to.)

Check Your Progress

3. What is a static tone and a kinetic tone?
4. When is the Falling – Rising (["]) tone used?

2.4 SYLLABLES AND CONSONANT CLUSTERS

The unit that is next in hierarchy to the speech sound is the syllable. Girl, boy, bus, are single syllabic or monosyllabic words. Popular is a three syllable word. Examination is a five syllabic word.

The vowel in a syllable is its central element and is called the nucleus of a syllable. The nucleus is the central obligatory element of a syllable and the releasing and the arresting consonants are optional, marginal elements.

The consonant that begins a syllable is called the releasing consonant and the one that comes at the end of a syllable is called the arresting consonant.

Consonant Clusters

English allows up to three consonants to begin a syllable and up to four consonants to end a syllable. Such a sequence of consonants at the beginning or end of a syllable, are called consonant clusters. It happens only when consonants are in sequence and no vowel should occur between sequences as the word 'stand'- ccvcc, it is a consonant cluster but in member- CVC-CVC is not a consonant cluster but abutting consonants.

Closed Syllable: A syllable that ends in a consonant is called a closed syllable. Bad, good, and dog are examples of closed syllables.

Open Syllable: A syllable that ends in a vowel is called an open syllable. Go, tea, and she are examples of open syllables.

NOTES

Syllabic Consonants: In some syllables, the nucleus is a consonant, are called syllabic consonants. Kettle, cattle, little, subtle, cotton, mutton, ridden, sudden, all are syllabic consonants which are marked as V.

Cotton- /kTtn/

CVCC

However, it is shown as CV-CV.

Examples of a **final consonant cluster with three consonants**:

Tents, tempt, tenths, bands, bends

/tents/,/tempt/,/ten,s/,/baendz/,/bendz/

cvccc cvccc cvccc cvccc cvccc

Examples of a **final consonant cluster with two consonants**:

Box, fox, band, bold, bond

/bTks/,fTks/,/baend//bYuld/, /bYund/

Cvcc cvcc cvcc cvcc cvcc

Examples of a **final consonant cluster with four consonants**:

Tempts, texts, sixths, attempts, prompts

/tempts/,/teksts/,/sIks,s/,/Ytempts/, /prT:mpts/

Cvcccc cvcccc cvcccc cvcccc cvcccc

Examples of an **initial consonant cluster with two consonants:**

Trust, slate, spin, stun, school, skin

/trYst/, /sleit/,/spin/,/stŒn/, /sku:l/, /skin/

Ccvcc ccvc ccvc ccvc ccvc ccvc

Examples of an **initial consonant cluster with three consonants:**

Scream, spleen, stream, screen, screw, strive

/skri:m/,/spli:n/, /stri:m/, /skri:n/,/skru:/, /straiv/

Cccvc Cccvc Cccvc Cccvc Cccv Cccvvc

Example of a **syllable without a consonant:**

I- /ai/

Eye- /ai/

Oh!- /Yu/

Ah!- /a:/

Examples of a **nucleus and an arresting consonant:**

Am

All

Up

Ass

An

Examples of a nucleus and a releasing consonant:

Be

She

He

So

Go

To

Two or more consonants sometimes come together at the beginning or the end of an English syllable. Here is a list of common English consonant clusters.

(i) /p/as first /pl/ member

Play, please, plenty

/ pr-/ pray, press, price

/ pi- / pupil, pure

/ b/ as first / bl-/ member

Black, blood, blue

/ br/ brave, bring, brush

/ bl-/ beauty

/ t/ as first /tr-/ member

Train, treasure, true

tj- / tube, tune, Tuesday

/tw-/ twist, twelve, twice

/ d / as first / dr-/ member

Draw, dream, drop

/ dj-/ due, during, duty

/ dw-/ dwell

/ k / as first / kl-/ member

Class, clean, cloth

/ kr-/ cry, crush, crowd

/ k]-/ cure, curious

/ kw-/ quality, queen, quick

/g/as first /gl-/ member

Glad, glass, glory

/gr/- grass, great, green

/f/as first /fl-/ member

NOTES

NOTES

Flag, flaunt

2 consonants / sp- /

Speak, special, spend

/ st- / r stamp, stay, sticks

/ sk- / school, scarce, scold

/ sf- / sphere

/ sm- / small, smoke, smooth

/ sn- / snow, snake

/ sl- / sleep, slope, slow

/ sj- / suit

/ sw- / swan sweet, swim

3 consonants

/ spl- / split, splendid

/ spr- / spread, spring

/ spj- / spurious

/ str- / straight, stream, strike

/ stj- / stupid, student

/ skr- / screen, screw, scratch,

/ skw- / square

/g h / as first member

/ hj- / human

/ m / as first / mj- / member

Music

/ n / as first / nj- member

/ New, nuisance

Some Hindi and Urdu speakers have difficulty with initial consonant clusters with / s /. They insert a vowel, / o / or /i /, before sp- /, / st- /,‘/ sk- /, / sm- /, / str- / , in words like speech, start, state, stay, still, study, school, small, street and strength. To get over this difficulty one should prolong / s / and then add the following consonant. The length of / s / should be gradually reduced.

Final Clusters (2, 3 or 4 consonants)

/ p / as final element

/ -mp / camp, damp, jump

/ t / as final

element

2 consonants

/ b / as final element

NOTES

/ d / as final element

/-lp/ help

/-pt/ adopt, except, interrupt

/-kt/ act, collect, district

/-ft/ laughed, soft

/-st/ almost, beast, chest

/nt/ absent, content

/-lt/ belt, difficult, fault

3 consonants

/ -dst / midst

-kst / fixed, mixed, next

-skt / asked

-mpt / attempt, prompt, tempt

nst/ advanced, against, danced

/nst/ amongst

/lpt/ helped

/-lkt/ milked

/-lst/ whilst

/-lb/ bulb

/-bd/ robbed, rubbed

/-gd/ begged

/ -d3d/ judged

/-md/ ashamed

/-nd/ band, command, depend

Phonology

Organization of different speech sounds in a particular language is called phonology of that language.

Phonemes

The grouping of the sound systems in a particular language is known as the phonemes of that language. Every language has a large number of vowel and consonant sounds forming the sound system of that language. These sounds can be grouped into a limited number of distinctive sound units and these sound units are called the phonemes of that language.

Pin	spin
[p°],	[p]
Aspirated	Unaspirated

NOTES

The aspirated and unaspirated voiceless plosives are in complementary distribution with each other in English.

Thus, [p°] and [p] can be grouped together into one family and this family is called a phoneme. The words bead, deed, feed, seed, need, and weed, all have three sounds each. The medial vowel and the final consonant is same in all and their substitution of the initial consonant will create a different word. So they do not belong to the same family or phonemes.

In vowels also, such as beat, bit, bet, but, bought, boot, bite, and bout, initial and final consonants are same but vowels differ from each other. The substitution of vowels will also create a new word. Therefore, they also belong to different phonemes.

Phoneme: Phoneme is a minimal, distinctive sound unit of a language.

Minimal Pair: A minimal pair is a set of two words which differ from each other in one sound.

Meat and neat

Seat and feet

Deed and need

Leave and love

Weed and need are minimal pairs because they differ from one another only in the initial consonant.

Allophones: The sounds that can be grouped together into a single phoneme are called members of that phoneme, or allophones of that phoneme. Following are the allophones:

[k°, k],

[p°, p],

[t°, t]

CHECK YOUR PROGRESS

5. What is a releasing consonant?
6. What are consonant clusters?
7. What is an open syllable? Give any three examples.
8. What is phonology?

2.5 TRANSCRIPTION

Phonetic transcription is the visual representation of speech sounds (phones). The most common type of phonetic transcription uses a phonetic alphabet, such as the International Phonetic Alphabet (IPA).

Few examples:

English	**Phonemic**
Heart	/ha:t/
Aunt	/a:nt/
Bear	/beY/
Seen	/si:n/
Think	/ ¸i Kk/
Work	/w3:k/
Later	/leit Y/
Bought	/b: Tt/
Pool	/pu:l/
Doubt	/daut/
Born	/b: Tn/
Feelings	/fi:li Kz/
Vine	/vain/
Major	/meid3 Y/
Word	/w3:d/
Forget	/f Yget/
Ice	/ais/
Whose	/hu:z/
Third	/¸3:d/
Slices	/slaisiz/
Brushes	/br Œ ʃiz/
Churches	/ tʃ3: tʃiz/
Wages	/weid3iz/
Packs	/pæks/
Rates	/reits/
Laughs	/la:fs/
Taps	/tæps/
Boys	/bTiz/
Girls	/ga:lz/
Bath	/ba: ¸/
Knife	/naïf/
Knives	/naivz/
Painted	/peintid/

NOTES

NOTES

Founded	/faundid/
Earned	/3:nd/
Changed	/ tʃeind3d/
Harmed	/ha:md/
Carried	/kærid/
Wanted	/wTntid/
Rounded	/raundid/
Brushed	/br Œʃt/
Laughed	/la:ft/
Wished	/wiʃt/
Clapped	/klæpt/
Clothes	/kl Yuðz/
Joke	/d3 Yuk/
There	/ ðeY/
World	/w3:ld/

2.5.1 Structuralism

Structuralism is a structure of criticism that developed in the 1950s and 1960s, which required to understand a work of art in the framework of the larger contexts or structures that enclose them: sort, ethnicity and language. It sought to answer questions like: how does a poem produces meaning? Or, how does a narrative work? Structuralism began with the work of the early 20th century Ferdinand de Saussure. In his 1916 work, *A course in General Linguistics,* Saussure called for a scientific revision of language rather than a historical one. Saussure reduced language to a set of propositions, upon prescribed association that classify and exists between assorted languages. In the 19th century, historical linguists focused primarily upon the beginning and improvement of language and the next of kin between them. They engaged a diachronic mode, that is a study 'across time' rather than focusing upon the pattern and function of language as in use today (which would be synchronic study). Saussure turns away from his pattern of study of language. Structuralism in an attempt to see everything in terms of Saussurean linguistics. Thing, as piece of equipment, as the faction, a poem, toys, a myth, and a wresting man can be seen as a system of signs.

The sign is constituted by the signifier and the signified. The signifier is the word, the alphabets arranged in a particular order. The signified is the concept that the signifier stands for. That is, Rose is the sign made up of (i) The letter that make up the word 'rose,' (ii) the concept or image or meaning that word evokes when one sees or hears the word.

The three basic assumptions, found in, Saussurean linguistics are:

NOTES

Unpredictability

The meanings we attribute to words are entirely subjective, and set down through habit and conventions only. There is no intrinsic or 'innate' connection between the word and the meaning. The word has no quality that suggests the meaning (except perhaps in 'onomatopoeic' words like 'shush', or 'cuckoo'), nor does meaning 'exist in' in the word. Consequently, language cannot be said to stand for, or reflect, reality of the word. Language is a system in itself. Language refers only to itself, since all words lead to other words. In its proper terminology, perhaps, the relation between the signifier/word and signified/meaning is purely arbitrary.

Relational

Linguistic rudiments are defined in connection of combination and disparity with one another. No word has its meaning in seclusion. It possesses meaning through its differences from other words in the organizational chain (the systematic arrangement of words). Thus, 'cat' means cat only by virtue of it being different from 'cap' or 'hat'. Saussure announces; 'in the linguistic system there are only differences.'

Systemic

Language constitutes our world, and our way of life. The entire is greater than the parts; we, therefore, should not look at what people say, but what makes speech feasible at all. We need to analyse how meaning is brought into beings through the acts of language. We are required to comprehend the set of structures in language that enable us to speak and make sense. In short, we need to study signs and sign systems. Language is, thus, form not substance. Saussure called the life of signs in society 'semiology'. Saussure stressed on the fact that there was peculiarity within language. According to him, langue is the system and structure of the conventions and rules which govern a language but what is uttered socially is parole. In order to speak or utter parole, one should be aware of langue (the system or structure of language). This relationship between a communal and shared root (language and the convention of language) and an individual practice (the act of speaking of expression) was at the root of all culture practice Saussure. The relation between the signifier and the signified, as we have seen from assumption above is (1) purely arbitrary and, (2) completely functional.

Signs are therefore structured in relation to each other in accordance with the principal of differential relations, and of opposites (binary oppositions). The relation between opposites (binary oppositions) are charged with deep meanings in human culture. Only historical convention ties the signifier to the signified. Therefore the sign itself has no immanent/ inherent relation to the external referent (the world, or reality). Language is both the process of articulating meaning (called signification) and its product (communication).

Assumptions and Universal Methods

Structuralism is conversant and characterized by the following assumptions and methods:

NOTES

Literature is a work of art and culture and is modelled on the structure of language. Language constructs the very character of our perception of reality. This premise allows the structuralists to investigate the manner in which literary texts are structured like a language, or what they call its grammar.

Literature is a system within and in relation to other systems in as particular culture, all of which are based upon the linguistic model. Structuralism seeks the processes of meaning-production that is, how the text constructs meaning. The text is seen at three levels:

(a) As a system in itself with its own constitutive elements and/laws (grammar).

(b) As one element within the literary system as a whole i.e., the generic contexts of a text-the novel, a poem etc.

(c) As it relates to the culture as a whole.

These correspond to the levels of structuralism reading: at the level of the individual poem, at the level of the genre, and at the level of the culture matrix.

We can now move on to a survey of structuralism at work, the following section provides an approach to the key issues addressed by structuralism by exploring the various 'branches' and thinkers who have adopted structuralist principles. These include Russian Formalism, the Prague school, Semiotics, and Structural Narratology. Thinkers covered here include Roman.

J akobson, Mikhail Bakhtin, C.S Peirce, Barthes, Umberto Eco, A.J. Greimas, Julia Kristeva, Yury Lotman, Gerard Genette, and Tzvetan Todorov.

Key Concepts and Thinkers

Russian Formalism: The Russian formalists, working around the 1929 (finally broke up by the party), revolved around the work of the Moscow Linguistic Circle. They relied upon the 19th century linguists and theoreticians Alexander Veselovski and Alexander Potebnia. The following were its features:

1. They were more concerned in technique, and mechanism of 'literariness'.
2. They sought to establish a 'scientific' basis for the theory of literature. They proceeded from the postulation that the 'human content' (feelings, ideas) had no literary importance in itself but merely provided a framework for the accomplishment of language and literary devices.
3. The Russian Formalist undermined the supposition of the mimetic nature of literature. They argued that the major task of literary criticism is to examine the constructional devices where by daily objects are transformed in to 'new'.
4. However, they did not accept the structuralist notion that literature was a system like language, suggesting, on the contrary that literature was a work in language. They believed that literature was an autonomous practice whose distinctiveness lay in its ability to transform everyday experience objects in to something perceptibly different. Poetry is, therefore, a controlled violence upon language. It must be stated right away that much of the work of Viktor Shklovsky, Boris, Eichenbaum and Boris Tomashevsky is apolitical and shows little Marxist orientation.

NOTES

Viktor Shklovsky: Shklovsky defined literature entirely in linguistic terms, calling it 'the sum total of all stylistic devices employed in it.' Advocating the idea of 'defamiliarization', Shklovsky in his epochal essay 'Art as Technique', argued that the chief effect of literary language (a subspecies or a special use of language for the Formalists), was to 'make strange' everyday objects and experiences. This causes us to see 'differently', thus, inducing a change in our consciousness itself. This defamiliarization enables us to experience the 'artfulness' of an object (the object itself being unimportant) and draws our attention to the material process of language itself.

Boris Tomashevsky: Working first and foremost on a theory of narrative, Tomashevsky distinguished between story (fabula) and plan (sjuzet).

(i) The story is the authentic sequence of proceedings as they have occurred, and *is nearly raw substance for artistic work. Plot is the artistic demonstration of these events.

(ii) Plot may use recurrence, reordering, and juxtapositions to amplify literary effect (suspense, for instance). Plot, therefore, prevents us from regarding the events as familiar.

Boris Eichenbaum: Eichenbaum is superior as a literary historian and narratologist. In his famous essay on Gopal's *the overcoat*, he emphasised the autonomous nature of the work of art, and analysed the tale without any reference to extra-literary referents. Eichenbaum elaborated the concept of skaz ('to tell'). Third person narration and the syntax of direct speech marked skaz by the character. He rejected traditional concept of form and content, suggesting that the notion of 'technique' was more relevant than the one of form.

Mikhail Bakhtin: This Russian thinker was 'discovered' by the West, decades after his works were published. He is known, principally, for his books on Dostoevsky and Rabelais. Publishing under the name of his friend, V. N. Voloshinov, Bakhtin was the first thinker to provide a full critique of Russian Formalism in his book *The Formal Method in Literary Scholarship*.

Bakhtin's main target here was Saussure's emphasis on the formal aspects of language rather than the social parole. Language for Bahktin was inherently dialogic. Language and words made sense only in its communication/orientation directed towards another.

(i) The sign was not, as Saussure argued, a stable unit but an active component of speech in certain social contexts. The sign therefore was the scene of struggles and contradiction since social conditions were always amorphous and heterogeneous with conflicting interest.

(ii) In his attempt to reread Saussure, Bakhtin focused more on parole than langue, arguing that one cannot analyse texts as though they were independent of the context. Language is essentially a matter of utterance rather than of sentences. Any attempt to understand parole must take into account the circumstances, assumption and- the time of the enunciation of the speech act. This leads Bakhtin to formulate the idea of the chronotope. Thus, for Bakhtin, all

NOTES

languages were imbedded in social, economic, political and ideological systems. With this, Bakhtin highlighted the material nature of language.

(iii) In his work on Rabelais, Bakhtin focused on the concept of the carnival.

A. The carnival, the site of laughter, is ambivalent. It is the people's laughter not sanctioned by the power structures, the government of institutions. There is no 'object' of this laughter.

B. For Bakhtin, there is no life outside the carnival, people are both spectators and participant: they are both the subject and the object of laughter.

C. The carnival embraces death (as in macabre laughter, black comedy and the grotesque). It embraces 'lowness', incorporating bodily function (including the 'dirty' ones: copulation, urination and defecation). The body is an essential part of the carnival's ambivalence. Carnival figures like the clown exiting on the border between art and life illuminate the ambivalent.

D. The mask used by the clown, unlike the mask of the Renaissance period, which symbolized hypocrisy and deception, is here the 'distorting' element. It plays with contradiction (I am me and the mask, am I the mask? Or is the mask someone else? Does it make me someone else?). The mask is thus transition, metamorphosis, the transgression of natural boundaries, and mockery.

E. The carnival is, thus, the subversive: it, or rather its laughter cannot be objectified or theorized. Carnival logic undermines academic/institutional discourse because the carnival resists the academic repression of ambivalence.

(iv) In his problems of Dostoevsky's poetics, Bakhtin introduced the idea of a polyphonic novel.

A. As opposed to a monological text which has a homogeneous and relatively uniform logic, Bakhtin speaks of the multi-voiced discourse of Dostoevsky which renders much of his work open-ended.

B. The 'dialogical' word, include the other's voice in itself, is translinguistic because of the interplay of numerous voices and sounds (like carnival), none of which is repressed. The novelist surrenders his 'knowledge' placing himself on the same level as his heroes. Arguing that the poetic 'tropes', whereas a novel used dialogised heteroglossia, Bakhtin suggests that reading a novel in term of 'poetics' might do injustice to the novel. This dialogised heteroglossia, where many languages in particular and different kinds of experience (For example, a profession, a group, social class or generation) prevents languages becoming 'naïve', therefore, many languages of truth.

C. Bakhtin also emphasized the 'unfinalisability' of works, as embodied in his famous statement: 'Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is still open and free, everything is still in the future and will always be in the future.'

NOTES

(v) Bakhtin defines the chronotope, encouraged by Einsteinian relativity, as 'the intrinsic connectedness of temporal and spatial relationship in literature.' In Rousseau, for the case in point, the world is self-sufficient, harmonized and one and the same with itself-outside time and change. In a dialogic work, as in Greek romances, the plot unfolds over various geological locations, and the lives of people on these different places are described. In the novel, both the individual and society undergo real and unfamiliarizable becoming Time is a heterogeneous and even unrepresentable element. Time renders space more fluid.

The Prague School: The Prague School of linguistics, inaugurated in 1926 as the Prague Linguistic Circle (PLC), was constituted by Roman Jakobson (who moved from Russia to Prague and in the long run, the USA), Jam Mukarovsky, Felix Vodicka and others. In the 1930s, critics like Rene Wellek and Josef joined them. Among the contributors to the seminars and presentations at the PLC were Edmund Husserl and Emile Benveniste. They represent the 'transition stage' (as Terry Eagleton, a prominent British literary theorist, terms it) between Russian Formalism and the later structruralism. Essentially, functionalists in their view of language, the Prague critics argued that these signs must be analysed in and as themselves without relating relative them to an external reality. They insist on the structural nature of a work, where the poem or novel must be seen as a dynamic whole. Each text has one 'dominant' level that influences and affects other levels. They also distinguished between the ordinary reader and the seasoned reader of literary text. They sought to combine Saussure's synchrony and diachrony in their commitment to literary history. In this later focus, the Prague school adopted the modal if communications with the three factors of voice of writer, literary work and reader.

Jan Mukarovsky: He emphasized the tension between literature and society present in the artist's product (the work of art). The work of art can be seen only against a general background of signification and as a deviation from an established linguistic norm. Thus, the aesthetic function is an ever-shifting boundary, where the 'circumference' of the sphere of art is a dynamic relationship to the socio-historical conditions. There is no aesthetic function that is independent condition, of the social-historical context of the human reading/interpreting/evaluating it. Mukarovsky also distinguished between the material and the artifact- the human interpretation of the physical object. Arguing that interpretation and evaluation of the artifact changes with changes in the social conditions, Mukarovsky suggests that eventually it might cease to be regarded as a work of art at all. For him, structuralism was essentially 'an epistemological stance', the manner in which concept are formed and put in to operation.

Contribution to the Development of Semiotics and Roman Jokobson's contribution to C. S. Peirce's the Field of Semiotics

Jakobson was one of the most distinguished thinker in linguistics, philology and aesthetics, he was responsible for the development of semiotics as a critical practice.

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Contribution of Jakobson

Since Jakobson's work has a wide scope, only his contribution to semiotics and structuralism will be discussed here. In the Jakobson model of communication (either oral or written) the following six constituent elements play pivotal roles:

(i) A message is sent by the one who addresses or the 'addresser' to another who is addressed or the 'addressee'. To ensure easier progress, they need to use a general code, a means of expression/channel of communication, and the same framework of reference. Each of these play an important role in the process of communication.

(ii) Language observed from the addresser's standpoint is poignant (expressing a state of the mind). Observed from the addressee's point of view, language is conative (seeking an 'effect').

(iii) If communication concerns itself with the context, it is referential (which privileges the information content of any utterance), if the communication is tilting towards the code of communication it is metalinguistic (the query 'do you understand me?' typifies this nature).

(iv) When the message focuses on the word of the message itself that is when the communication draws attention to itself, it is poetic.

(v) Lastly, when the communication focuses on the act of contact, it is phatic.

Jakobson's work with aphasics (people with a particular kind of speech disorder) resulted in his analysis of figurative language. Adopting the two distinct uses of language namely selection and combination, Jakobson elaborated the 'terms metaphor and metonymy'. In metaphor, one sign is substituted for another, entailing a transfer of meaning between two unrelated domains. An example would be the use of the words 'jealous' and 'green'. Here to 'go green' commonly implies the state of being jealous. However, there is no logical or semantic link between the two. That is, the two words/ideas of the emotive state and the colour are actually unrelated. In metonymy one sign is connected with another, where it utilizes a term that belongs to a key word, or is related to it contiguously (example: 'sail' for 'ship', since sail is a part of the ship). In poetry, the metaphor is used more often than metonymy because the stress in poetry is on similarity and/or the startling option. Metaphor therefore involves a transfer of sense, whereas metonymy involves only a shift of reference (part for a whole, but not a totally unrelated term/domain). Assortment and changeover constitutes the metaphoric pole, and combination and contextualisation of the metonymic pole. 'Poeticity' or the poetic function is a necessary part of the study of language, because language and reality (or, in Saussurean terms, sign and referent) do not coincide. In order to study the poetic rhythm, Jakobson developed phonology, and was one of the first to analyse the sound, phonemic oppositions, opposition in sound and vision, between pitch and rhyme in poetic discourse.

Semiotics

Semiotics is the study of science and significance. Originating from the theories of Saussure, semiotics analyses social and culture life in terms of significance. Semiotics studies the way in which signs signify in literary texts, document or in advertisements.

Contribution of C. S Peirce

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Peirce worked on logic and semiotics (this letter term he translated from the Greek), frequently liking the two. He argued that sign are the vehicles for thought as well as the articulation of logical forms. Pierce differs from Saussure in an important way. Peirce's semiotics is based not on the word-as-sign but on the proposition as that which allows comprehension and intelligibility. It is therefore a theory of the production of meaning and not a theory of language. A sign, for pierce, is what represents something for someone. This is a sign-function. Sign A denotes a fact or object B to a reader C.

A sign always has these three aspects; it is never a secluded entity. A sign is an instance of Firstness, its object - of Secondness, and the interpretant (the mediating element) - of Thirdness. The first is therefore a quality, a feeling or possibility. The Second is a character who interacts with the environment and who many actualize the possibility. The third is a broad-spectrum term, a rule or law that represents the determinate quality of a regularity or theory. The interpretant is the requisite element needed to link the sign with its meticulous object. That is, the existence of C is necessary for A to stand for, or represent B. Without C the connection between the sign A and the object referent B is incomplete. Here, Peirce is suggesting the role of the reader as the means that produce meaning in her/his act of interpretation. But a symbol may also indicate something else. Thus, the sign 'STOP' may indicate a junction, a main road, or dead end. The interpretant may, thus, extend (or abuse) the sign to make it mean something else. This is the 'unlimited semiosis' of Peirce.

Peirce's semiotics adopted many such triadic structures. Pierce classifies sign type under three types. The icon is a sign, which is in one, or more respect the same as its object (Example: a representation, where the qualities of the sign are assumed to be the same as the quality of the object represented). An index is a sign physically linked to or a sun-dial. A cry of 'Help!', or a knock at the door, smoke, pinpointing of a tire, are all examples of sign that function as indices. The index evidently has a 'dynamical' relationship with the object. The symbol is a conventional sign used in speech and writing. Its relation to its objects is of 'imputed' character. Also, no symbol can be a sign without being interpreted. Pierce later modified and reified this triadic structure of the sign (see below):

1. Quali Sign (A feature which is a sign)
   Sin Sign (An experience which is a sign)
   Legi Sign (A conventional sign)
2. Icon (A symbol which denotes the feature of its entity)
   Index (a symbol which is exaggerated by its object)
   Symbol (a conventional symbol)
3. Rheme (represents a possible object, a qualitative possibility)
   Dicent (a symbol which denotes the actual subsistence of the object)
   Argument (a symbol of a law)

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A. J. Greimas and the Range of Concepts Developed by Him

Greimas' work has been an effort to analyse all forms of discourse. Greimas emphasizes on the idea that language is an assemblage of structures of 'signification', which implies that the language system cannot be 'given' in advance but must be articulated as discourse (according to Greimas, discourse is a 'language as taken on by the person who is speaking'). In order to analyse this discourse, Greimas developed a range of concepts.

(i) At the auxiliary level, there are three things:
   (a) The smallest meaning unit, the 'semé,'
   (b) The relative semes or 'classme,'
   (c) The connection between utterances and paragraphs, the 'anaphora'.

(ii) Developing a 'structural semiotics', Greimas undertakes an analysis of the production of meaning in a particular context.

(iii) Meaning is neither intentional nor hermeneutic: Meaning is a course of action of signification. Discourse and discursive action produces 'actants'. There is no other subject behind a discourse: a subject is constituted by the very act of discoursing itself (what Greimas terms the discursive instance). The syntactic actant is not 'the person who is speaking' but 'the person who is speaking' (not the shift in emphasis onto the act of speaking as producing the subject).

(iv) In order to describe the manner of actant action in discourse, Greimas introduced other concept.
   (a) Modalities and modalization is that which characterises any situation of the actant. It is given in any situation. For example, 'the peon wanted to return' or 'he was fuming yesterday' submit to the modality of compulsion and the temporal modality of a state (being angry) respectively. 'Wanting to,' 'having to,' and 'being able to' refer to exact levels to existence: 'knowing' or 'being able to' is the level of actuality, 'doing' or 'being' to the level of realization. Evidently modalities are related to action (which are necessarily discontinuous and momentary).
   (b) In order to describe a continuous state of emotion, moods or temperament, Greimas introduced the concept 'of 'aspectuality'. Aspectualities denote disorder, instabilities and imprecise states in the human.
   (c) Isotopy refers to the parallel level of meaning within a single, apparently harmonized discourse. Thus, it indicates different elements (action and utterances) to be related to the same discourse. Isotopy may be actuarial when passages describing diverse actions are finally seen to be related to the protagonist. They may be discursive when different sentences are found to refer to the same subject. They are figurative when, the same text is discovered to conceal different allegories. Or isotopy may be thematic when the text refers to a knowledge/story/truth extending beyond the present narrative knowledge.

Meaning of the Peircean Assumption of 'Unlimited Semiosis', For Umberto Eco

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Eco proceeds from the Peircean assumption of 'unlimited semiosis'. Though unlimited semiosis indicates that signs always refer to other signs (and that a text is open to infinite interpretations), Eco seeks a middle ground between univocal meaning and infinite meanings. For Eco, unlimited semiosis is meaning established with reference to conditions of possibility. An unvocal type of code where one system of element is translated in to another system, for instance the Morse, where a system of dots and dashes, corresponds to the letter of the alphabet.

(i) Eco is paying attention in the langue-parole constitution of language. The 'code' corresponds, in Eco to the structure of the language. It (the code) correlates the 'expression plane' of the language with the 'content plane'. This is Eco's 'S-code', the equivalent of the organisation of the element of parole. S-code may be denotative (the literal 'reading' of a statement or sentence) or connotative (when another code is detected underneath).

(ii) The meaning of a sign-vehicle (the word) must be treated as independent of a supposedly real 'object' (the 'referential fallacy'), thus, 'table' refers not to any particular/single table but to all tables. Codes have a social and cultural context. The response of an individual to a particular sign-vehicle imparts information about the particular 'cultural unit' (the context). Evidently then, sign can take on a multiplicity of meanings; each derived from the competence of the language user. Thus, Eco is providing a dynamic understanding of codes.

(iii) Eco develops the Q-model of the code, which he suggests is a model of 'linguistic creativity'. The Q-Model supposes that the system can be added to, and that further data may be inferred from incomplete data. The code is, therefore, modified in accordance with the competence of the language user rather than being defined or determined by the code itself. Eco's theory of sign production focuses on the 'ratio facilis' and the 'radio dwicilis'.

   (a) Ratio facilis refers to the element that can be easily assimilated by the code, and corresponds to the Peircean symbol.

   (b) Radio difficilis refers to the element that cannot be easily assimilated by the code (the Peircean icon). In the second type the sign of the object is motivated by the nature of the object itself. However, Eco argues that even the most motivated of sign have conventional element. Any 'outside' sign (that is an unconventional, unfamiliar sign, beyond the code) soon becomes conventionalized.

(iv) Eco's typology of sign production is as follows:

   (a) Physical labour: Effort required to produce the sign

   (b) Recognition: Object or event is identified as expressing a sign content

   (c) Ostension: An object or event is shown to be a symptom/exemplar of a whole class of object or acts.

NOTES

(d) Replica: Describe the more difficult or 'motivated' sign which eventually becomes conventionalised (mathematical sign and symbol, musical notations).

(v) Invention: A new sign, unavailable in the code or convention. This is also the basis of creativity.

Thus, Eco's model emphasises the creative and ever-adaptable nature of code and language itself.

Roland Barthes's Contribution in the Field of Structualism

Roland Barthes' structuralist or semiotic work eventually shifted position to take on a distinctly poststructuralist tone (his famous essay 'The Death of the Author' is generally the marker of this 'turn'). Barthes' work on myths in *Mythologies* is his best known semiotic phase. Arguing that myth is a product of speech (parole) rather than of langue, he characterizes myth as 'neither a lie nor a confession, it is an inflexion.' How does a myth articulate is important for Barthes, for it does not need to be demystified. In fact, if the ideology of the myth is obvious then it is not effective as a myth at all.

(i) Barthes argues that language is a comparatively independent system. The literary text is opaque and perverted. The denial of the opacity of language and the notion that true art is verisimilitude is a bourgeois fallacy. A *zero degree writing* (the title of Barthes' book), in contrast, calls attention to itself. It reveals itself as a language and as a sign system.

(ii) In his study of trend, Barthes analyses the rhetoric of fashion writing. We have the 'fashion signifier' where connotation derives from the object (e.g. cap), its support (the head) and the variant (caps/hats). The fashion signified is the external context of the fashion object ('woollen equals winter'). Fashion is never a simple relationship between the signifier and the signified, 'since fashion is always connoted and not denoted. The rhetoric of the signifier of the clothing code opens up a poetic dimension (the garment by itself has no demonstrably productive value). The rhetoric of the sign on the other hand, concern, an imaginary word - of fashion. The transformation of the descriptions of the fashion garment in to something necessary because it (apparently) naturally fulfils its purpose as it is necessary.

Yury Lotman, his 'School' and How he Defines Literary Texts

For Lotman, the literary text is a stratified system where meaning is a function of contexts governed by sets of similarities and oppositions, which are themselves relative to one another and the nature of the signifier. The sound pattern and rhythms determine the meaning. Although a poem does carry enough information, poetry is the most condensed from of communication ('semantically saturated') because it has the least number of sign meant to facilitate communication, but manages to produce more intense meaning/message than any other discourse. A literary text has lexical, phonological, graphic, metrical and other 'systems' each of which sets up certain expectations through their accepted 'norms'. Other systems deviate from,

NOTES

modify or transgress these expatiations set up by one of the systems, producing, as a result, the literary effect. Meaning is hence the result of different 'determinate' acting together. Each sign in a literary text, participates in several different such systems simultaneously, where the associations are syntagmatic (or straight) to produce a 'system of systems'. This dizzying effect of defamiliarisation produced through contrast and differences may even be the product of the 'minus device', where the starling absence of a particular device or system may suggest a meaning (because the other systems lead to end created a context in which this device was expected).

Julia Kristeva and Semanalysis

Julia Kristeva first came into the limelight for the work on Bakhtin. Seeking to counter the 'necrophilia' (as Kristeva called it) of phenomenology and structural linguistics, she suggested 'semanalysis', a portmanteau term taken from semiology (Saussure) and psychoanalysis (Freud) to address an element beyond language but in extremely self-critical fashion, questioning its own suppositions and ideological gestures. With semanalysis, Kristeva reintroduced the body in to language by arguing that (1) The logic of significance is already present in the material body and (2) Bodily drives make their way in to language.

(i) For Kristeva the entrance in to language is not just the result of lack or castration but also motivated by pleasure and excess. Anality is a process of rejection (due to excess) and disconnection (as Freud argued) that prefigures a separation that leads to signification. Birth, for instance, is separation inherent in the body: one body is violently separated from the other, the maternal body excess leads to separation. The maternal body also regulated the first laws (the availability of the breast, for instance). This maternal regulation operates before the advent of paternal law (which, for Freud and psychoanalysis, sets up the child's identity).

(ii) For Kristeva there are two elements in signification:

  (a) The semiotic (which, it is important to note, is distinct from semiotics in Kristeva's study) element in the signifying process is the drive they discharge into language and is associated with rhythm and tone. It corresponds to the genotext, which is the very foundation the semiotic is equated with the Chora, the unrepresentable place of the Mother. It is a kind of origin but unnameable one (for if named it would be placed in the symbolic realm). The Chora stands for the material, poetic dimension of language.

  (b) The symbolic, on the other hand, is the element of meaning that actually signifies the syntax and grammar. This symbolic corresponds to the level of the phenotext, which is the language of communication, the level with which we normally read when we seek meaning. The threshold of the symbol is the 'thetic phase', the point at which subject takes up a position and identification/ identity. The genotext and phenotext together constitute the signifying process.

NOTES

The semiotic challenges, the symbolic and the two are involved in what Kristeva characterizes as a dialectic oscillation, between symbolic identity and semiotic rejection. This occurs in the following manner:

Without the symbolic we only have incoherent, random and (perhaps) indecipherable 'delirium', without the semiotic, we would have empty language (we speak because of a driving semiotic force). It is the relation between rejection and stasis that produce the speaking subject. It is, thus, a subject-in-process. Kristeva's work consistently seeks to bring the speaking body back in to language, and language in to the body by arguing that the pattern-logic of language is already found in the body, and the pattern-logic of otherness (alterity) is already found in the subject.

(iii) Kristeva's three models of discourses that challenge identity are poetry Maternity and Psychoanalysis. Poetry points to the language/process of signification: it draws attention to its own construction. Its attention to the sounds, rhythm, rhymes in language indicate the semiotic element in signification. It thus, reactivates the semiotic within the language, to place the subject identity under the question. Poetic language thus disrupts meaning, and open the way to a new range of meanings. Maternity and the maternal body are the embodiment of the subject in process. It cannot be divided in to subject/object. It suggests the alterity (otherness) within, the simultaneity of the inside and outside (I and the other - the child inside me). The subject (maternal body) is bound to the object/other through Love and not Law. Psychoanalysis elaborates the semiotic; indicate the semiotic alterity inside the subject. Kristeva's later work on love, abjection, melancholy and Eros is perhaps more Lacanian and poststructuralist.

Structuralist Narratology

Structuralist criticism enabled the development of a rigorous model of reading, breaking up the text in to its constituent elements to uncover the method by which the text constructs meaning. Narratology, the science of narrative, has benefited a great deal from structuralist insights in the works Tzvetan Todorov, Barthes, Greimas Vladimir Propp and Gerard Genette, illustrate.

Ronald Barthes

In his *The Structural Analysis of Narrative*, and several other works, Ronald Barthes developed a structuralist mode of reading literary and cultural texts. Barthes divides the story (Balzac 's 'Sarrasine') in to 561 'lexies' or units of meaning. These 'lexies' are classified using five codes. Informing the structure of all narratives. The five codes of Barthes are:

(1) **Proairetic:** Which inform the sequence of events in the story and provide indications of action. Thus, the sequential logic of kidnapping, falling in love or the temporal sequence of 'they proceeded at 5 AM' is sought by the reader.

(2) **Hermeneutic:** Governs mystery and suspense and initiates queries like: 'Who committed the murder?' and 'What is happening? To put it loosely, this code informs the reader's what/why/where/how questions.

NOTES

(3) **Cultural:** Appeals to the fund of common assumptions, knowledge and which do not require explanations or glossing. Literary, medical and psychological knowledge is implied here.

(4) **Semic:** It is the code of connotations, and may include stereotypes like the mad scientist, the wicked priest and so on.

(5) **Symbolic:** closely linked to (and therefore difficult to distinguish from) the semic, this moves from textual details to symbolic ambivalence, the contrasted elements (binary opposites) such as male/female, night/day, good/bad (Peter Barry argues that the symbolic is merely the semic on a larger scale).

Vladimir Propp

Propp worked on Russian folktale to develop a narratology that was eventually modified by Greimas. He divided the fairy tale into thirty-one basic 'functions'. Arguing that no functions exclude any other, Propp suggested that the functions always appear in the same order in the tales. All tails contain the basic function of 'lack' or 'villainy' and proceed from it to another function (rescue, battles) that constitutes the denouement (e.g., the 'filling up' of the lack or the destruction of villainy). Propp identified seven basic roles adopted by the characters in the fairy tales, each of which corresponds to a particular function or set of functions: the hero (seeker or victim); the villain, the princess (the sought after person) and her father/ mother, the dispatcher, the donor, the helper and the false hero. The same character can play more than one role and each role may be played by more than one character.

A.J. Greimas

Greimas in structural Semantics developed a model or narrative by posting 'actants' as fundamental structural units. The actant is neither a specific narrative event nor a character. There are, for Greimas, six actants paired as binary opposite: subject/ object, sender/receiver and helper/opponent. The subject is paired with the objects he seeks, the object is sought by the subject, the sender sends the subject on the quest for the object, the receiver of the object to be secured by the subject, helper of the subject, and opponent of the subject. These actants describe and 'carry out' three basic patterns in any narrative:

(1) Desire, search, aim (subject/object)

(2) Communication (sender/receiver)

(3) Auxiliary support or hindrance (helper/opponent)

Greimas, thus, thinks in terms of the relation between the elements. The narrative follows this framework: A contract is established between sender and subject to bring about a new order, or reinstall peace or discover/seek something; the subject who becomes competent along the axes of desire, duty, obligation and knowledge goes on the quest; and as a result of her/his actions restore order or bring in a new one, for which he/she is duly (justly) rewarded or punished.

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Tzvetan Todorov

He argued that the smallest unit of a narrative was the 'proposition'. There are five such propositions informing narratives: Equilibrium (e.g., Peace), force (e.g., enemy attack, illness), disequilibrium (e.g., war, death and destruction), force (enemy defeated, cure found), and equilibrium (peace returns). These propositions form a sequence and a succession of sequence form a text. The sequence themselves are embedded in the form of a story-within-a-story or a digression, linked to each other or even alternating to produce effects of suspense and tension.

Contribution of Gerard Genette and the Important Notions of the Narrative Suggested by Genette

Gerard Genette is one of the most important structural narratologists. Gerard Genette argued for the autonomous nature of the literary text. Genette's work has been of particular use to literary critics for his attempts to develop models of reading texts in a rigorously analytical manner. The analysis of narrative has been Genette's abiding concern, as his voluminous work on the subject adequately demonstrates. Here we shall look at the more important notions of the narrative suggested by Genette.

Genette, for instance, argues that the narrative voice has many levels. The voice is constituted by the following elements:

(l) **Narrative Instance:** This refers to the actual moment and context of the narration, the temporal setting of the enunciation of the narration. This context of the narrative moment is crucial to understand the meaning of that utterance.

(2) **Narrative Time:** This is the time indicated by the tense (of the verb) in the narrative. The narrative instance also indicates the time of narration with respect to the events narrated. For example, the narrative may be about a future event where the narrative time is prophetic. Or, in certain novels, the time of the event is the time of the narrative itself where the event is narrated as it happens. In third person narratives, there is no such time of narration, because the event is recounted from a perspective outside the narrative itself. Thus, narrative time refers to the time of the narrative.

(3) **Narrative Levels:** This refers to the relations of the acts narrated to the narration itself. For example, is the narrative a story within a story, for instance, the narrator may tell us about the events which lead to his narrating us the story of a character: 'Dear reader, when I was in Paris I met this young man we became friends and then he suffered a terrible tragedy. It happened this way.' Here, the early remarks are a prelude to the narrative of the event that befell the narrator and his friend, which are to be narrated soon, as the final ellipsis indicates.

Genette discerns four important levels of narrative. They are:

(l) **Order:** The sequence of events in relations to the order of narration. An event may have taken place before the actual narration (analepsis, or flashback); it may not yet have taken place, and is merely anticipated/indicated/ predicted by the narrative (prolepsis); discordance between 'story narrated'

and 'plot' (actual order of event as they occurred and not the order in which they are narrated: anachrony); or there may be a movement between one narrative level and another (metalepsis).

NOTES

(2) **Duration:** The rhythm at which the event takes place (does the narrative expand episodes, summarise them?). There are four speeds of narration:

(a) **Ellipsis:** Infinitely rapid

(b) **Summary:** Relatively rapid

(c) **Scene:** Relatively slow

(d) **Descriptive:** No progress in the story

(3) **Frequency:** The extent of repetition in a narrative (how many times has an event happened in the story?)

(4) **Mood:** This is distinguished by Genette in two further categories:

(a) Distance, or the relationship of the narration to what it narrates. This distance may be cliegetic, or a plain recounting of the story (the presentational level which is immediate as language or gesture), or mimetic, or representing the story (or character, situation, event).

(b) Perspective or what is commonly called 'point of view' or focus. Focus determines the extent to which the narrator allows us to penetrate in to the character or the event. Narrative focus alternates and shifts throughout the narrative and may be of two kinds (l) **Paralipse:** Where the narrator withholds information from the reader which the reader ought to receive according to the prevailing focus (2) **Paralepse:** Where the narrator presents information to the reader which the reader according to the prevailing focus ought not to receive.

(5) Genette favours 'focalization' over the traditional 'point of view'. Focalization while not completely free of the visual connotation, broadened here to include: cognitive, emotive and ideological orientations of the narrator. Type of focalisation may be based on two criteria: (a) Position of narrator relative to the story, (b) Degree of persistence. Focalization also includes two aspects-the subject or focaliser (one whose perception orients the presentations and the object or the focalised (what the focaliser perceives/presents for the reader). Focalization based on the position of the focaliser is of two types:

(i) **External:** With its vehicle the 'narrator – focaliser'. This is both panchronic and panoramic (across time and space).

(ii) **Internal:** With its medium the 'character – focaliser'. This is obviously more constrained because a character's range of vision is always restricted by her/his location vis-a-vis places, people and events.

Focalisation whether outer or inner can be within-presenting the thought and emotions of the character, or without-presenting only the outward symptom of the object. Often, novel have both modes of focalization, (it must be admitted that the 'within/without' distinctions in Genette is quite blurred in practice).

NOTES

There may also be 'retrospective focalisation' where the character focalizes her/his earlier period.

(6) Every narrative, for Genette, has the following rudiments: (i) The story, which is the authentic order of event in the text, narrative discourse and (ii) the narration (which is the telling of the story). The declaration made constitute narrative discourse. Narrative discourse is thus imbedded in describing the story, but is not identical to either of them. This element of narrative discourse is Genette's work in his later books.

(7) A narrator may be of any type: homodiegetic, heterodiegetic, intradiegetic, extradiegetic, and autodiegetic. The extradiegetic narrator is 'above' the story. The heterodiegetic narrator is one who does not participate in the story. When characters become narrators they are intradiegetic. If such an intradiegetic narrator is also one of the character in the story narrated by him or her (i.e. when the narrator tells her/his story to someone else in the context of the novel, then he/she becomes a homodiegetic intradiegetic narrator. When a character narrates her/his own tale (e.g., in an autobiography) they may be portrayed as autodiegetic narrators.

(8) Genette also expanded a typology of inter-textuality (the notion that a text refers to, echoes, is inclined by a range of texts, thus making each text a site of numerous convergent texts) in his concluding work, particularly in his seminal palimpsests and paratexts. 'Transtextuality' is textual transcendence and cuts across genres. Hypertexts are late text that follow (directly referring or writing back to an earlier text, such as Coetzee's Foe that refers back to Defoe's Robinson Crusoe. This early text is a hypertext. Paratextuality refers to the relation between the body of text with its titles, epigraphs, illustrations, notes, and first drafts. Architextuality refers to the genre demarcations. Metatextuality refers to the connections between the commentary and its object.

2.5.2 Post-Structuralism

Post-Structuralism, as its name implies, is actually a growth of Structuralism. However, in many ways it is both a growth of Structuralism as well as a reaction against it. The purpose of this section is to show the peculiar concept of meaning and interpretation of Post-structuralism, its idea of theorising meaning, its emphasis on decentring of human subjects, and its new idea about textuality, reading and its discourse. Structuralism, which was on the rise during the 1960s, received its first blow in mid-70s when a basic paper titled 'Structure, Sign and Play in the Discourse of Human Sciences' by the French philosopher Jacques Derrida was presented at the John Hopkins University in 1966. In this paper, Derrida discussing Ferdinand de Saussure's linguistics and Claude Levi-Strauss' anthropology, challenges the fundamental idea of structuralism.

Besides Derrida, the other three founders who have contributed a lot towards the development of Post-Structuralism in the 1970s, are Lacan (a French Psychologist). Michel Foucault and Julia Kristeva. The irony is that none of them is

NOTES

a literary critic, but they have instigated literary criticism. Relying on Saussurean linguistic theory of language, Lacan's work is concerned with presenting a criticism, a modification and development of Freudian psychology. While Lacan talks in psychological field. Derrida talks mostly in philosophical field, Michel Foucault's study is a sort of a histography (writing about the history) - a historical study about the growth of the different areas of human life like madness and sexuality are medical practices.

In the study of these discourses Foucault's aim is to show the operation of power. It is in fact politics (organisation) in power that inscribes these discourses. Just as Karl Marx studies history as a reflection of class war. Similarly, Foucault studies various discourses relating to power. Discoursing practice and power practice now mingle, and Foucault uses language and unties it in studying the politics of power. Julia Kristeva, who is by profession not a critic but a psychologist, gives her psychological theories which are Post-Structuralistic in their basic approach. Though the subjects of study or the areas of working of these pioneers are different but all of them have a common idea of language and its meaning particularly in the nature of linguistic meaning. Their joint effort for the course of literary theory and practice gives a new direction to Post-Structuralism, therefore, what we find is not actually a single monolithic theory. It includes what later came to be known as the Derridian philosophical theory or Deconstruction theory.

Deconstruction is not simply the study of literary text but of any text whether literary or non-literary. It is a practice of 'reading' - a practice of how to interpret a text. Lacan's and Kristeva's psychological theories help to develop a new kind of psychological reading of text different from Freudian or Archetypal reading. Foucault's politics of power and its relation to discourses help to discover a political reading of text which is essentially Post-Structuralistic. In fact, the Post-Structural linguistic theory, its philosophical theory, its psychological theory and its theory of discourse of power all accelerate the growth and development' of post-structuralism. Hence, Post-Structuralism is not a purely literary criticism rather a sort of interdisciplinary criticism. Any reading is an interpretation; it is making sense of a text, or discoursing a sense of a text. It is on this ground of the concept of meaning (i.e. how to make sense of the text) that the Post-Structuralism challenges structuralism. Structuralism owes its origin to Saussurean linguistics.

Saussure's idea of linguistic meaning depends on the concept of 'sign'. Sign is composed of 'signifier' and 'signified'. Signifier is the actual sound or the written marks on the paper; it is materialistic, either phonetic or graphological. 'Signified' is actually a concept, an idea, a thought so to say; it is non-materialistic, psychological or mental and hence conceptual. By marrying the material and the mental, Saussure insists on the unity and stability of 'sign' in its bipolar structure.

The Post-Structuralists challenge Saussure's anthropological concept of sign, which Saussure unconsciously holds and shows how the signifier and the signified are far from being united and opposite to each other. 'Meaning is differential in nature', is a common statement of Saussure.

NOTES

To him, in language 'there are differences, no positive terms'. By this phrase he understands both the differential and arbitrariness of meaning. However, he seems to have stopped mid-way. Taking his ideas to their logical conclusion, the Post-structuralists show how the differential meaning is not limited and hence undecidable and undetermined. A 'cat' is a cat because it is different from bat and cap and a number of other things. Saussure would say in language the meaningfulness is a game of difference. So far as logicality is concerned we cannot stop with bat and cap; we can go further- cat is not hat or coat or mat or boat; it is different from quite a number of things. So, the question of difference is not actually a particular point in which it ends.

In other words, a 'signified' is not tied down to a particular signifier which can provide unity and stability of meaning. Nor is there any direct link or one-to-one correspondence between the signifier and the signified. The link between the two (i.e. the signifier and the signified) is a space, a place where we have the constant play of differences (other signifiers). Hence, meaning is in a continuous flux; it is unstable (it is just a convenience that 'cat' means a four-legged cat, but there is no logic behind it). Moreover, there is no end in the search for signifier, for it takes us from one signifier to another, and hence there is an infinite delay in getting it. Just as we have a difference between the signifier and the signified, so is the signified always differed and delayed. There is no end to this delay. This constitutes the paradoxical nature of meaning, because in every signified there is the play of a presence as well as an absence which leads to undecidability of meaning. In the meaning of the cat what is present is actually the difference from rat, bat, etc., and what is absent is rat, hat, etc.

Again, there are various contexts or 'traces' attached to a particular signifier. A particular signifier enters into a chain of signifier. For instance, an American woman and a four-legged animal, each can be called a cat in different contexts. Novelty of context brings novelty of signifiers. Thus, meaning is not 'merely a continuous deferral, nor difference, but also a multiple deposit of multiple traces of use'. There is no stability in Saussure's signifier-signified relationship as it is a slippery one, subject to continuous deferral and differences' because it is quite impossible to pin down a particular signifier to a particular signified. Derrida combines the characteristics deferral and difference and bestows language as a play of 'difference' (a typical characteristic of signifier-signified relationship). To him, language is not a play of differences but much more than that; it is both a play of difference as well as deferral. In language there is no fixity, no permanence, and no stability of meaning for which anything can mean any other thing. According to the Structuralists, it is the structure or the principles or the grammar or the rules of language, and not the author that determines the meaning of the text. Further, the language system or language is the regulating centre which regulates, or subjects or controls the play of signifiers. However, the Post-Structuralists say that there is no regulating centre, no fundamental principle or no guiding principle on which the structure is built. Unlike the Structuralists, they consider language as an onion without a kernel. To them any text is like the first stanza of W. B. Yeats 'Second coming' where there is no centre holding, but only continuous chaos and anarchy. There is no principle of order in

language. That is why the Post-Structuralists pronounce 'the death of the author' in a text, extending the Structuralists pronouncement of 'the disappearance of the author'.

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Another aspect of Post-Structuralists theory lies in the nature of text and its interpretation. Since the Post-Structuralists address the problems of meaning and interpretation, one of the peculiar characteristics of their thought is their adherence to 'what is called theory', though they talk of theory without any qualificative adjective. To be frank, they talk of what is called theorising. Right from Plato, we have some sort of theory in interpreting a text. Even this notion of theory is not acceptable to them. Theory, for Post-Structuralists, is the general condition of meaning and interpretation of literary texts; it is not only the verbal structure, but it extends from interpretation of meaning to psychological and socio-cultural aspect of human life. Theory being a necessary one was a much extended idea for them, comprising psychological, socio-cultural and verbal behaviour of mankind. Their theories, in fact, are in opposition to prevalent theories, creating difficulties for other theories. Existing sets and principles of traditional theories are challenged by them and hence their theories are anti-traditional and subversive in nature. Along with their emphasis on the subversive theory, there are other things out of which the decentring of the subject is one. The central concern of all earlier theories was the human subject. However, Post-Structuralists are not concerned with human subjects and hence are anti-humanistic in nature. They challenge the human subject, which was the central concern of all earlier theories, because, to them human subject is not unified. In the context of verbal behaviour they totally dislocate the human subject. To them, it is the language, not the human subject, which by its systematic nature, rules, cores, and the systematic nature of language that makes meaning possible. No doubt this idea was developed in Structuralist's theory, however, determining of human subject was also present. To the Post-Structuralists theory where human subject was given centrality, the Post-Structuralists have given centrality to the language system.

Decentering is, in fact, the major aspect which differentiates Post-Structuralism from Structuralism. The Structuralists believed that there is somewhere a centre, a kernel in the language-onion. However, to the Post-Structuralists 'centre' is an illusion; everywhere there is a play of difference. Since there is no such centre, we find a more radical decentering in them. Roland Barthes' essay, 'Death of Author' and Michel Foucault's essay, 'What is an Author'?' suggest that author is not responsible for the verbal meaning of the text. To them, author is abdicated, decentered and evaporated, and with the evaporation of author the space is led and occupied by the reader who brings meaning to the text. This transition from the author to the reader has already been affected by the Structuralists' theory. We find Jonathan Culler, taking the reader as a person, theorising about 'reading competence' or literary competence but in the Post-Structuralist theory the human subject disappears and an impersonal reading process fills the voice. Reader is not a person but a reading process- a process where there is the play of signifiers- which gives meaning to the text. In the reading process, a text becomes sight or space where sight or space signifiers play freely, and it is the reading process which makes possible whatever

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signifiers can play. There can be various reading processes, not necessarily one and hence multiplicity of reading is the nature of the reading processes.

Once the text is released from the authority of the author, the author's authority upon the text is lost and the field becomes open for any type of reading, since it (reading) need not conform to the authority of the author. Roland Barthes, who begins his career as a Structuralist and ends as a Post-Structuralist, argues in his essay titled 'Pleasure of the Text' that since the author is dead the text is free to be read as one likes. To him, the principle on which reading is made is 'pleasure' and it is the criterion of the pleasure, which is the guiding principle of reading. So, there is no question of the appropriate meaning or fit reading of a text. Hence, it is pleasure not appropriate meaning that conforms to the reading of a text.

The Post-Structuralists' idea of text is different from that of structuralism or the traditional idea of text. Traditionally, text was believed to be a work of something done by human action. Now from the Post-Structuralists' view there is no work and only texts. Texts are multiple: it may be literal, non-literal or philosophical, etc. but all share textuality, what is called writing in general, since all texts inscribing in them the textuality; the general principle of writing. The Post-Structuralists' theory is not about literature not about verbal text, but about writing in general; it is in fact about textuality. Textuality is essentially a play of 'signifiers' whose 'signified' is discovered through reading. To the Post-Structuralists, is no more conceived as a work of art done by a human being, and thus, they have total subversion of literary theory. Along with the idea of text, the Post-Structuralists have another important idea, i.e., the idea of 'discourse', which replaces their idea of textuality.

However, in discourse there is something more. By the term 'discourse' they do not mean the conversational exchange of two persons. To them text is discourse. The idea of discourse as developed in Post-Structuralists' theory is to be felt that it (discourse) is guided and controlled and formed by 'power'. It is the structure of power in a society that guides and controls discourses. This discourse may be literal, sexual, logical, anthropological or any cultural product. In fact any cultural product concedes to be a discursive formation. Michel Foucault argues and shows in 'History of Madness' that certain things are considered to be normal. Common sense normality changes from time to time and it is this common sense normality by which we consider something which is abnormal. He says that madness is not inherent, it is a relational term in relation to normality which is again a matter of discourse controlled by the power relations to society. So all discourses are expressions of power relation to society and they all are controlled by the hierarchies of power relations that operate in a society. Thus, the Post-Structuralists' theory presents a view of all human behaviour as controls of discourse, and the analogy of language covers the entire human and cultural area.

Derrida's Theory of Deconstruction

Derrida's theories and practice of textual interpretation lead to what is called 'deconstruction', which is one of the major assumptions of the 20th Century criticism. Whatever is the variety, whether it is Structuralism or Post-structuralism or reader-

oriented criticism or any other criticism, in all cases the idea is to find out the meaning of literary text or the interpretation of a literary text. 'Deconstruction', it is basically an interpretative strategy of post-Structuralism and the assumption and the procedure that it follows are different- from all other literary practices.

NOTES

Derrida is the pioneer of 'deconstructionism' and his idea regarding the same was presented and elaborated in his three major works such as a) 'Of Grammatology' `(b) 'Writing and Difference', and (c) 'Speech and Phenomena', which were published towards the end of 1960s. He has also added some new ideas by publishing a few more papers. Derrida's practice was essentially sceptical, a sort of practice undermining the earlier works and hence a subversive way of reading texts. His ideas were primarily influenced by three philosophers like Nitchesze (a subversive and negative philosopher questioning the idea of truth and knowledge), 'Martin Heidegger (known for his subversive phenomenological study) and Sigmund Freud (a psychoanalytic theorist who shows how human consciousness is a sort of coherent and unified one and so is human identity). From these authors, Derrida took the subversive way of reading a text and sceptical method of operation of language in the text. To Derrida, the language of the text is the only thing that is given away, and there is nothing outside the text which can help us as what is inside the text. This sounds like a new critical idea and perhaps this 'is the only similarity that Derrida and the 'New Criticism' have in common. An interpretation of the text has to rely on what is there in the text; there is nothing outside the text. Besides this, to Derrida it is the play of language that should guide in interpreting the text. He, therefore, questions the traditional belief of logocentrism, which suggests that there is somewhere a centre that regulates the play of language. The world is a play of phenomena- this is the transcendental belief of logocentrism (logos = word). There is something called central word, which controls everything. From this philosophy Derrida used the linguistic terminology. 'Logos in metaphysical world is differently termed: in a theist philosophy 'logos' means God; in Platonic philosophy 'logos' means ideal world. But basically it is assumed as per the western metaphysics that there is something outside the world of phenomena, which is controlling the world of phenomena. In theist metaphysics, priority or privileged status is given to God. Thus, logocentric metaphysics believes in a priority or a privilege, which controls the outside world; a centre which is beyond the circle, independent and absolute and controls the circle.

Being influenced by western metaphysics, Derrida questions the logocentric assumption of logocentric philosophy and considers 'logocentrism' a fallacy, an illusory one. To him, there is no such centre which gives meaning to the phenomenal world since we are more concerned with the literary interpretation of idea and consider the western theory of language important. Analysing the western theories of language of Plato, Roussau, and Saussure, Derrida finds a similar play of logocentrism which he calls 'phonocentrism'. Phonocentrism means speech which is prior to writing. All these three western philosophers of language have given a privilege status to speech.

The belief that a speaker speaks whatever he intends is a logocentric idea. This idea of speaker's intention determining the meaning is the root of the logocentric theory of western philosophy of language. According to the philosophy of language,

NOTES

there is a metaphysic of presence, presence of a transcendental signifier which controls the phenomena. Extending this theory, Derrida argues that such a presence also controls the meaning, and this logocentrism is responsible for phonocentrism. Now Derrida, therefore, suggests it is an illusion to search for an intention of presence. To him, a text has no centre which authorises, guides or controls the play of text, which is only a play of signifier. It (text) is decentred in traditional terms. In fact, Derrida's aim was to deconstruct a text, to show there is no centre to control the play of signifiers. Then the question arises how the play of signifiers lead to meaning. Here comes Derrida's concept of undecidability of text, which affirms that we cannot fix the meaning of the signifiers, because the meaning of the signifiers are simply meanings.

This multiplicity of meaning has been developed from Saussure's idea of language. To Saussure, language is a play of differences an there is no positive term in language. 'Cat' is 'cat because it is different from rat and hat... and not because it is a cat. The play of differences guides meaning and there is no limit to the number of differences. Any signifier is different from a number of signifiers. If the meaning of 'cat' is a production of differences of cat from rat then we can say that every signifier is multiplex or it has multiple meanings. What Derrida suggests is, in every signifier, we have multiple absence. In other words, meaning of a signifier is multiple absence. Meaning is not so much a presence but a large number of absences. The absence remains as a possibility, a 'trace' for absence is not always present. 'Rat' is a possibility of absence in 'cat'. There are also all possible potential absences or 'traces'. Therefore, the meaning of a signifier is its multiple traces, which are actually the meaning or play of differences. Derrida extends the meaning of Saussure's concept of differences. To Saussure, 'cat' is different from other thousand different things in language. However, to Derrida, the meaning of any signifier = the signifier + all the absences. This is one idea of differences. For Derrida, when we search for any signified of the signifiers we arrive at another signifier and the meaning is traced like a mirage every time: it is as if the onion is piled and piled and the kernel is never found out. This is another aspect of the search for meaning.

This difference and deferral are the two significant aspects of signifiers, together called difference (difference + deferral = difference.) Therefore, the meaning of signifier is a product of difference. What we call is a probable meaning. The logocentric theory suggests a centre of meaning. But Derrida's anti-logocentric theory says that meaning of no text is determinate. This leads to another idea, what Derrida says, 'discrimination of meaning' presupposing every signifier, if we approach it, decomposes into various meanings. So there is no unit, no wholeness, no decidability of meaning in any text, whether literary or philosophic or scientific or whatever the case may be. Derrida says, not only literary texts but all texts (philosophic, scientific, etc.) partake of these differences. The 'New Critics' divide language into two kinds: Poetic language, which is complex and having multiplicity of meaning and non-poetic language, which is normal and having determinate in its meaning. But to Derrida, all texts, poetic and non-poetic, are multiple and indeterminate in their meaning. In New Critical term, poetical language was given a privilege or superb position for its ambiguity, complexity etc. But Derrida destroys this opposition and

NOTES

has propounded 'deconstruction'. To him, the opposition between the literary (poetic) and non-literary (non-poetic) language is an illusion.

'Deconstruction' is not destruction or decomposition, nor is dismantling of the structure of the text; it is 'reconstruction'. Deconstruction is a procedure where oppositions, not opposites, are shown. It is, therefore, not unwise to say that one of the procedures of 'Deconstruction' is, what Derrida does, to take the traditional opposites (like presence/ absence; poetic language/ non-poetic language; speech/ writing; etc.) and to show how they are not opposites, but they stand on the same equal footing; there is no such opposition or inequality, but hierarchy.

Thus, Derrida's aim is to show how hierarchy operates and his method is to suggest a total topsy-turvy of the previous theory of language. In his work, 'Of Gramatology' Derrida argues against the opposition of speech vs. writing saying that this fallacy is due to 'phonocentrism'. It was believed that speech is primary and writing is secondary, but he makes a topsy-turyy and leads to a conclusion that writing is prior to speech. However, either way (either by an oppositional technique or by the technique of focussing on absences) the deconstructive artists show that there cannot be a simple single meaning of the text. So far as deconstructionism is concerned it is a wrong thing to say that philosophers say anything directly. The philosophical language is essentially metaphorical. In a paper called 'White Mythology' Derrida says, 'all language is primarily metaphorical or figurative or rhetorical. Hence, the rhetoricity of language is heightened by Derrida'.

Derrida, though a French, was a student in America. His talk 'Structure, Sign and Play in the Discourse of the Human sciences' in John Hopkins University, America, opened the eyes of American literary critics. From America, Derridian's critical practice passed to other countries and by 1970 there developed a whole trend of 'Deconstructive Reading'. Although, Derrida's Deconstruction is concerned with philosophical texts but his practice inspired the American critics who extended it to the field of literary criticism. The cause of the fact that Derrida could find fertile soil, is the peculiar American tradition in literary criticism, i.e., the New Criticism. In the 1930s and the 1940s, New Criticism was already established and the New Critical practice had a pedagogic concern in the 1950s. After the 1950s the New Criticism gradually became a sort of formalistic dogma. Because of the degeneration of earlier dogmatism, the American Critics of the 1960s found a tradition of new Critical formalism which was dogmatic. Inhibiting freedom, the practice of New Criticism was primarily interpretative (i.e. making out the meaning of text), not theoretical. In fact, the practical orientation of New Criticism was 'to study literature to make sense of literary text.' The American critics of the 1960s, however, do not want to give up this idea of the role of critic as an interpreter. Therefore, how to provide critical freedom in critical practice became the problem of American Criticism of the 1960s. During this period, a new French idea was also introduced in America; the phenomenological critics of the 'Geneva school and the Structuralism of Persian School had already entered America. These new continental moods of critics were quite fertilising. At this juncture, Derrida gave his 'epoch-making work', 'Structure, Sign, and Play in the Discourse of the Hunran Sciences' challenging Structuralism and bringing the idea of play of differences in the text. The years that follow this

NOTES

work, made it a kind of gospel and Derridian books and papers brought about a new offsetting in American Criticism bringing 'Deconstruction' into practice.

Moving between Paris and Yale, Derrida's periodic practices on American soil helped the growth of Deconstructive Criticism. At the Yale English School, a set of literary critics who absorbed Derridean influence and brought a new turn to American criticism were John Crowe Ransom, Allen Tate and Cleanth Brooks. In the late 1940s and 1950s, new development came in the name of Chicago Critics under the leadership of R.S. Crane. In the 1960s, the critics of deconstruction set up at the University of Yale. Geoffery Hartman, Harold Bloom, J. Hillas Miller (all belonging to the English faculty) and Pau de Man, (belonging to Roman faculty)are the pioneers of deconstruction who had actually developed the deconstructive literary criticism in Yale. Barbara Johnson, a young professor, joined later.

The main thing that the Yale Critics (deconstructivists) did was to take over Derridean's idea of the play of difference and apply it to the literary text. This led to the 'indeterminacy of meaning' of every text. In fact, the practice of reading was shown to have multiple meanings, not as a single, simple, and undecidable meaning. Hartman and Harold Bloom were specialists of Romantic Literature particularly, as poetry and novel, who discovered the multiple and undecidability of meaning in the Romantic text. They show how the Wordsworth text is undecidable in meaning. J. Hillas Miller studied many of the 19th Century authors and some of the 20th Century authors, beginning with William Wordsworth to W. H. Lawrence, in his book 'Linguistic Movement' and showed the undecidability of meaning in the 19th and 20th Century texts. Obviously, if we look at American adventure in deconstruction we can find a strand of deconstructive freedom of interpretation for which we find a wild exotic, meaning of the text. Miller's study of 'Slumber did my spirit last' (Lucy Poems) is a classic example in this context. Batson/had studied this poem and interpreted it in terms of Pantheism; Lucy's death is a part of the natural process; she has been immortalized in the poem. But, for Cleanth Brooks the important thing is the 'ironic reversal' that has come to Lucy; it is a translation of nullity, void and nothingness. Miller, provides a very unusual interpretation of the poem by giving a sexual symbolism, though it was never suspected that there is a sexual touch in the poem. He takes some key words of the poem like 'slumber' and 'rolled round' and judges them by the Freudian idea.

The interpretative freedom bestowed and authorised by deconstructive practice is one aspect of American Deconstruction; Rather than reading the text they prescribe 'reading into the text' privileging the 'textuality' of the text, which was not Derridian practice. Derrida's approach was rigorous. This rigorous nature of deconstruction where there is no free play of meaning is found in de Man's two works such, as 'Blindness and Insight' and 'Allegories of Reading'. De Man, the most explanatory of American deconstructive critics, is at his best in these two works where the deconstruction is done 'rigorously and logically'. In fact, De Man's reading of literary text is as rigorous as Derrida's" reading of philosophical texts are. Rigorous logic is important, simply meaning is not everything. De Man believed that critical practice is always based on blind nature; the more blind the critic is, the more insightful he becomes. This is the dialectic nature of blindness, which is there in the critical

practice; many of the insights of American critics have become possible due to the blindness of the American New Criticism.

American Criticism committed to a theory of organic form, which was developed by S.T. Coleridge. The literary work is likened to an organic form in which the part becomes meaningful in terms of the whole and the whole is a combination of the parts. The whole is a totality of all symbols and images. This part-whole relationship is followed by American Criticism, taking the idea of organic form. The unity and form they talk of is against their idea of paradox and ambiguity.

NOTES

Cleanth Brooks says, 'irony' is a principle and structure in poetry. To him, language of poetry is the language of paradox. In the essay, 'Language of Paradox' he talks of poetic language being ambiguous, as paradoxical and multiple in meaning and ambivalent. If this is so, then the idea of wholeness cannot be sustained. The New Critics talk of discovery of ambiguity in the text. To them, the text is a play of ambiguity. So there is no organic unity. To them, it is the hermeneutic practice or the interpretative practice that gives the wholeness to the text. From part to the whole, and again from the whole to the interpretative strategy, the hermeneutic circle. This circle is the unity that the American Critics imposed when reading the text. In fact, the New Critics were blind for which they imposed unity and wholeness to the text. Actually a text has no unity, no wholeness, it is like colour blindness. But this blindness is helpful for understanding the insight into the undecidability of meaning in the text.

The most valuable aspect of New Criticism is its reading of text as ironic, multivalent and paradoxical. This insight was made possible because of the critics' blindness of making text having unity and wholeness. 'Every reading is misreading', 'a partial reading', not wrong reading, and no reading is final. This is the reason of Harold Blooms naming of book 'A map of Misreading' is noteworthy. All critics' readings are partial, all interpretations are not final. In this way, the deconstructivists differed from New Critics. New Criticism talks about finality of reading. De Man says there is no finality of any reading of any text, but some misreading are more valuable than others. For instance, Hillas Miller's much less valuable than the misreading of Bates which is again less valuable than the misreading of Cleanth Brooks. However, all misreading are not equally valuable. If this is the case, then how are we supposed to find out the more valuable one? The misreading that gives more attention to the text is more valuable. The critic's job is to keep close to the text, to problematizing the meaning of a text, to deconstructing the text, to keeping close to the text, rather than going away from the text. De Man's book 'Allegories of Meaning' says, 'every reading is an allegory?' Criticism is rendering the text in another discourse at the same time, keeping constant the text. Criticism is as allegorizing about the text.

De Man says, the allegory and the literal are related in terms of 'figurativeness of language' or the 'rhetoricity of language'. All language is rhetorical or figurative; the so-called literal and rhetorical language and the boundary between them all mix with each other; they are not opposites. Literal is less figurative, but not opposite to it. All language is essentially figural of literal and hence all reading is sort of figural reading of the text (allegory). It is transcription of the original to another figurative

NOTES

construction. In De Man we have reached a stage of deconstruction, which is much more rigorous and fruitful, as compared to other deconstructive practices. It is actually through De Man that we came to literary criticism. Earlier critics assumed that every text had a single and final construct of meaning, but De Man's view of literary text endangers problems of meaning, for meaning cannot be finally decidable.

CHECK YOUR PROGRESS

9. What is a phonetic transcription?
10. What is structuralism?
11. What are the three basic assumptions found in Saussurean linguistics?
12. What is deconstruction?

2.6 SUMMARY

- Word accent is an important aspect of the English language. In words of more than one syllable, not all the syllables are equally important. Those that are more important than others are said to receive the accent. Every good dictionary indicates the location of word accent, and because there are very few rules in the matter, it is necessary to refer to the dictionary to find out the accentual pattern.
- The syllable on which there is a pitch change is said to have the primary or tonic accent. Any other prominent syllable is said to have a secondary accent. Primary accent is marked with a vertical bar above and in front of the syllable to which it refers, secondary accent with a bar below and in front of the syllable.
- The reasons for complexity in word accent can be understood by studying the history of the English language. The language is drawn from two main sources, Germanic and Romance. In the first source, words normally had accent at the beginning; in the second source, on the contrary, the last syllable was usually the most prominent, and it is the interaction of these two 'principles', which has produced the accentual patterns of modern English.
- There are a number of two-syllable words in which the accentual pattern depends on whether the word is used as a noun, an adjective, or a verb. The accent is on the first syllable when the word is a noun or an adjective and on the second syllable when it is a verb.
- When words are combined into sentences in English, it is found that the accented syllables tend to recur at regular intervals of time. Thus, in the sentence, 'That's not the book I wanted' the time intervals between the beginning of the strong syllables /not/, /'buk/ and /'wont/ will be roughly the same.
- An important feature of English accentual pattern is that unaccented syllables between the accented syllables tend to become reduced. This phenomenon

NOTES

has become steadily more marked as the language has developed. The speaking voice seems almost to take aim at each successive strong syllables, and to glide over the intervening weak syllables. The reduction is most marked in quick and informal speech. For the learner of the language as well as for the student of phonetics, alterations in vowel quality as between the strong and the weak forms of the same word must be noted.

- When we listen to someone speaking, we can distinguish continual variations in the levels at which the voice is pitched. In this way, the speaking voice, to some extent, resembles the singing voice. These intonation patterns, as they are called, are different in different languages, but, as the use of the word 'pattern' perhaps indicates, changes in vocal pitch are not haphazard.
- An accented syllable said on level pitch is described as having a static tone, whilst an accented syllable on which a pitch change takes place has a kinetic tone.
- The falling-rising tone is typically used for special implications, and gives the impression that the listener should understand more than a literal interpretation of the words. Its use in statements can be contrasted with that of a falling tone, where nothing extra is meant to be read into the remarks uttered.
- The vowel in a syllable is its central element and is called the nucleus of a syllable. The nucleus is the central obligatory element of a syllable and the releasing and the arresting consonants are optional, marginal elements. The consonant that begins a syllable is called the releasing consonant and the one that comes at the end of a syllable is called the arresting consonant.
- English allows up to three consonants to begin a syllable and up to four consonants to end a syllable. Such a sequence of consonants at the beginning or end of a syllable, are called consonant clusters. It happens only when consonants are in sequence and no vowel should occur between sequences.
- A syllable that ends in a consonant is called a closed syllable. Bad, good, and dog are examples of closed syllables. A syllable that ends in a vowel is called an open syllable. Go, tea, and she are examples of open syllables.
- In some syllables, the nucleus is a consonant, are called syllabic consonants. Kettle, cattle, little, subtle, cotton, mutton, ridden, sudden, all are syllabic consonants which are marked as V.
- Organization of different speech sounds in a particular language is called phonology of that language.
- The grouping of the sound systems in a particular language is known as the phonemes of that language. Every language has a large number of vowel and consonant sounds forming the sound system of that language. These sounds can be grouped into a limited number of distinctive sound units and these sound units are called the phonemes of that language.
- Phonetic transcription is the visual representation of speech sounds (phones). The most common type of phonetic transcription uses a phonetic alphabet, such as the International Phonetic Alphabet (IPA).

NOTES

- Structuralism is a structure of criticism that developed in the 1950s and 1960s, which required to understand a work of art in the framework of the larger contexts or structures that enclose them: sort, ethnicity and language. It sought to answer questions like: how does a poem produces meaning? Or, how does a narrative work? Structuralism began with the work of the early 20th century Ferdinand de Saussure.
- The meanings we attribute to words are entirely subjective, and set down through habit and conventions only. There is no intrinsic or 'innate' connection between the word and the meaning. The word has no quality that suggests the meaning (except perhaps in 'onomatopoeic' words like 'shush', or 'cuckoo'), nor does meaning 'exist in' in the word.
- Linguistic rudiments are defined in connection of combination and disparity with one another. No word has its meaning in seclusion. It possesses meaning through its differences from other words in the organizational chain (the systematic arrangement of words). Thus, 'cat' means cat only by virtue of it being different from 'cap' or 'hat'.
- The Prague School of linguistics, inaugurated in 1926 as the Prague Linguistic Circle (PLC), was constituted by Roman Jakobson (who moved from Russia to Prague and in the long run, the USA), Jam Mukarovsky, Felix Vodicka and others. In the 1930s, critics like Rene Wellek and Josef joined them. Among the contributors to the seminars and presentations at the PLC were Edmund Husserl and Emile Benveniste. They represent the 'transition stage' (as Terry Eagleton, a prominent British literary theorist, terms it) between Russian Formalism and the later structruralism.
- Semiotics is the study of science and significance. Originating from the theories of Saussure, semiotics analyses social and culture life in terms of significance. Semiotics studies the way in which signs signify in literary texts, document or in advertisements.
- Greimas' work has been an effort to analyse all forms of discourse. Greimas emphasizes on the idea that language is an assemblage of structures of 'signification', which implies that the language system cannot be 'given' in advance but must be articulated as discourse (according to Greimas, discourse is a 'language as taken on by the person who is speaking').
- Julia Kristeva first came into the limelight for the work on Bakhtin. Seeking to counter the 'necrophilia' (as Kristeva called it) of phenomenology and structural linguistics, she suggested 'semanalysis', a portmanteau term taken from semiology (Saussure) and psychoanalysis (Freud) to address an element beyond language but in extremely self-critical fashion, questioning its own suppositions and ideological gestures.
- Structuralist criticism enabled the development of a rigorous model of reading, breaking up the text in to its constituent elements to uncover the method by which the text constructs meaning. Narratology, the science of narrative, has benefited a great deal from structuralist insights in the works Tzvetan Todorov, Barthes, Greimas Vladimir Propp and Gerard Genette, illustrate.

- The three basic assumptions, found in, Saussurean linguistics are unpredictability, relational and systemic.
- 'Deconstruction' is not destruction or decomposition, nor is dismantling of the structure of the text; it is 'reconstruction'. Deconstruction is a procedure where oppositions, not opposites, are shown.

NOTES

2.7 KEY TERMS

- **Accent:** It refers to a distinct emphasis given to a syllable or word in speech by stress or pitch.
- **Intonation:** It is the rise and fall of the voice in speaking.
- **Transcription:** It is a form in which a speech sound or a foreign character is represented.
- **Structuralism:** It is a structure of criticism that developed in the 1950s and 1960s, which required to understand a work of art in the framework of the larger contexts or structures that enclose them: sort, ethnicity and language.
- **Post-Structuralism:** It is an extension and critique of structuralism, especially as used in critical textual analysis.

2.8 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The syllable on which there is a pitch change is said to have the primary or tonic accent. Primary accent is marked with a vertical bar above and in front of the syllable to which it refers.
2. One rule for accented patterns in English words is that all English words have some accent, primary or secondary, on the first or the second syllable.
3. An accented syllable said on level pitch is described as having a static tone, whilst an accented syllable on which a pitch change takes place has a kinetic tone.
4. The falling-rising tone is typically used for special implications, and gives the impression that the listener should understand more than a literal interpretation of the words. Its use in statements can be contrasted with that of a falling tone, where nothing extra is meant to be read into the remarks uttered.
5. The consonant that begins a syllable is called the releasing consonant.
6. English allows up to three consonants to begin a syllable and up to four consonants to end a syllable. Such a sequence of consonants at the beginning or end of a syllable, are called consonant clusters.
7. A syllable that ends in a vowel is called an open syllable. Go, tea, and she are examples of open syllables.
8. Organization of different speech sounds in a particular language is called phonology of that language.

NOTES

9. Phonetic transcription is the visual representation of speech sounds (phones). The most common type of phonetic transcription uses a phonetic alphabet, such as the International Phonetic Alphabet (IPA).
10. Structuralism is a structure of criticism that developed in the 1950s and 1960s, which required to understand a work of art in the framework of the larger contexts or structures that enclose them: sort, ethnicity and language.
11. The three basic assumptions, found in, Saussurean linguistics are unpredictability, relational and systemic.
12. 'Deconstruction' is not destruction or decomposition, nor is dismantling of the structure of the text; it is 'reconstruction'. Deconstruction is a procedure where oppositions, not opposites, are shown.

2.9 QUESTIONS AND EXERCISES

Short-Answer Questions

1. What is intonation? Why is it important?
2. What are the different uses of tones?
3. Define accent. What are the different types of accent?
4. What are phonemes? Explain with the help of suitable examples.

Long-Answer Questions

1. Discuss transcription with the help of suitable examples.
2. Discuss the rules of accentual patterns.
3. Describe the various features of connected speech.
4. Explain consonant clusters in detail.
5. Discuss structuralism. Explain in detail the three basic assumptions found in Saussurean linguistics.
6. Explain Derrida's Theory of Deconstruction with examples.

2.10 FURTHER READING

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UNIT 3 LITERARY TYPES

NOTES

Structure

3.0 Introduction
3.1 Unit Objectives
3.2 Lyric Poetry
  3.2.1 Elegy
  3.2.2 Epic
  3.2.3 Ballad
3.3 Genres of Play and Drama
  3.3.1 Tragedy
  3.3.2 Plot
  3.3.3 Forms of Drama
3.4 Essay and Novel In English Literature
  3.4.1 Essay
  3.4.2 Novel
3.5 Pattern Poetry
  3.5.1 Petrarchan
  3.5.2 Metaphysical poetry
3.6 Dramatic Monologue
  3.6.1 Modernism
  3.6.2 Ambiguity
  3.6.3 Transcendentalism
3.7 Summary
3.8 Key Terms
3.9 Answers to 'Check Your Progress'
3.10 Questions and Exercises
3.11 Further Reading

3.0 INTRODUCTION

The different literary genres include poetry, drama, fiction and non-fiction. According to the Oxford Dictionary, poetry is defined as a literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature. Drama is a composition in verse or prose form presenting a story in pantomime or dialogue, containing conflict of characters, particularly the ones who perform in front of audience on the stage. Both are important genres for the student of English literature.

In this unit, you will learn about lyric and other forms of poetry and different genres of play such as tragedy. You will also study drama and the various forms, essay and novel as well as Pattern Poetry and Metaphysical Poetry.

3.1 UNIT OBJECTIVES

NOTES

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

- Discuss lyric and other forms of poetry
- Describe the different genres of play such as tragedy
- Explain drama and the various forms
- Discuss essays and novels in English literature
- Understand Pattern Poetry and Metaphysical Poetry

3.2 LYRIC POETRY

Lyric is a song which expresses the emotions and feelings of a particular person. It is separate from a narrative poem. These poems are generally short, consisting of twelve to thirteen lines. Such poems rarely go beyond sixty lines. These poems are quite imaginative and emotional. Their rhythm is also steady like a song. They can be sung with a musical instrument. It is believed that lyric began in ancient Egypt around 2600 BC. At that time, it was sung in the forms of elegies, odes or hymns in religious ceremonies. Many romantic poets who popularized the sonnet, also used lyric such as Blake, Wordsworth, Keats and Shakespeare. Lyric is originally a Greek song. It expresses a single emotion of the heart. It is remarkable for its brevity and compassion. The *Western Wind* is a suitable example of a lyric:

Western wind, when will thou blow,
The small rain down can rain?
Christ, if my love were in my arms
And I in my bed again!

3.2.1 Elegy

The elegy originated in ancient Greece as lamentations for the dead. Elegies can be: Simple, Encomiastic, Reflective, Critical, and Pastoral. Simple elegy is a funeral song for an individual. Spenser's *Daphnaida* was modelled on Chaucer's *Book of the Duchess.* The Encomiastic elegy is a memorial for a great person in which the poet recollects his life and personality, for example, Spenser's *Astrophel* on the death of Sidney, Milton's *Lycidas* for Edward King, and Arnold's *Thyrsis* for Arthur Hugh Clough. The Reflective Elegy has a melancholic and reflective mood. Thomas Grays' *Elegy Written in Country Churchyard* is a prominent example of this type of elegy. *Anglo-Saxon Deor, The Wanderer, The Seafarer* also fall in this category. The Critical Elegy was used in the 19th century as a medium for literary criticism, e.g., Arnold's *Memorial Verses* in which he pays tribute to Wordsworth and places him above Goethe and Byron. Pastoral Elegy is one in which the poet laments as a shepherd on the death of a companion. It is in the tradition of Greek *Theocritus, Bion and Morchus*. By conventions the poem begins invoking the muses and refers

to classical mythology. The whole of nature joins the mourning which leads to a funeral procession. Digression are common in such elegies. The poem ends on a note of hope as Milton's *Lycidas*, Shelley's *Adonis* and Arnold's *Thyrsis*.

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In modern usage, it is the theme that matters, not the metre and the theme of an elegy must be mournful or sadly reflective. It is usually a lamentation for the dead, though it may be inspired by other sombre themes, such as unrequited love, the fall of a famous city, and the likes. It is written as a tribute to something loved and lost. Thus, in writing an elegy, an English poet is not limited to any one form but may choose whatever seems most fitting.

Though grief is the dominant emotion in the early part of the elegy, the note often changes towards the end as the poet reconciles himself to the inevitable as *Lycidas* closes on a note of optimism:

'Weep no more, woeful shepherds, weep no more,

For Lycidas, your sorrow, is not dead,

Sunk though he be beneath the watery floor'

3.2.2 Epic

An epic is a poem of grand scale that celebrates the exploits of some heroic characters and personages in tradition or history. It is a narrative poem that is organic in structure. Classical examples are the *Iliad* and the *Odyssey* of Homer. Epics can be folk epics and literary epics. Folk Epics are those that evolve as a result of natural growth through popular songs of wandering minstrels, which are collected and put together by a poet in course of time, e.g., *Beowulf*. Literary Epics are works of art written and planned in imitation of some folk epics, e.g., Virgil's *Aeneid*, Spenser's *Faerie Queene* and Milton's *Paradise Lost*. Epics are characterized by high seriousness, comprehensiveness, unity and choric quality. They are often controlled by supernatural agents who fight on both sides. It is usually written in several books with a didactic purpose or natural interest. *Faerie Queene* is 'to fashion a gentleman in virtuous and gentle discipline'. *Paradise Lost* is meant 'to justify the ways of God to men'. Mock Epic is the parody of the Epic with trifling incidents presented in a solemn form, e.g., *The Rape of the Lock*.

3.2.3 Ballad

The ballad originated like the Epic from folk tradition. In England, ballads were sung by minstrels to the accompaniment of a fiddle or harp. Ballads are classified into Folk Ballads and Literary Ballads. Folk Ballads are short narrative poems usually sung, e.g., *Chevy Chase* and *The Wife of Usher's Well*. Usually, ballads were sung by the passers-by due to lack of literacy. The common subjects for ballad used were feuds, killing, rebellion, etc.

Literary Ballads are narrative poems written by a poet in imitation of the folk ballads, e.g., Coleridge's *Rime of the Ancient Mariner* and Keats' *La Belle Dame Sans Merci*. The word 'ballad' is originally French and means 'dancing song'. Traditional ballads are stories, often long ones, set to music. Some ballads, like *John*

NOTES

Barleycorn are very old and were probably handed down orally through the generations before they began to be written down. Due to this reason, there is no definitive text for any of the oldest ballads, as most of the surviving ones have been greatly modified as they were passed from generation to generation. However, traditional ballads do share some typical features. The content tends to be tragic; the best known medieval 'Border Ballads' usually commemorate a violent death or a battle. The language is simple and unsentimental, and there is usually a refrain (repeated line or verse) linking everything together. The verse form, sometimes called 'ballad metre', is a quatrain (4-line verse) with an ABAB rhyming scheme, as in this example:

Lord Thomas and fair Annet
Sat a' day upon a hill;
Whan night was cum and sun was sett,
They had not talk'd their fill.

Amoebean Verse

Amoebean Verse is a pastoral mode of poetry found in the works of Theocritus, Virgil and Spenser. The technique is the use of alternative lines, couplets or stanzas in debate by two characters.

Pastoral

Pastoral celebrates the rustic life of shepherds. They celebrate rustic innocence and idleness. It deals with the life of musical shepherds and their simplicity. Arnold has written a poem 'The Scholar Gypsy' as a pastoral elegy addressed to a scholar gypsy who left the Oxford University to learn the art of reading the mind of others. This pastoral elegy is the critique of modern man. *Arcadia* by Philip Sidney is also a prominent pastoral poem. Edmund Spenser's *The Shepherd's calendar* is also a great pastoral poem.

Pastourelle

Pastourelle is a poem which was quite fashionable in France, Italy and Germany. It is a short narrative in which a knight tries to seduce a humble shepherdess in the course of their amusing dialogue.

Pathetic fallacy

Pathetic fallacy is a convention through which natural things are described to have emotions as humans have for example, rain clouds may 'weep', flowers may be 'joyful' in sympathy with the poet's original mood. It generally deals with a metaphor. It can be compared to personification but its treatment of the natural world is not as large as we find in personification.

Pathos

Pathos is the quality of moving the heart emotionally through a literary work or a particular passage within it. It appeals to pity, fear, compassion, sorrow, etc.

CHECK YOUR PROGRESS

1. What is an Encomiastic elegy?
2. What is an Amoebean Verse?

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3.3 GENRES OF PLAY AND DRAMA

Under this section, the various forms of play will be discussed.

3.3.1 Tragedy

Drama dealing with a noble protagonist placed in a highly stressful situation that leads to a disastrous, usually fatal conclusion is called a tragedy. Aristotle defined tragedy as 'the imitation of an action that is serious and also, as having magnitude, complete in itself.' According to Aristotle, tragedy arouses pity and fear and the tragic effect will be stronger if the hero is 'better than we are'. With the Elizabethan era came both the beginning and the acme of dramatic tragedy in England - the miracle and morality plays, which had developed independently of classical influence, however, the most important contribution came from the Roman writer, Seneca, whose plays became widely popular much earlier than those of the Greek tragedies. The ancient plays of Seneca are known as revenge tragedies. Revenge Tragedy or the tragedy of blood derived from Seneca's favourite materials of revenge, murder, ghost, mutilation and carnage.

Thomas Kyd's *The Spanish Tragedy* (1586) established this popular form, based on a murder and the quest for vengeance and including a ghost, insanity and suicide, a play within a play, sensational elements and a gruesomely bloody ending. Marlowe's *The Jew of Malta* and Shakespeare's *Titus Andronicus*, *Hamlet* and Webster's *The White Devil* and *The Duchess of Malfi* belong to this convention.

Shakespeare's tragedies, *Macbeth, Othello, Hamlet, King Lear* focus on a powerful central character whose most outstanding personal quality—his tragic flaw, as it is often called—is the source of his catastrophe. He is the victim of his own strength. Shakespeare's tragedies are disturbing plays. We feel horror at the stories—a horror that is aggravated by such scenes as the blinding of Gloucester in *King Lear* and we feel pity for the victims. However, Macbeth as a hero has *hamartia* in his character- tragic flaw- his over-ambitiousness still he wins our sympathy because of his bravery and self-insight.

Comic Relief

It is the name given to the comic dramatic action within the performance of a regular serious play to bring about a relief to the spectators to regain their real selves for a short while or to relax their strained nerves and prepare for further action, often more serious and culminating into breath-taking, gasping climax before denouement. Through comic relief, few comic characters, scenes and dialogues are introduced in the canvas of tragedy which decrease the gravity of situation by

removing the heavy and serious emotions to make it a little boisterous. The introduction of comic relief adds variety to the plot. For example, the gravedigger scene is introduced in Hamlet, the Porter scene is introduced in Macbeth.

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3.3.2 Plot

To Aristotle, Plot is the first principle, as it is the soul of the play. Character is next in importance followed by Thought, Diction, Song and Spectacle. While these elements are ranked by Aristotle in the above order of importance, it is not compulsory that all elements be featured in any one particular play, as a healthy combination of some or all of these elements world suffice. Aristotle, in his *Poetics*, as translated by Butcher, opines that Plot in …. ... *'that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, in that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle in that which follows something as some other things follow it. A well-constructed plot, therefore, must either begin or end at haphazard, but conform to these principles'.*

It would be right to infer, from the above definition, plot is the overall structure of a play, which is divided into three main parts. These are beginning, a middle and an end. Or better still, the three parts can be referred to as exposition, complication, and resolution. A play, therefore, must have a recognizable plot, or a series of interrelated plots.

The Beginning (Exposition)

Well written plots, more than often, usually start with exposition. The exposition establishes the setting of the play, the occasion, theme, mood, characters, etc., by revealing, either piecemeal or whole, information about earlier events before the commencement of the play, identities and present situation of characters and how they came to be in such situations. While the prologue is used by some playwrights to serve as exposition and reveal prior information concerning the play, as exemplified in Ola Rotimi's use of the Narrator in the prologue of his *The Gods Are Not To Blame*, other playwrights do without the prologue and have information revealed as the play progresses, and some other playwrights still would have a central character reveal information without necessarily being a narrator or there being a prologue. Brother Jero's opening monotype in Wole Soyinka's *Trials of Brother Jero* is a classic example.

The Middle (Complication)

This portion of a play is characterized with what is referred to as complications. In the words of Brocket, complication is:

> *'A complication is any new element which changes the direction of the action- the discovery of new information for example, or the arrival of a character. The substance of most complications is discovery (any occurrence of sufficient importance to alter the direction of the action) discoveries may involve objects ... reasons... facts... values... or self... '* Brockett (1980:26)

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In the use of complications, the playwright builds tension, through suspense, in the audience. The characters in the play are manipulated such that the audience is kept on edge wondering what next would happen in the drama. The height of the action in complication is at the point of climax, when finally a discovery is made in reference to the protagonist, causing a change in the course of the play and speeding it towards its conclusion. In *the Gods Are Not To Blame*, King Odewale finally is made aware that he is the murderer of his own father, the former King Adetusa, and husband to his own mother, Queen Ojuola, the bearer of his children.

The End (Resolution)

The continuation of the plot after the point of climax till the end is the last segment of the play, which is referred to as resolution or denouement. It serves to tie off the various strands of action and to answer the questions raised earlier. It brings the situation back to a state of balance and satisfies audience expectations. By this, we mean that, all questions and situations that have arisen in the course of the play are resolved in this final portion of the play and the protagonist is met with a condition that fits the genre of the play. Sadness, sorrow or death, in case of Tragedy; or Joy, happiness, love and bliss in case of a comedy or melodrama.

Catharsis

This is the term used for the ousting of the emotions of pity and fear in the tragedy. Aristotle remarks in his *Poetics* 'that the function of tragedy is to arouse the emotions of pity and fear, which brings about the catharsis of these and kindred emotions'. The tragic pleasure is that of pity and fear and the poet has to produce it by a work of imitation. Pity is occasioned by undeserved misfortune and fear by that of one like ourselves. He also says that the tragic fear and pity may be aroused by spectacle. Pity is a feeling of pain caused by the sight of undeserved suffering of others, suffering which we might expect to befall us also. Catharsis comes from the Greek word for 'cleansing'. In psychotherapy, the term refers to an emotional release that is experienced after feeling and expressing one's emotions about an event. This term was first popularized by Freudian therapists (or psychoanalysts), but is now used widely in the field.

Passion Play

Passion Play depicts religious anecdotes relating to Christ; his crucifixion and resurrection. Such kind of plays are recorded in different parts of Europe from the early 13th century onwards. They are written in the vernacular. They were usually enacted on Good Friday.

Pastiche

Pastiche is a work composed from some borrowings from various writers. It lacks the originality as deliberately it imitates other writers. It is a playful imitative tribute to other writers. Pastiche is totally different from parody. In postmodern literature, pastiche has been used by many writers being a hallmark of postmodernism. It refers to packaged information.

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Character

Development of plots and incident rests solely on character. For without character there is no plot. Character remains the basic raw material from which plots are created by the playwright. It is the interaction, conflicts and manipulation of characters by the playwright that gives rise to plots. Most simply, a character is the main source from which a plot is derived. Dramatic action mood and dialogue are portrayed by characters.

Sometimes, characters are created to suit already established plot, or a plot is woven to suit established characters. Either way, the characters are essential to the enactment of the plot. The indispensability of character to the action of a plot is buttressed, thus, by Jacobus (1996) asserting that 'In man plays, we see that the entire shape of the action derives from the characters, from their strengths and witnesses.'

The strength or weakness of a character is revealed through characterization. Characterization is the means through which one character is differentiated with another. In the first instance, a character is revealed through descriptions in stage, directions, prefaces, or other explanatory material not part of the dialogue; through what the character says; through what others say about him, and most importantly, through what he does. There are four levels of identifying characterization; physical, social, psychological and moral.

Physical: This is characterization bordering on physical attributes such as age, sex, size and colour.

Social: This reveals a character's religion, family relationships, trade, economic status, etc.

Psychological: This delves into the character's frame of mind in terms of habits, desires, motivations, dos and don'ts, likes and dislikes.

Moral: This examines decisions taken by characters which are premised on motives, which reveal the true nature of the character. Still on the subject levels of characterization, Brockett, goes on to say;

> *A playwright can emphasize one or more of the these levels and may assign many or few traits, depending on how the character functions in the play. For example, the audience needs to know very little about a maid who appears only to announce dinner. The principal characters, on the other hand, should be drawn in considerable depth* - Brockett (1980:27).

Characters and characterization are therefore important in any given plot. For, while characters, give meaning to the plot, characterization gives meaning to the characters.

Thought (Theme)

While some writers would want to differentiate thought as being distinct from theme, others would use the terms interchangeably to refer to one and the same. Here, we shall assign with the latter because it is difficult to differentiate thought from theme or vice-versa. Thought then is the main or central idea running through a play. It

includes themes, concepts and ideas, arguments, and over-all, meaning in the play. All plays, no matter the genre; tragedy, comedy, farce, tragicomedy, melodrama, etc. have an idea or ideas which they seek to propound, propagate, teach or correct.

> *Dramatists in different periods have used various devices to project ideas. Greek playwrights made extensive use of the chorus, just as those of later periods employed such devices as soliloquies, asides, and other forms of direct statement. Brockett (1980:29)* Brockett O.G. (1980) *The Essential Theatre:* New York, Holt, Rinhert and Winston.

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Every good play should have a thought running through it, which should be identifiable, although some plays need closer study before revealing the thought they harbour.

Diction (Dialogue)

The medium of expression through which characters in a play express their thoughts in words is known as diction. In drama, diction or language is dialogue. Dialogue is a verbal means of communication between characters whereby they exchange ideas in a play. The unfolding of plot in a play rests on dialogue between characters.

> *'Dialogue provides the substance of a play. Each word uttered by the character furthers the business of the play, contributes to its effect as a whole… the exposition of the play often falls on the dialogue of characters'. Sianghio (2005:5)* Sianghio C.S.L (2005) Elements of Drama.

Dialogue gives information, reveals character, directs play and audience attention, reveals play themes and ideas, establishes tone or mood and level of probability, and directs tempo and rhythm. Usually dialogue in a play is verbal exchange between characters, but where one character speaks to himself or herself on stage it is referred to as soliloquy. Soliloquies are of great importance when they occur in a play because they reveal the innermost secrets, desires or thoughts of characters. Diction in plays is not as informal or free flowing as in normal everyday conversation, rather it tends to be more abstract and formal. This is because the playwright selects, arranges and elevates language through the use of rhythm, rhyme and precision of ideas, thoughts and feelings. Characters, therefore, are more articulate in dialogue, presenting their ideas and thoughts in a more concise and deliberate manner. The basic criterion for judging diction is its appropriateness to the characters, the situation, the level of probability, and the type of play.

Dialogue is the most essential property of play that distinguishes play from other forms of literature. Simply dialogue is an artificial form of discourse which is designed to seam the attitudes and feelings of the author to a particular state of affair.

Music

Music in plays, is not confined to that which is produced from musical instruments alone. Music also includes the manipulation of tone and emphasis in the delivery of dialogue by the actor.

As an orchestration of different sounds, music in a play, is an accompaniment which may be used to determine mood, create tension, or enhance spectacle. Just

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as it was in the Ancient Greek Theatre where music was an integral part of performances, as exemplified in choric chants and renditions by the chorus, African Theatre employs music a lot on stage; chants, praise singing, songs and violation. In general, music can be said to serve the following functions: (1) Establishing mood and enhancing expectations (2) Establishing character (3) Enhancing performance (4) Conveying ideas.

Spectacle

This deals with the visual aspects which help to increase the aesthetic quality of a play. These include costumes, lighting, settings, properties, movement of characters on stage, dance, mime, etc. To Aristotle, spectacle is the least artistic of the elements of drama because it depends more on the art of the stage craftsman, rather than on the playwright.

Although the playwright may sometime recommend and prescribe visual elements in the stage directions, he/she however, does not have full control over them. The interpretation of the script and the directions is that of the director, actors and the production crew.

Functions of spectacle include:

- Gives information (establishing where and when the action occurs)
- It aids characterization
- It helps establish the level of probability (an abstract setting suggest one level of reality, while a realistic one suggests another)
- It establishes mood and atmosphere

Good drama, be it text or performance, must comprise of the above elements in good proportions. It is there in the hands of an able playwright or dramatist that brings forth the beauty in dramatic composition.

Convention

Conventions are 'set of rules' and in drama there are stage conventions. In Greek drama, the chorus and the spectacles are the conventions. The drama which is lacking the attribute of spectacle is not considered an ideal drama. Epics lack this convention which we find available in a drama. In modern drama, many experiments are done with the stage conventions. Through the use of torch light effects on a stage, the internal state of a character can be conveyed which got quite popular in the drama of Eugene O'Neil and Edward Albee.

In English drama, soliloquies and asides are used. Soliloquies enable a major character to reveal his thoughts in much greater detail than in a dialogue. Asides are the remarks made to the audience but not heard by those on the stage.

Audience

Audience becomes a convention in modern play. If there is no participation and interaction between the characters and the audience, the drama is an utter failure. In Third Theatre introduced by Badal Sircar in *Contemporary Indian Drama*, audience participates as characters.

3.3.3 Forms of Drama

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Drama is a literary genre which can be enacted on stage before an audience. It has plot, diction, characters, language, melody and spectacle according to Aristotelian conventions of a tragedy. Drama basically involves action-internal as well as external. Drama has been a very popular form in literature. It has dialogues and story proceeds through many events, conflicts. Earlier in Middle Ages, Mystery plays, miracle plays, morality plays were written. In Renaissance drama became more popular with the giant names such as Christopher Marlowe and William Shakespeare. Shakespeare wrote many tragedies, comedies and historical plays. In modern Age, John Osborne, Harold Pinter, Samuel Beckett brought the drama to great height by dealing with the social, political and class issues.

Since the turn of the 20th century, modern drama has become the greatest form of mass entertainment in the western world. Experimentation and innovation are basic to this century's dramatist. Through movies and television, everyone has experienced the excitement and emotional involvement that gives the drama its important place in our lives today. The drama is difficult to read because it is meant to be seen, not read. It demands much imagination and attention on the part of the reader to enable him to hear the tones and see the actions of the actors against an imaginary background. The reader has only the dialogue form which to visualize the costumes, the situation, the facial expressions, and the movements of the actors. The drama is also difficult to write because the playwright must be aware of the interests and opinions of the actors and producer as well as his audience. He must also recognize the limitation of the stage and work within the many conventions and restrictions it imposes on the actions of his characters and the locations of his settings.

History reveals that drama has existed in one form or the other from the very beginning. That is, drama is as old as man itself. This is because it is believed that before man began communicating using language, drama had been in use through body movements and enactments to tell of events in various ways such as rituals, dances, sacrifices and other rites devoted to the gods. These dramatic activities soon moved out of worship ceremonies into the realm of entertainment. For definition, Drama has been defined variously. One of such is that of Webster as cited in Huber says that *'drama is a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance.'* Drama involves the interplay of opposing elements which results in a conflict situation. The phase of situation are usually depicted in a sequence of preceding events until the conflicting elements reach a point of climax, after which the conflict is resolved and the play ends.

Dramas are means of self-expression, emotions and talents. Drama gives any person a chance to portray challenging characters and roles. There are various important elements of drama that need to be considered or thought upon. Since plays are written with the intention of performance, the reader of the play must use his/her imagination to enact the play as she reads it. Essential elements of drama are present in any play that you see. Aristotle, wrote in his treatise *Poetics* around 350

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BC that every good literary work on Tragedy should have six parts which ultimately determine its quality. These parts are Plot, Character, Diction, Thought, Spectacle and Song (Music). These parts are today referred to as elements of drama, as they are also applicable to other genres of drama and not to Tragedy alone.

Aristotle was the first to write about these essential elements, more than two thousand years ago. While ideas have changed slightly over the years, we still discuss Aristotle's list when talking about what makes the best drama.

A drama is ideally enacted in a theatre, open or closed, and the performances are done live by actors, before an audience, which either sits around or in front of the stage. A single drama is a collaborative effort. The cumulative efforts are pooled for the various modes of production, flow of the text and research in the form of literature adopted. This form of entertainment has not lost its patronage or vigour and continues to remain popular, despite the technology involved in film-making. Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Drama is an art form that tells a story through the speech and actions of the characters in the story. Although drama is a form of literature, it differs from other literary forms in the way it is presented. For example, a novel also tells a story involving characters. But a novel tells its story through a combination of dialogue and narrative, and is complete on the printed page. Most drama achieves its greatest effect when it is performed. Some critics believe that a written script is not really a play until it has been acted before an audience.

Drama probably gets most of its effectiveness from its ability to give order and clarity to human experience. The basic elements of drama–feelings, desires, conflicts, and reconciliations–are the major ingredients of human experience. In real life, these emotional experiences often seem to be a jumble of unrelated impressions. In drama, however, the playwright can organize these experiences into understandable patterns. The audience sees the material of real life presented in a meaningful form–with the unimportant omitted and the significant emphasized. Among the many forms of Western drama are (1) tragedy, (2) serious drama, (3) melodrama, and (4) comedy. Many plays combine forms. Modern dramatists often disregard these categories and create new forms.

Miracle Play

Miracle plays were religious plays dealing with the legends of saints and Virgin Mary. They were dramatized in the Roman Catholic Church. These were written from 10th century to 16th century. Miracle play reached its height in 15th century. The performances were enacted in the churchyard and the marketplace. It used to be enacted in Latin but later vernacular language replaced Latin. Few scenes were inserted which were not available in Bible. Miracle plays were arranged into cycles according to church festivals. Guilds were responsible for the production of a different episode. Such plays were named after the place of performances such as York Plays and Wakefield Plays. They were performed in a moving cart. Passion Plays are modern forms of Miracle plays.

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Mystery Plays

Mystery plays were religious plays representing scenes from Old or New Testament. They were known as pageant plays. They were performed between 13th and 16th century. They gained popularity in the 14th and 15th century. Such plays performed an essential substance of the Christian story to spread Christian faith. Prominent Mystery Plays include *The Fall of Lucifer*, *The Fall of Adam*, *Noah and the Flood*, and *Abraham and Isaac*.

The Church generally encouraged attendance, and not only did the townspeople join wholeheartedly, but peasants from all over the country flocked in. On one occasion, the Pope of that time, promised remission of a thousand days of purgatory to all persons who should be present at the Chester plays, and to this the bishop of Chester added sixty days more. All the parts of the cycle were performed in a single day in pageant wagons. Women never acted but men in the guise of women used to perform. Sometimes three days or more were employed for the complete performance.

Morality Play

Morality plays were very popular in the 13th century. Morality plays used to personify vices and virtues. They were not performed particularly on special occasions rather could be performed any day. *Everyman,* a morality play, consisted of Death and Good Deeds kind of characters. *The Devil* and *the Flesh* were also prominent morality plays. The main objective of the morality plays was to make people understand the importance of good deeds.

Interludes

Interludes are short performances embedded with humour. It was generally performed by three-four characters. Nicholas Udall and John Bale wrote interludes in the 16th century. In interludes, old themes of Christianity were discarded. There was a fancy towards fables and other themes. Interludes were quite witty and full of action. Interludes were considered forms of entertainment and satire. John Heywood also contributed to such writings. *The Play of the Weather* and *The Play Called the Four P. P.*, are two famous interludes.

Senecan Tragedy

It is a form of tragedy developed after the name of Seneca, the Roman philosopher who pioneered it in his nine plays and which was later imitated by many French, Italian and English dramatists. This kind of tragedies consists of five acts, choruses, and rhetorical speeches. The origin of five act plays were actually taken from Seneca, which we find in the English tradition of dramas.

Revenge Tragedy

The revenge tragedy genre of English literature generally refers to a body of dramatic works written from the mid-1580s to the early 1640s, from the Elizabethan to the Caroline period. Typically, these works feature such themes and devices as a wronged revenge-seeker, ghosts, madness, delay, sinister intrigue, a play-within-the-play, torture, multiple murders, and the realistic depiction of bloody violence onstage. Nearly all of

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the major playwrights of the time contributed to this class of drama, including Thomas Kyd, William Shakespeare, John Marston, George Chapman, Cyril Tourneur, Thomas Middleton, John Webster, James Shirley, and John Ford. Most literary scholars have credited Kyd with initiating the dramatic archetype with his *The Spanish Tragedy* (1585-90). Critics have maintained that revenge tragedy was a markedly dynamic genre, observing that while Kyd invented the basic formula, his successors added ingenious new layers of dramatic suspense, characterization, symbolism, and ideological representation to the theatrical form.

Historic Play

Historical play is written and drawn wholly or partially from history. The term 'historical plays' is very famous in English Literature. Many historical characters, such as Troilus and Cressyda, Romeo and Juliet, Antony and Cleopatra, Edward II, Richard II, and Richard III have become memorable through historical plays. Julius Caesar is also a notable Roman Tragedy written by Shakespeare. Antony and Cleopatra is a historical play by William Shakespeare first performed in 1607 and first printed in 1623. The source for the story is Plutarch's '*Life of Marcus Antonius'*.

Farce

Farce is literature that combines exaggeration with an improbable plot and stereotyped characters to achieve humour. Farce is a kind of comedy which gives hilarity but mixed with panic. Farce is also considered a boisterous comedy which is aimed to arouse laughter. It exaggerates the situations and events to such an extent that it seems to be disconnected from the world of realities.

Oscar Wilde's *The Importance of Being Earnest* is the example of a farce. In this play, characters represent the upper class of which Wilde makes fun by scoffing at the stereotyped behaviour of the elite class in contemporary times. In *The Miller's Tale,* a part of *Chaucer's Canterbury Tales,* also farce is available. Malvolio, in Shakespeare's *Twelfth Night*, is a farcical character.

Comedy of Humours

Comedy of Humours, written by Ben Jonson, where characters are depicted to have certain oddities, peculiarities, eccentricities in their nature and temperament. According to Jonson, few characters have the imbalance of bodily humours which lead to their eccentric behaviour. The *Volpone, The Alchemist,* and *Every Man in His Humour* are few examples of Comedy of Humours.

It is a comedy of behavioural analysis which has the quality of a moral discovery touching the human situation in its totality. Jonson used the word 'humours' metaphysically. This word means a man's obsession or his complex. It means some particular whim or affectation.

Masque

Masque is a kind of indoor performance which consisted of poetic drama, music, dance, costume, and costly stage effects. Shakespeare introduced a short and masque

scene in *The Tempest*. Milton's play *Comus* is also related to masque. Masques were favoured by the English royal class in the 16th and early 17th centuries.

Anti-Masque

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Anti-Masque sometimes preceded the performances of a masque. Ben Jonson, the Jacobean poet, introduced some of his masques as forms of burlesque. He developed the anti-masque as well as dealt with comic and grotesque characters. Jonson was considered the masquerader from 1605 to 1625. His famous masques were *The Masque of Beauty* and *The Masque of Blackness.*

Metadrama

Metadrama means a drama about a drama, a drama within a drama as we find a dramatic episode in Hamlet by Shakespeare. A similar metadramatic effect can be seen even in asides. Metadrama is a self-conscious effort which also draws attention to its own status as a theatrical presence.

Metadrama helps its audiences to have a better understanding of the narrative and plot and the fundamental structures of a drama. It is generally a self-conscious narrative which reflects its own contractedness and structure. It also questions the conventions of a narrative and assumptions of a narrative which try to prove that there is no absolute and singular truth and meaning existing. Shakespeare's Roman tragedy *Julius Caesar* is also a kind of metadrama. Shakespeare uses the character of Fool to comment on the life projected in theatre, this is a metadramatic irony. Shakespeare draws attention to the theatrical devices again and again to show that plays are a carefully constructed art. The audience understands the relevance of the asides which is heard by them sitting ten metres away from Hamlet but not heard by a character three metre away from him. They know that it is a convention of a drama.

Romantic Comedy

The romantic comedy has become a recognized genre of popular mainstream films, and in this context it is now sometimes abbreviated as romcom. It is a light-hearted, non-serious and boisterous comedy, which takes place due to misunderstanding and follies of young lovers. There is no undertone of satire hidden in romantic comedies. The romantic comedies are *Twelfth Night, As You Like It,* and *A Midsummer Night's Dream.*

Restoration Comedy

Restoration Comedies are usually in the form of comedy of manners, which flourished during the Restoration period in England. This was the first time when actresses were employed on the London stage. Restoration Comedies were basically written to satirize the manners of sophisticated class and aristocratic class. Such comedies made fun of boozing, swearing, and gambling of contemporary times. These also made fun of immorality, manipulation, hypocrisy existing in the elite class. William Congreve's *The Way of the World*, Sheridan's *The School for Scandal*, George Etherge's *The Man of Mode* are popular Restoration Comedies.

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Heroic Drama

A heroic drama is also called a heroic tragedy or heroic romance, which flourished in the years of Restoration. It dealt with heroic themes, poetic and grand language, which was larger than life. It was usually like a heroic poem, a verse or an epic that generally characterized a valorous and heroic character. Heroic couplets were used to write such heroic tragedies. John Dryden's *All for Love* was a heroic-tragedy written in blank-verse in which he revived the characters of *Antony and Cleopatra.*

Closet Drama

Closet Drama is written only for reading in a closet. It is usually a dramatic poem. Closet dramas are not to be performed on stage like Senecan tragedies. In English tradition, Milton's *Samson Agonistes,* Byron's *Manfred* and Shelley's *Prometheus Unbound* are forms of closet drama.

Monodrama

Monodrama is a play in which only a character speaks. Dialogues are spoken by the same single character. In monodrama, the whole action can also go in an individual's mind. It is also similar to musical drama. Tennyson's *Maud* was later subtitled by the author as a monodrama in 1875. *Maud* appears to be like a tragedy, Hamlet, as it also starts with the death of his father, which was an accidental murder and the whole focus of the plot was on the psyche of the protagonist. Samuel Beckett's *Krapp's Last Tape* is also a monodrama. *A Night in November* by Marie Jones is an Irish Monodrama.

Domestic Tragedy

Domestic tragedy is a drama in which the characters belong to the middle class. They enact to represent their family affairs. Domestic tragedy has no relation to depict society or any class or section in general rather it deals with middle and lower classes and their anxieties and influences. According to Aristotle, comedy should depict middle-class people. Thus, the idea of domestic tragedy breaks with Aristotle's precepts of a comedy. The characters, their lives and events occur as 'ordinary' events. Such dramas depict the problems of poverty, sickness, crime, and family strife-problems of ordinary people. *The Glass Menagerie* by Tennesse Williams and *Death of a Salesman* by Arthur Miller are examples of domestic tragedies. These plays basically deal with the problems of the middle and lower classes in which the protagonists are hard-working and helping their family to achieve the American Dream.

Kitchen-Sink Drama

Kitchen-Sink drama got famous in Britain from the late 1950s onwards, which depicted the lives of the working-class. Works of Arnold Wesker like *Roots,* begins with one character doing the dishes in a kitchen sink. The term 'kitchen-sink' was adopted as a new form of drama and also got very popular in the English society in the late 1950s and early 1960s. This kind of drama was a hallmark presenter of the family and social life of the people as John Osborne's *Look Back in Anger* represents

iron board and tea-making as a social business. Alison Porter, the wife of Jimmy Porter is shown ironing the clothes and making tea for her husband and his friend, Cliff. The whole drama is kitchen centric. This kind of drama projected real lives and the social inequality, class difference, unemployment, power relations, politics and social homogenization.

Jimmy Porter in *Look Back in Anger* expresses his anger with the ruling class status quo. He turns up as an angry young man that could not find any solace even in religion and was in fact disturbed by the ringing of Church bells. His anger and wrath are channelled towards his wife and friend, the people around him. He is the frustrated youth of that era. His anger was not an individual case rather it was an epitome of social anger caused because of the havoc and upheaval in the ordinary lives of the British society.

Problem Play

The play which deals with a social problem in a realistic manner is considered a problem play. *A Doll's House*, by Henrik Ibsen, is perhaps one of the most hotly debated plays to come out of the 19th century. The 19th century continued the process of cultural demystification that began with the Enlightenment. The 19th century theatre, in particular Ibsen's theatre, ruthlessly challenged the social and cultural mores of Victorian Europe. Ibsen presents the problem and leaves the solution to the readers. The problem is: What is the status of a woman with reference to her husband and her home? The play does not deal with the rights of women in general; nor does it advocate the emancipation of women in the sense in which we understand the word 'emancipation'. It merely shows us the sad consequences of the subordination of a married woman to the control of her husband. The play focuses our attention on the conjugal life of a middle-class couple and shows us the relationship existing between the husband and the wife and the possible consequences of that particular kind of relationship. The play deals with the predicament in which a married woman finds herself on account of the excessive control which her husband exercises upon her; and it shows the method which the woman employs in order to get out of that predicament.

One of the most pressing questions in the play is that of the unequal treatment of women. Ibsen questions 'Is it right to treat women as inferiors?' Through the relationship between Nora and Helmer, Ibsen presents unequal power sharing in a negative light, trying to provoke the audience into questioning what was accepted as the norm in that period. Marriage is thus, very much the theme of the play, and Ibsen therefore appears here as a dramatist of social realities. One of the subtler techniques used is Helmer's language and diction. He uses animal terms to refer to her, such as 'skylark and squirrel'. This suggests that Helmer does not love Nora as an equal, and treats her like a pet.

Sensational Comedy

Sensational comedy is a kind of comedy which became popular in the middle class in the 18th century. Sensational Comedy was pioneered by Richard Steel in *The Funeral* and in *The Conscious Lovers.*

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Theatre of Cruelty

Theatre of Cruelty refers to the revolution in drama pioneered by a French actor Antonin who advocated that the '*theatre of psychology*' should be replaced by physical and primitive action to influence the audience in to a life of cruelty and violence. According to him, the audience should undergo through catharsis in real sense of the term.

Absurd Theatre

Theatre of Absurd came as a reaction to Second World War. It has its base from existential philosophy. Theatre of Absurd represents the absurdities of life. The term was first coined by Hungarian- born Critic Martin Esslin who wrote a book on the title *'Theatre of Absurd'*. This play became popular in the 1950s and 1960s, which presented the philosophy given by Albert Camus in his essay, *The Myth of Sisyphus*. Theatre of Absurd defines that human existence is meaningless and it cannot even be explained leading to the absurd existence of humanity. Edward Albee, the post-modern American dramatist had contributed to Theatre of Absurd by his plays *Who's Afraid of Virginia Woolf* and *The Zoo Story*. Absurd theatre depicts the disillusioned society and individuals who seem to be very meaningless characters having nothing to communicate. The characters of absurd theatre try to communicate for no good reason. They talk about illogical things which seem to be having no connection. As in *Who's Afraid of Virginia Woolf*, George and Martha, a couple behave in an extremely nonsensical manner, having disputes over petty and trivial issues, living a complete illusory life in which they have created an imaginary son to soothe and balm their disturbed psyche and finally with the declaration of the death of that illusory child, facing the harsh reality of their existence which was all illusory. The shattering of this dream is equivalent to the shattering of American Dream of success and progress has been very beautifully depicted by Albee.

Franz Kafka' *The Castle* was also motivated by the existential dilemma and crisis. 20th century dramatists widely stressed on the absurd nature of human existence.

In Absurd theatre, characters have non-serious communication or there is communication breakdown as Samuel Beckett in *Waiting for Godot* depicts this nothingness of human existence through two trumps, Jack and Pozzo, who keep waiting for someone who never arrives and the plot gets over. Thus, the condition of the characters does not change from beginning to end. The language employed in such plays is quite ludicrous where nothing actually happens. This drama depicts confusion, which arises from the fact that has no answers to the basic fundamental question related to one's existence as to why we are alive and what is the purpose of our existence. This theatre ridicules the realities and absurdities of human life.

Comedy of Menace

Comedy of Menace is a kind of drama in which the audience hardly gets to know the background of the situation. Harold Pinter is considered the master of comedies of menace. The action in the play is very bleak. There is hardly any external action

in this drama. It leaves a feeling of uneasiness to the audience. This kind of theatre leaves one bewilderment and a bit disturbed. The action is also quite dire and grim. *The Birthday Party* is a great comedy of menace in which two intruders enter the house of Stanley Webber and declare that it is his birthday. The audience does not get any clue whether they are speaking truth or not. Stanley is slapped and beaten badly by them on his birthday. This surreal drama has many intricacies of dialogue, sense of suspense and awe, fear and menace. The uncertainties of life are depicted through this kind of unpredictable and unexpected setting and situations. Stanley becomes an agent of powerless society, section or community whereas two intruders become agents of powerful world. The clash between them epitomizes the struggle between the powerless and powerful. *The Caretaker* also depicts the same kind of clash and is another Comedy of Menace. The salient features of a comedy of menace are incertitude of existence, obliviousness of language, and inability to communicate the desired meaning.

Poetic Drama

At almost the same time as the Court venture, W. B. Yeats launched his campaign to promote a national Irish culture through drama with the creation of the Irish National Theatre. With the support of like-minded nationalists, notably the benefactress and playwright Lady Gregory, Yeats established the Abbey Theatre in Dublin as one of the most experimental European theatres of its time. Its attempt to further the cause of Irish independence by promoting a national cultural identity based on a revival of Celtic mythology was a rather idealistic mission; nonetheless, whatever one might think of the political purpose of Yeats' plays, there were certainly significant experiments in verse dramas. He was a verse dramatist, and the first since the 17th century to understand the need to shape his art to the medium of the stage. His verse dramas are sometimes criticised for being unstageable, yet almost all of his plays from *The Countess Cathleen* (1892) to Purgatory were performed. Besides producing his own distinguished verse plays, he discovered the talent of J. M. Synge, who is one of the most interesting of modern dramatists. Synge preferred a more earthy, if poetic, prose style to the grander mystical verse drama favoured by Yeats. Synge contributed six plays to the Abbey Theatre, and one of them –*The Playboy of the Western World* (1907) is a masterpiece. He wrote in prose, but it was prose of the vivid, figurative speech of the Irish peasantry, and he used it with poetic effect. His own origins were Irish middle class, and abbey education, he was a cosmopolitan intellectual, but he had the unusual gift of being able to use his broad culture to expand the significance of his peasant themes, without losing the authenticity of his peasant characters and their speech. In consequence, no dramatic dialogue since the great Shakespearean age is so imaginatively rich. Synge was unique in being able to use peasant dialect with such rich effect, and perhaps he wrote at the latest point in history at which it could be done.

The Abbey continued to flourish under the watchful eye of Yeats long after Synge's untimely death in 1909 and from 1924, shortly after Irish independence, it was granted financial aid by the government, thus, making it one and of the first subsidized English-speaking theatres. Much more interesting experiments were made

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by the poet T.S. Eliot. He had already brought into his poetry the spoken idiom of his time; several of his best early poems are Dramatic Monologues, with more dramatic tension in them than the 19th century Dramatic Monologues by Tennyson and Browning. He was a profound critic of the Elizabethan and Jacobean drama from 1590 to 1640, and he understood better than any of his contemporaries the difficulties and potentialities of poetic speech in theatre. The attraction of verse drama was partly its use in the Elizabethan period by such authors as Shakespeare. It was thought that this period represented the last age in which high intellectual ideals had been combined with popularity in literature, with its appeal to a wide audience. However, Eliot added to this noble ideal two further ideals of his own—— a strong religious faith, coupled with the desire to convert his audiences to Christianity, and a willingness to base his plays closely on classical predecessors. As verse plays, religious plays and plays based on classical examples, Eliot's work has considerable interest.

T. S. Eliot's fragmentary and innovatory verse drama, *Sweeny Agonistes* was produced in 1935. Admittedly this was drama for minority audiences, but such activity did provide a welcome alternative to the complacency of the theatrical establishment, and at a time when it was certainly needed. Eliot's contribution in reintroducing verse drama onto the stage is of major significance although he never quite forced the revolutionary break from forced drama he had hoped for. In *The Family Reunion* (1939), and later *The Cocktail Party* (1950), he used the conventional drawing-room stage scenario as a starting point to show how 'our own sordid, dreary world would be suddenly illuminated and transfigured' with the power of verse. It was not the traditional English blank verse that he employed, but his own contemporary idiom, sometimes difficult to distinguish from prose. His most assured success was the historical play about the martyrdom of Thomas a' Becket, *Murder in the Cathedral* (1935).

Eliot asserted that 'no play should be written in verse for which prose is dramatically adequate'. Clearly, the poetic drama needed to symbolise the emotional realities, in contrary to the socioeconomic issues that constituted the naturalistic plays. In *Murder in the Cathedral*, he chose to retell the inner conflict of Becket to win over temptations and be a martyr by losing 'his will in the will of God'. *The Family Reunion*, on the other hand, deals with the guilt complex of the protagonist, while *The Cocktail Party* examines personal inadequacies of married life in the modern context. These plays demonstrate religion as the ultimate meaning of human existence, leading people 'to think in Christian categories'. As David Jones puts it, Eliot was thus 'contributing to the creation of the kind of wholeness of outlook without which the poetic drama cannot be accepted as the normal mode of drama. In 'Poetry and Drama' he points out that poetry and drama are inseparable from each other. Poetry mirrors the heart of the person which the reader cannot conceal. Poetic Drama, according to T. S. Eliot, has far reaching effects as it affects the emotions of person directly., Christopher Fry's exuberant though poetically commonplace verse dramas from *A Phoenix Too Frequent* (1946) to *Curtmantle (*1961), attracted delighted audiences. Against the odds, he had ephemeral success with-out-and out poetic drama.

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Short Story

A short story is not a tale which is too lengthy nor is it too short to be published as a story. Short stories generally deal with one plot and few characters. The story revolves around its limited characters. Guy de Maupassant's '*The Necklace'* is a popular short story. O'Henry is also known for his contribution to the genre of short story. 'The Gift of Magi' is a very famous short story written by Henry. Similarly in Indian English Literature, Khushwant Singh is a popular name who wrote *'The Portrait of Grandmother'* and many others. In Literature, in translations, Munshi Premchand is known for his great collection of short stories like *Nasha, Dawat, kafan,* etc.

Shavian Drama

In the history of the English drama, Shaw occupies a position second only to that of Shakespeare. He dominated the English theatre for over sixty years and his influence, name and fame were all pervasive, He built up his own theatre, 'the theatre of ideas'. Throughout the whole of the intervening period, he was engaged in dramatic production, and apart from his work as a creative artist, he made contribution of outstanding importance as a critic. From Ibsen he had learned how to manage the stage for plays with a contemporary setting, and scenes which admit discussion as well as action. From his predecessors in England there was little that he could learn, except to discover that with Oscar Wilde he shared brilliance in dialogue. Unlike Wilde, he was determined to use his verbal gaiety not merely for entertainment, but to explore every known problem—social, moral, political and religious. He had an ear for all the rhythms of speech, and he studied with great diligence the ways in which dialogue could be made as natural in movement as it was witty in content.

Shaw began working on his first play destined for production, *Widowers' Houses*, in 1885 in collaboration with critic William Archer, who supplied the structure. Archer decided that Shaw could not write a play, so the project was abandoned. Years later, Shaw tried again and, in 1892, completed the play without collaboration. *Widowers' Houses*, a scathing attack on slumlords, was first performed at London's Royalty Theatre on 9th December 1892. Shaw would later call it one of his worst works, but he had found his medium. His first significant financial success as a playwright came from Richard Mansfield's American production of *The Devil's Disciple* (1897). He went on to write sixty-three plays, most of them full-length. Often his plays succeeded in the United States and Germany before they did in London. Although major London productions of many of his earlier pieces were delayed for years, they are still being performed there. Examples include *Mrs. Warren's Profession* (1893), *Arms and the Man* (1894), *Candida* (1894) and *You Never Can Tell* (1897). As Shaw's experience and popularity increased, his plays and prefaces became more voluble about reforms he advocated, without diminishing their success as entertainments. Such works, including *Caesar and Cleopatra* (1898), *Man and Superman* (1903), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906), display Shaw's matured views, for he was approaching 50 when he wrote them. By the 1910s, Shaw was a well-established playwright. New works such as *Fanny's First Play* (1911) and *Pygmalion* (1912)—on which the famous, award-winning musical *My Fair Lady* (1956) is based—had long runs in front of

large London audiences. A musical adaptation of *Arms and the Man* (1894)—*The Chocolate Soldier* by Oscar Straus (1908)—was also very popular, but Shaw detested it and, for the rest of his life, forbade musicalization of his work.

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19th Century Drama-the Evolution

From the dramatic point of view, the first half of the nineteenth century was almost completely barren. Many of the major poets had tried drama, but none of them had achieved any success. The greater part of their work never saw the stage. The professional theatre of the period was in a low state. Among the respectable middle class, it was despised as a place of vice. Audiences did nothing to raise the standard, which remained deplorably low. The popular forms of drama of the day were melodrama, farces and sentimental comedies, which had no literary qualities what so ever, were poor in dialogue, and negligible in characterisation, and relied for their success upon sensation, rapid action, and spectacle. There were also poetic plays, which were mere closet-plays unfit for stage representation. Towards the middle of the century, a significant development can be traced from romantic and historical themes to more realistic themes and this movement towards realism received considerable impetus from the work of T.W. Robertson, a writer of comedies, who introduced in his plays the idea of a serious theme underlying the humour, and characters and dialogue of a more natural kind. He is inseparably connected with the modern revival of English drama, Robertson, however, did little more than point the way, and he never entirely freed himself from the melodrama and sentimentalism prevalent at the time. His chief plays were Society Caste and School.

It was not until the last decades of the l9th century, when the influence of Ibsen was making itself strongly felt, and Shaw produced his first plays, that the necessary impetus was there to use the serious drama for a consideration of social, domestic, or personal problems. No doubt, lbsen's influence was rather late in coming to England, but with the passing of time his treatment of themes and his technical methods came to be fully accepted, and a new spirit and a new enthusiasm overtook the English drama in the early years of the 20th century. Ibsen had taught men that drama, if it was to live a true life of its own must deal with human emotions, with things near and dear to ordinary men and women. With the treatment of actual life, the drama became more and more a drama of ideas, which are sometimes veiled in the main action, and are sometimes didactically set forth.

Check Your Progress

3. What is a tragedy?
4. According to Aristotle, why is the plot important?
5. What is soliloquy?

3.4 ESSAY AND NOVEL IN ENGLISH LITERATURE

Under this section, essay and novel, two popular forms in English literature, will be discussed in detail.

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3.4.1 Essay

Essay is a short composition in which proper transition of thoughts is maintained in a very organized structure that maintains the coherence. The essay is a very popular form in English Literature, which is influenced by the essays of Montaigne, the French Essayist. Francis Bacon is considered one of the best essayists of Elizabethan Age. The style of his essays was quite terse. He also uses epigrammatic style in his essays. He is famous for his many essays written on the elemental emotions of heart like friendship, beauty, etc. His famous essays include *Of Friendship, Of Marriage and Single Man*, *Of Simulation and Dissimulation*, *Of Studies,* etc. Many of his essays were embedded with maxims and sayings. As he says in *Of Studies*:

> '*Some books are to be tasted, others to be swallowed and some few to be chewed and digested…..*'

In the 18th century, Joseph Addison and Richard Steele were also popularly known for their essays which were satiric in their approach with an intention to bring reformation in the society. '*The Scope of Satire'* and *'Lady Orators'* were beautifully written with mild satire to ridicule the oddities and eccentricities found in some sections of society.

Apart from above mentioned essayists, Thomas Carlyle, Edmund Burke, Thomas de Quincey, Leigh Hunt, Aldous Huxley, Robert Louis Stevenson and Charles Lamb also wrote many great essays.

3.4.2 Novel

According to the Oxford Dictionary, a novel is 'a fictitious prose narrative of book length, typically representing character and action with some degree of realism.' As the most popular literary genre from the late 18th century to our own time, the novel has evoked from scholars and critics lengthy commentary. Literary historians have traced its origins back to the medieval prose romance, the Italian novella of the 14th century, the picaresque, and medieval legends.

In the middle of the 18th century, a new form of content creation grew rapidly in Britain. The new popular content was long, realistic but fictional narratives of ordinary individuals whose lives nonetheless were put forward as significant for everyone. These works were called 'novels'.

Novels can be differentiated from novella and short stories. Modern Age is embedded with novels such as *Women in Love* and *The Portrait of the Artist as a Young Man* are considered major novels written in stream of consciousness and interior monologue, respectively, with the modern narrative techniques. If we talk

about postmodern novels, they are written in magical realism technique that is a blend of fiction and fact as we find in *One Hundred Years of Solitude* by Gabriel Garzia Marquez and *Life of Pi* by Yann Martel.

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Modern works refer to their own fictional status. Narrators in such works are self-conscious. Salman Rushdie's *Midnight's Children* and Martel's *Life of Pi* are written in self-reflexive narration.

Elements of a Novel

Novels are detailed literary forms having the following elements: Plot, Characters, Language, Setting, Structure and Diction. Like the artistic tension is maintained in a drama, in novel also, novelists depict the tension, conflict-internal or external, socio-political issues, and culture. Novels can be grand as epic scale novels like Tom Jones by Henry Fielding or written in the form of letters as the epistolary novel, *Pamela*, written by Samuel Richardson. In the 18th century, few novels were written in epistolary form as *Pamela*. This novel is written in a form of letters. The Horation epistle was considered a favoured form amongst many poets from Renaissance to the 18th century.

In Modern Age, many novels were written in stream of consciousness technique. Virginia Woolf uses stream of consciousness in *Mrs. Dalloway* and *To the Lighthouse* to pour out a deluge of thoughts and sensory images unbounded by reason and logic. Her language is instead ordered by the fragmentation of perception and memory, as she suggested novels should be: 'The mind receives myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old'. Woolf's intention is to find beauty in a broken world, and she turns to seemingly meaningless language to do so. Even in her very first novel *The Voyage Out* (1915), which is generally quite conventional, includes this idea of the beauty of meaning-deprived language: 'He shouted out a line of poetry, but the words escaped him, and he stumbled along lines and fragments of lines which had no meaning at all except for the beauty of the words' (191). Woolf's new language was meant to speak to the needs of modernity, but its implications and innovations stretch beyond modernism into postmodernism.

Woolf's stream of consciousness narrative technique also draws attention to itself, asking the reader to interpret the work based not only on what the narrator says, but on whose consciousness is being evoked at any given moment. However, there is an even more compelling example of Woolf's self-reflexivity than her narrative technique. In *To the Lighthouse*, Lily Bariscoe is an artist rather than a writer or storyteller, but Woolf's depiction of her painting and the difficulty involved in realizing her creative vision closely mirrors the difficulty of writing, illustrating the close relation between all forms of creative activity.

James Joyce contributed to interior monologue in his novels like *The Portrait of the Artist as a Young Man,* and *Ulysses*. In Post-modern age, collective trauma is represented through the New Literatures as Australian, Canadian, African, and Caribbean novels.

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Picaresque novel

Picaresque novel traces the journey of a picaro who may be the hero/heroine of a novel. Picaresque is a Spanish term. Henry Fielding's *Tom Jones* is a picaresque novel, the hero of the novel goes by the same name, but lacks certain goodness in his character. He moves from Somersetshire to London and all his encounters suggest him to be a picaro. In picaresque novel, journey element is a must. In Daniel Defoe's *Moll Flanders* also, the protagonist is a picaro.

Aristotelian

It is a term given to the works of Aristotle, the Greek philosopher. He, in his *Poetics*, has given the norms of a tragedy. He has also discussed the constituent elements of a Tragedy: plot, diction, character, thought, melody and spectacle. He has given the concept of 'hamartia', the error of judgment in the heroic figure of a tragedy. Thus, to deal with his poetic conception, the term Aristotelian is used.

CHECK YOUR PROGRESS

6. What is an essay?
7. Define novel.

3.5 PATTERN POETRY

It is the verse which is arranged to suggest some object or movement. George Herber's *Easter Wings* is a suitable example of pattern poetry. Such kind of poetry as referred to as concrete poetry since 1950.

Persona

Persona is a literary character. It may be a fictional or historical character. Sometimes poet himself is the persona speaking and addressing other personas in a poem. In drama, before the play starts a list of dramatis persona is given by the writer depicting the various roles of the characters. Modern writers blur the persona and a narrator through their complex writing style. For example, in the novel, *Heart of Darkness*, persona and the narrator, Charles Marlow, are one.

3.5.1 Petrarchan

It denotes a sonnet of the kind used by the Italian poet Petrarch, with an octave rhyming *abbaabba*, and a sestet typically rhyming *cdcdcd* or *cdecde*. Petrarch was a popular Italian poet known for his sonnets and other lyrics in Italian. His sonnets were divided into an Octave and Sestet. He avoided adding the final couplet which is found in English and Shakespearean sonnets. The rhyme scheme of his sonnets was *abbaabbacdecde*. He was highly imitated in courtly love poems reaching its height in the 16th century. The tradition was known as Petrarchism. In this tradition, the beauty of a woman was highly exaggerated and compared to the sun and the moon. However, John Donne is known for his anti-petrarchan style in his love poems.

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Polysyndeton

It is a rhetorical term which is used for the repeated use of conjunctions as Keats in Endymion says:

> And soon it lightly dipped, and rose, and sank,
>
> And dipped again...

Portmanteau word

It is an experiment with two different words when they are fused together to create a new word. For example, lunch and breakfast are two different words but they are fused together in a portmanteau word called brunch. In literature, James Joyce's *The Finnegan's Wake* is the best example for abundant usage of such words.

Refrain

Refrains are the repetition of certain words and phrases in a literary work. It is used widely by the poets and writers to foreground an idea. In Sylvia Plath's poem, *Daddy*, the word 'wars' is used three times to put an emphasis on the devastating and destructive nature of war.

Satire

Satire is an attack or assault on individuals or society to ridicule them for a certain blemish or short-coming. Few writers use satire to make fun of people. Few writers use satire to rectify a certain evil in society. In Restoration Age, many satires were written. Dryden wrote a political satire '*Absalom and Achitophel*'. Alexander Pope wrote '*The Rape of the Lock'* to satirize the vanity of the aristocratic ladies in England. Josseph Addison also satirized women in his essay *'Lady Orators'*.

3.5.2 Metaphysical poetry

Metaphysical poetry is a kind of poetry that lays stress on the belief that the logical aspect rules the emotional; signified by sarcasm, absurdity and extraordinary comparisons of unlike features; the latter often being fanciful, to the limit of peculiarity. 'Metaphysical poets' was a term used for the first time by the eighteenth century poet and critic Dr Samuel Johnson. He considered a certain group of poets, metaphysical, because he wanted to portray a loose group of British lyric poets who belonged to the 17th century. These poets were generally interested in metaphysical issues and had a common method of examining them. Their writings were marked by the innovativeness of metaphor (these included comparisons known as metaphysical conceits). The changing times had a significant influence on their poetry. Discovery of the new sciences and the immoral scenario of the seventeenth century England were also other factors influencing their poetry. Metaphysical poets dealt with topics like God, creation and afterlife. The most popular metaphysical poets are John Donne, Andrew Marvell and Henry Vaughan among others.

Donne incorporates the Renaissance conception of the human body as a microcosm into his love poetry. The Renaissance saw several people thinking that the macrocosmic physical world was reflected in the microcosmic human body.

They believed that the body is ruled by the intellect just like a land is ruled by a king or queen.

The Neo-platonic Conception of Love

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The neo-platonic concept of physical and religious love was seen as a manifestation of the same desire. In the *Symposium,* physical love is described by Plato as the lowest run of a ladder. According to him, an individual is first taken in by a single good looking person; he is then attracted by pleasing personalities in general; then he is drawn towards great minds, great ideas and finally by beauty itself which becomes the highest rung of the ladder. This idea was adapted by Christian Neo-platonists several centuries later in such a way that the series of love built up love for God and spiritual beauty. It is natural for Donne to use his religious poetry to romanticize the Christian love for God. However, the neo-platonic concept of love is seen in his love poetry in a slightly tweaked manner. For instance, in '*To His Mistress Going to Bed*', written in 1669, the narrator claims to be madly in love with a nude woman stating that his love is much beyond the pictorial representations or illustrations of scenes from the bible. Many love poems reflect the superiority of the narrator's love to ordinary love claiming the narrator's love to be more pure and platonic. This love is described as divine.

Romanticism

It is a complex artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe, and gained strength during the Industrial Revolution. It was partly a revolt against aristocratic, social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature and was embodied most strongly in the visual arts, music, and literature. The term derives from the Romances of the Middle Ages, and refers to an idealization of reality. In the late 18th century, it came to mean anti-Classical and represented a trend towards the picturesque and the Gothic, and a love of nostalgia, mystery and drama. By the early 19th century it had been broadened to include: an enthusiasm for, and awe of, nature; a political support for liberty; an emphasis on the individual as a unique creative being; opposition to, and fear of, industrialization; an interest in the exotic and primitive; nationalism; and a dissatisfaction with life and a desire for new means of artistic expression.

The last quarter of the 18th century was a time of social and political turbulence, with revolutions in the United States, France, Ireland and elsewhere. In Great Britain, movement for social change and a more inclusive sharing of power was also growing. This was the backdrop against which the Romantic Movement in English poetry emerged.

The main poets of this movement were William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord Byron, and John Keats. The birth of English Romanticism is often dated to the publication in 1798 of Wordsworth and Coleridge's *Lyrical Ballads*. However, Blake had been publishing since the early 1780s. Much of the focus on Blake only came about during the last century when Northrop Frye discussed his work in his book *'The Anatomy of Criticism'*. In

NOTES

poetry, the Romantic Movement emphasised the creative expression of the individual and the need to find and formulate new forms of expression. The Romantics, with the partial exception of Byron, rejected the poetic ideals of the 18th century, and each of them returned to Milton for inspiration, though each drew something different from Milton. They also put a good deal of stress on their own originality. To the Romantics, the moment of creation was the most important in poetic expression and could not be repeated once it passed. Because of this new emphasis, poems that were not complete were nonetheless included in a poet's body of work (such as Coleridge's *Kubla Khan* and *Christabel*).

In the later part of the 18th century, before the official declaration of the Romantic Movement in Lyrical Ballads (1798) by Wordsworth and Coleridge, there were a number of poets and prose writers between Neo-classical period and Romantic Movement. The Romantic Movement is known as 'liberalism in literature', that is simply the expression of life as seen by imagination rather than by common sense. Following are the characteristics of this period:

1. The Romantic Movement was marked by a strong reaction and protest against the bondage of any rule and custom. Thus, the literature of this period also tends to free the human spirit.
2. Emotions and instinct became more important than reason. There was a glorification of 'The Natural Man', the 'noble savage', and the primitive and untutored personality.
3. The idea of man's natural goodness and the stress on emotion also contributed to the development of Romantic individualism, that is, the belief that what is special in a man is to be valued over and the conventions are only imposed on man by 'civilized society'.
4. Romanticism returned to nature and to plain humanity for its material. Such English romantic poets as Byron, Shelley, Robert Burns, Keats, Robert Southey, and William Cowper often focused on the individual self, on the poet's personal reaction to life.
5. It brought again the dream of the golden age in which the stern and harsh realities of life were forgotten and the ideals of youth were established as the permanent realities. The glory of this age is the poetry of Wordsworth, Coleridge, Keats, Byron, and Shelley.

Pantheism

Pantheism is the belief that everything is God and God is everything. Universe and God are thus interchangeable terms. To Wordsworth, wind is as divine as man, as God:

'And I have felt

A presence that disturbs me with joy

Of elevated thoughts; a sense sublime

Of something far more deeply interfused, whose dwelling is the light of setting suns,

And the round ocean and the living air,

And the blue sky, and in the mind of man.'

NOTES

In the above mentioned lines, Wordsworth discusses man's response to Nature where man sees God in Nature and ultimately everywhere. God is described as a 'presence' dwelling in the sun, ocean, sky, air and in man as well. Wordsworth's doctrine of nature, as it is expressed in the 'Preface' and in his poetry, is rather complex. From the basic concept of the supremacy of nature, Wordsworth arrives at the doctrine that all things should bear a close resemblance to nature. It is Wordsworth's personal experience with nature which led to his interest in its philosophical aspects. It may be argued that Wordsworth overemphasized his sensitivity, but the fact remains that he sought contact with nature during his entire life.

Negative Capability

The concept of Negative Capability is the ability to contemplate the world without the desire to try and reconcile contradictory aspects or fit it into closed and rational systems. Negative Capability is a sublime expression of supreme empathy and empathy is the capacity for participating in, experiencing and understanding others' feelings or ideas. It is a creative tool to help us understand each other, different points of view or different cultures so that we might be able to express them.

This phrase was coined by Keats, in a letter dated 22nd December 1817, to his brothers George and Thomas: 'It struck me what quality went to form a Man of Achievement, especially in literature and which Shakespeare possessed so enormously- I mean Negative Capability, that is when Man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after facts and reason'. In Negative Capability, the poet throws himself into an object in order to obliterate his personal identity. The purpose of this is to fuse emotional intensity and the object to such an extent that object becomes symbolic of the emotions.

For example, the poet dissolves too much into the world of nightingale that he becomes the nightingale. Likewise, he becomes autumn and Grecian urn. To Keats, an Ocean Urn is an object that speaks a truth and beauty are understood by the negative capability of the artist. The Urn's message is thus open-ended and mysterious.

Sensuousness

Sensuousness is a quality in poetry which affects the senses i.e. hearing, seeing, touching, smelling and tasting. Sensuous poetry is the poetry of senses, not of contemplation or of thoughts. It appeals to senses of the readers. Sensuous poetry does not present ideas and philosophical thoughts. Such kind of poetry appeals to our eyes by presenting beautiful and colourful pictures, it creates melody to our ears

NOTES

by its metrical music, rhythm and sounds; it creates fragrance to our nose by creating fumes and smell through sensuous images. Keats is the master of sensuous poetry. He is a worshipper of beauty in any of its forms. He says: 'Beauty is truth, truth beauty'. He is a poet of aestheticism. His imaginative power is so supreme that he can even fly to the world of nightingale. He wants to forget the weariness of this world for a while by indulging in the beautiful world of birds, season, etc. Keats is a poet of sensuousness than a poet of contemplation. Sometimes he passes from sensuousness to sentiments. In his mature works like Hyperion and Odes, he mixes sensuousness with sentiments, voluptuousness with vitality, and aestheticism with intellectualism. Actually, it is through his senses, Keats could observe the beauties of the universe from the stars of the sky to the flowers of the wood. His pictorial images are not just suggested, rather described with detailed artistic touch of various elements. Every line of his poems is replete with sensuous beauty. No other poet except him could show such a mastery of language and felicity of sensuousness.

CHECK YOUR PROGRESS

8. What is a Petrarchan sonnet?
9. What is Metaphysical poetry?

3.6 DRAMATIC MONOLOGUE

The dramatic monologue is the prominent genre of Victorian poetry. It is considered the most significant innovation of the age rather we can say that it highlights the age. It is widely used by an overwhelming range of poets, both male, from Alfred Tennyson to Algernon Swinburne, and female, from Felicia Hemans to Augusta Webster. Its use continued throughout the 20th century, influencing poets, both British and American, from T. S. Eliot and Ezra Pound to Peter Porter and Richard Howard. These poems have a theatrical quality. In dramatic monologues, speaker is talking to someone who is a mute listener but the speaker expresses his point of view, psychologically. The speaker may or may not be telling the truth but he is trying to convince someone of something. Sometimes what the speaker *doesn't* say is just as revealing and interesting as what he or she does say in the poem. The speaker reveals his/her character and motives to the reader, while remaining unaware that he is doing so. Robert Browning is the master of dramatic monologues. *My Last Duchess, The Last Ride Together,* and *The Lost Mistress* are his famous monologues. The lover is very upset as all is over between him and his beloved in *The Lost Mistress*; he begins,

'All's over, then: does truth sound bitter

As one at first believes?

Hark, 'tis the sparrows' good-night twitter

About your cottage eaves!'

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There is always abrupt and dramatic opening in such monologues; colloquial expressions are used by the speaker. The lover is talking to his beloved about rejection of his love by her. The reader can also visualize the setting before his eyes; this is the hallmark of a dramatic monologue. The purpose of the monologue is not so much to make a statement about its declared subject matter, but to develop the character of the speaker. Browning's monologues typically consist of an uninterrupted narrative spoken by a single character to a specific audience. The speaker is not the poet himself, but rather a character (a persona) created by the poet. Browning creates a living, breathing human being, with a complex personal history and view of the world within a few, seemingly accidental lines.

Each dramatic monologue should display: 1) a speaker, 2) an identified audience, 3) an occasion, 4) interplay between speaker and audience, which takes place in the present, and 5) revelation of character.

3.6.1 Modernism

Modernism is a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions. Faulkner's multiply-narrated stories are an example of this aspect of modernism. A blurring of distinctions between genres, so that poetry seems more documentary (as in T.S. Eliot and prose seems more poetic (as in Woolf or Joyce). In modern works, an emphasis is on fragmented forms, discontinuous narratives, and random-seeming collages of different materials. A tendency towards reflexivity, or self-consciousness, about the production of the work of art, so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways. Modernism tends to present a fragmented view of human subjectivity and history but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. Postmodernism, in contrast, doesn't lament the idea of fragmentation, or incoherence, but rather celebrates that. The world is meaningless? Let's not pretend that art can make meaning then, let's just play with nonsense. It deals with a rejection of elaborate formal aesthetics in favour of minimalist designs (as in the poetry of William Carlos Williams) and a rejection, in large part, of formal aesthetic theories, in favour of spontaneity and discovery in creation. It also deals with a rejection of the distinction between 'high' and 'low' or popular culture, both in choice of materials used to produce art and in methods of displaying, distributing, and consuming art.

3.6.2 Ambiguity

The inadequacy of language to express what really matters is ambiguity. Conrad's *Heart of Darkness* is even more replete with ambiguity—is Kurtz mad, what made him go mad, what are the unspeakable rites, what is Marlow's relationship to Kurtz, how does Marlow keep from going mad, does Marlow achieve redemption or closure,

NOTES

how will his story affect the other passengers, what is the heart of darkness? Conrad's unnamed narrator lets the reader know immediately that Marlow's story will have neither a simple meaning nor an easy ending:

> But Marlow was not typical […] and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of those misty halos that, sometimes, are made visible by the spectral illumination of moonshine.

Conrad tends to be less optimistic than other modernist writers, and rather than try to overcome the inadequacy of Kurtz's final pronouncement, leaves Marlow and the rest of the passengers stranded on the Thames, looking into 'the heart of immense darkness' (77). The breakdown of language prompted more optimistic writers like Woolf and Joyce to invent new languages, modern languages, to replace the old, worn-out language.

Symbolism

Symbols are extended metaphors. The Modern Period was also a notable era of symbolism in literature which came from a group of French writers beginning with Charles Baudelaire. Many of the major writers of modern era created symbolist settings, agents and actions in their works. A few examples are Yeats' '*Byzantium*' poems, William Faulkner's *The Sound and the Fury*, etc.

Surrealism

It is a modern technique adopted by many writers who are known as surrealists who attempted to express in art and literature, the working of the unconscious mind and to synthesize these workings with the conscious mind. *One Hundred Years of Solitude* by Gabriel Garcia is a surreal novel.

Scene

In a drama, the subdivision of acts is usually done in the form of a scene. Scenes keep changing from one setting to another. Scenes are marked by a curtain. Few scenes are very memorable in literature as the porter scene in Macbeth and the gravedigger scene in Hamlet.

Self-reflexive

It is a term which is prominently used to describe modern novels and the narration in that. Modern works refer to their own fictional status. Narrators in such works are self-conscious narrators. Rushdie' *Midnight's Children* and Martel's *Life of Pi* are written in self-reflexive narration.

Style

Style is not the proper arrangement of words, sentences and paragraphs. The intellectual element consists of the science of writing: precision in the use of words; clarity of meaning economy in their use; harmony between thought and expression.

The emotional element brings thoughts clearly before the reader. The aesthetic element comprises the artistic graces of style which give an immediate pleasure, beauty and charm. Style is not the same thing as composition. Composition simply means the proper arrangement of words, sentences and paragraphs. Style is the putting together of ideas in a correct, orderly way.

NOTES

It is certainly one element of style, but one of many. According to Hudson, style is composed of roughly three elements, which he classifies as intellectual, emotional and aesthetic 'The intellectual element consists of what may be called the science of writing: precision in the use of words; clarity of meaning when these words are combined to form a sentence; economy in their use; and above all harmony between thoughts and expression, which will prevent the author from expressing a trivial thought in a lofty language. It is this element of style which is synonymous with composition. It provides merely the outward trappings of the author's innermost thoughts. The emotional element brings these thoughts clearly before the reader; in it lies his force, his power of suggestion, his capacity to move the reader by his writing, and to make him share his own state of mind at the time of writing. By these means, style rises from a mere science, and becomes an art. It acquires a persuasive eloquence which is beyond the power of composition alone. The aesthetic element comprises the artistic graces of style which give a more immediate pleasure than the first two: its musical quality, its picturesqueness, its polish, its perfection of form, and whatever else gives it beauty and charm. Coleridge's 'Ancient Mariner', notable for its onomatopoeia and for its word-music, helps to reinforce the sense. It may be useful here to give illustrations of writing where one of these elements predorninates over the other. A passage like the following, which does 'no more than communicate a fact precisely and intelligently, may be said to make use of only the intellectual element of style'.

A state is an aggregation of free human beings, bound together by common ties, some of which may be called natural ties and some artistic. The chief natural ties are community of race, of language, of religion, and of territory. The most important artificial lies are law, custom and executive government; these are common bonds which the people have gradually framed for themselves. Coleridge's 'Ancient Mariner', notable for its onomatopoeia and for its word-music, where the sound helps to reinforce the sense:

'The fair breeze blew the white foam flew,
The furrow follow'd free;
We were the first that ever burst
Into that silent sea.'

It will be remembered that the Ancient Mariner is sailing across a distant, deserted ocean. The easy flow of the first line corresponds to the swift movement of the wind which it describes:

NOTES

The alliteration, the internal rhyme, and the apt use of vowels and consonants. It is these devices, employed by the poet, that account for the charm. Style is closely connected with personality and character. There is something in the way each author writes - choice of words, turn of phrases, construction of a sentence which marks the passage as his and the silence of the sea, which the last line reproduces with its quiet s's, is beautifully broken in the third line by the noisy t's of 'first' and 'burst'. Note also the use of alliteration, the internal rhymes, and the apt use of vowels and consonants. It is these devices, consciously or unconsciously employed by the poet, that account for the charm of this stanza.

These three elements, together with others which we will consider shortly, combine to form what we call style. The more closely they are related to their thought-content, the more perfect the style becomes. For style is nothing more than the expression of thought in the best possible way. Its characteristic feature is its complete identity with the thought it expresses, which must suffer materially if expressed in any other way. It should fit the author's thought as the skin fits the body. When this is achieved, there is, to use Chaucer's favourite expression, "no more to seyn" (i.e. to say), for what needed to be said has been said perfectly, and in the most fitting manner: nothing can be added to it and nothing taken away.

Personality in Style

A man's style is closely connected with his personality and character. It is as individual as his voice or walk, and just as we can recognize friends merely by their way of speaking or walking, so we can recognize a great author merely by his way of writing. How often, on reading the passage quoted anonymously in a magazine or newspaper, we say 'It must be Bacon' or 'It must be Lamb!' There is something in the way each author writes - in his choice of words, his turn of phrases, his construction of a sentence which marks the passage as his and no one else's. In the oft quoted Renaissance phrase, style is mentis character.

Apostrophe

Apostrophe is an address to someone or something, who/which is not present at the moment. The poet apostrophizes the daffodils and describes them in their large number as a crowd of people. In *Daffodils*, '*in such a jocund company'*, the poet addresses the flowers as human beings and describes them as a happy company of good friends.

Consonance

Rhythm is created through consonants as 'wandered and cloud/that and floats' (Daffodils).

Assonance

Rhythm is created by vowel sounds as 'fluttering, dancing/such and jocund' (Daffodils).

NOTES

Architectonics

It is the structure in an artistic work dealing with the brief summary of text in everyday language in which set of opinions are also added especially in a didactic work. It discusses subject matter of a long poem or epic like Milton's *Paradise Lost*.

Epic theatre

It is a revolutionary form of drama which rejected the Aristotelian models of dramatic unities- unity of time, place and action. It was developed by German playwright, Berolt Brecht. He introduced songs in a tragedy dealing with the loose narrative. He did not introduce the plot to which the audience could relate, rather he dealt with a theme or idea dealing with the remote places and times and by stressing the contrived nature of drama. *Mother Courage* is a prominent example of epic theatre in which a woman is portrayed as a war woman who has very positive view of war as her career progresses through war, though ultimately, her children die due to war and she keeps pulling her wagon singing the songs to celebrate war.

Epideictic

Epideictic poetry is a verse for special moments and occasions. Such verses are different form having any political and legal argument rather they can be sung during funerals.

Epigram

Epigrams are witty expressions in prose. They are motivated by good arguments and reasons. In the 18th century, many poets and prose writers used epigrammatic style. They are available in essays of Francis Bacon. Joseph Addison was also fond of using epigrams in his essays, '*The Scope of Satire'* and *'The Female Orators'*. American essayists, Emerson and Thoreau also use epigrammatic style in their essays *'Self-Reliance'* and *'Walden'*, respectively.

Epilogue

Epilogue is opposite to prologue. It is the concluding section of any written work. Alfred Tennyson has written '*In Memoriam'* and added an epilogue to this long poem. *Crime and Punishment* by Fyodor Dostoevsky also has an epilogue.

Epinicion

A kind of Greek ode composed in honour of a victor in the Olympic Games or equivalent festivals at Delphi and Corinth. Such odes were sung in chorus in a triadic structure of strophe, antistrophe, epode, by custom upon the return of the victor to his home city. They praised the city and the victor's family along with him, also adding mythological narrative and some moral reflections. Examples survive by Pindar and by his rival Bacchylides, sometimes praising the same victor (e.g. of the Delphic chariot-race of 470 BCE).

NOTES

Epiphany

Epiphany is a term used for a manifestation of God's presence in the world. The Prelude by William Wordsworth is written around such revelations. Whenever a writer talks of the divine presence in the world or he gives a spiritual manifestation in a text that element is known as epiphany. Emerson's works are embedded with epiphany as he talks of spiritual and transcendental existence.

3.6.3 Transcendentalism

Transcendentalism is a word which has been variously interpreted, and even misinterpreted, by various writers and critics. 'Transcendent' means 'beyond' and 'above', hence a transcendentalist is one who believes in the existence of a divine world, beyond and above the world of the senses. The divine cannot be known by reason or rational analysis, but it can be felt and experienced by the spirit through intuition. The divine is referred to as 'the over-soul' by Emerson and it was referred to as the 'Soul of all the worlds' by Wordsworth. The External World is but the raiment or outer-covering of the divine. Men can know the divine and ultimately become one with it through the agency of Nature, which speaks to the soul and not to the reasoning faculty. If man comes to Nature in a mood of 'wise passivity' and allows influences from Nature to enter into his soul, he can see into 'the heart of things'. Thus, there is oneness of God, Man and Nature. The transcendentalists stressed the worth of the individual and the dignity of the human soul. They taught Man to rely on himself, on his own intuition, natural instincts and impulses, and not on any authority outside himself or on tradition, however sacred or old.

The teachings of the transcendentalists harmonized with the rise of democracy, the rise of romanticism and the revolt against Puritan Orthodoxy, which began by the Unitarians led by W.E. Channing, and carried by the transcendentalists to its natural conclusion. The Unitarians taught, 'the ultimate reliance of a human being is, and must be, on his own mind and conscience, his own sense of right. The power of perceiving moral distinctions is the highest faculty given to us by God'. They asserted the doctrine of the freedom of the will. In doing so, they laid the foundations for Emerson's central doctrines of self-reliance, the moral sense, and the exact correspondence between natural and moral law. So intense a faith in the individual brought religious liberalism, political democracy, and literary romanticism together to produce works of art from the substance of American experience,

In the ultimate analysis, transcendentalism is nothing new but an amalgam of various philosophies or ways of thought, both of the east and west, both ancient and modern. American Transcendentalists were influenced by such British writers as Wordsworth, Coleridge and Carlyle; they drew on such German idealistic philosophers as Kant, Hegel, Fichte, and Schelling and on the writings of Goethe, Richter, and others. Among the ancients they drew on the Greek philosophers, specially Plato, the Neoplatonists as Cudworth and more, they also drew on certain aspects of the

teachings of Confucius, the Mohammedan Sufis, the Hindu writers of the *Upanishads* and the *Bhagavad Gita*, the *Buddhists* etc.

NOTES

Terseness

Terseness is to say a lot of things in less words. When the language is embedded with wisdom, grave ideas and condensed thought but they are conveyed in the minimum usage of words. In Emerson, we find terseness. According to Paul Elmer More, 'His noblest work in verse must be sought in those quatrains which need no context for their comprehension and might be called spiritual ejaculations'. **Matthew Arnold** has quoted for approval the two familiar stanzas:

So high is grandeur to our dust,

So near is God to man,

When Duty whispers low, 'Thou must.'

In British literature also, we can witness terseness in the essays of Francis Bacon. In his essay, 'Of Friendship', he says, 'A friend is another self', which is an example of terseness.

Oriental

Oriental denotes characteristics of countries of Asia. If a writer portrays a theme or idea or a character in relation to Asia, that theme or character or idea can be considered oriental. Many British and American writers were influenced by Oriental philosophy. Emerson was widely read in the Hindu Philosophy and religious thought, and his study of Hindu scriptures colours all his writings. His transcendentalism, his concept of the over-soul, his views on Nature and self-reliance, all reveal the influence of Hindu scriptures at every step. His doctrine of self-reliance, his concept of the fundamental unity of all-the oneness of man, God, and Nature,-owes much to Hindu Vedantic philosophy. His concept of 'the over-soul' finds close parallels in the *Bhagwat Gita* and passages after passages in the Hindu scriptures can be cited to illustrate the point. A large body of his prose-works reveals oriental influence, but this influence is most trenchently expressed in his poetry. The themes and titles of a number of his poems are derived from the Hindu scriptures. For instance, "*Brahma*" comes from the *Upanishads*, and '*Hamatreya*' from the *Vishnu Purana*. Other poems, which derive inspiration from the Indian religious books are Wood Notes; *The Celestial Love Sphinx* and *Spirits*.

The Imagist Movement

The imagist movement was surprisingly small and short-lived. The movement officially launched in 1912 and ended in 1917 involving only a handful of English and American poets, including Ezra Pound, William Carlos Williams and James Joyce. Ezra Pound is regarded as the intellectual leader of the movement. Imagism is often constructed as a reaction against Georgian and Victorian styles which are characterized by abstract and sentimental language. The following are the chief aesthetics of Imagism:

NOTES

1. To use the language of common speech, but to employ always the exact word.
2. To create new rhythms as the expression of new moods and not to copy old moods and rhythms.
3. To allow absolute freedom in the choice of subject.
4. To present an image. Poetry should render particulars exactly not the vague generalities.
5. To produce poetry that is hard and clear never blurred nor indefinite.
6. Finally, concentration is the very essence of poetry.

Pound's poem, '*In a Station of the Metro',* embodies the central tenets of the Imagism movement. He says:

'The apparition of these faces in the crowd;

Petals on a wet black bough'

In fourteen words, the poem constructs a clear and compelling image that conveys an abstract emotional experience without explicitly describing it. The poem does not follow a strict meter or rhyme scheme; instead, the relationship between the two lines is one of imagery rather than of one sound.

According to Imagists, the work of a great poet is to select the right image that causes the reader to experience a particular emotion or infer a particular reality.

Imagery is the image used by a writer of poetry or prose in the form of figurative language suggesting mental or visual pictures. An image in poetry is a word or an expression which appeals directly to the eye, the ear, the sense of taste, touch and smell. Keats' imagery was strongly sensuous; Tennyson's imagery appealed more to the ear and the eyes; Robert Herrick's appeal was to the sense of touch. A good poet always searches for an exact image. He chooses his imagery according to some principle of selection and develops it with some meaningful pattern in mind.

The root meaning of 'imagery' is to 'imitate.' It literally means 'a reflection in a mirror.' Hence, an 'image' is 'a word picture' by means of which the poet conveys his feelings and emotions to his readers. When we come across an image in a poem it helps us to imagine and experience the same feelings and emotions which the poet experienced.

For example, Shelley in his 'Ode to a Skylark' is captivated by the beauty of the bird but he is unable to make his readers comprehend its beauty in a few words, so he compares the skylark to a series of objects and hopes that the images he has created will help his readers to comprehend the beauty of the bird:

'What thou art we know not; What is most like thee? From rainbow clouds there flow not Drops so bright to see,

As from thy presence showers a rain of melody'.

In this stanza he compares the beauty of the skylark and its soul stirring melody to the raindrops which form the rainbow.

Fictional

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It Fictional refers to imaginative, divorced from reality, or inventive. Postmodern novels are more fictional dealing with the historicity. For example, Midnight's Children by Salman Rushdie gives a very fictional account of Indian history.

Hymn

It is a song or a prayer in the praise of a divine. Longfellow has written *A Psalm of Life* which is also a holy hymn to God.

Lipogram

Lipogram is a kind of composition in which a poet avoids a particular letter of the alphabet. Examples of Lipogram can be found in Greek poetry.

Lira

Lira is a five-line stanza in Spanish form which combines seven syllable and eleven syllable lines with the standard rhyme scheme.

Objectivism

Objectivism was a doctrine which derived its principles from imagism. It was led by a group of American poets, William Calos Williams, Charles Reznikoff and others in 1930s. They praised Ezra Pound, T.S. Eliot and Wallace Stevens for their precise evocation- a move from subjectivity. Objectivism became famous in study of the poems in relation to the objectification of the essential details.

Occasional verse Poetry

This kind of poetry was prompted by special occasions such as wedding, funeral, anniversary, etc. W.B.Yeats' 'Easter 1916 is an occasional verse poetry dealing with Irish National Republic Movement which was written to describe the killing of those martyrs who gave their life to get freedom from England. Auden's 'September 1, 1939 is also an occasional verse dealing with the invasion of Poland by Germany.

Oral tradition

Oral tradition comprises of songs, lyrics, verses, chants of a culture which goes from one generation to another. It was the ancient form of literature. It also comprised of folk tales and myths. It depends on the oral culture. Many civilization and languages have their oral tradition and culture as at that time only orality was the way or manner to transmit literature.

Oulipian

Belonging to or characteristic of the French experimental Writers' group calling itself OULIPO or Ou LiPo (Ouvrior de Littérature Potentielle) in the 1960s and

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1970s. The group's founders in 1960 included the lapsed surrealist Writer Raymond Queneau and the mathematician Francois Le Lionnais, and they were joined by Jacques Roubaud (from 1966), Georges Perec (from 1967), and others, including some foreign members, notably the Italian author Italo Calvino (from 1973) and the American Harry Mathews, both then residents in Paris. The group's central purpose was to explore the literary possibilities of artificial constraints and mathematical combinations, for instance in the use of lipograms such as Perec's novel *La Disparition* (1969), or in Queneau's extraordinary sonnet sequence *Cent mille milliards de poems* (1961), in Which the lines could be recombined in an enormous number of possible permutations. Among the other major Works of Oulipian experiment is Perec's novel *Vie mode d'emploi* (1978; translated as Life: A User's Manual). The group's most important collective Work was *La littérature potentielle* (1973).

Parnassians

Parnassians was a group of French poets who gave a new standard of formal precision in lyric poetry from 1860s to 1890s. It was a reaction against the emotional turbulence of Romanticism.

Narrative Poem

Narrative poem tells a story. All epics are considered long narrative. Milton's Paradise Lost depicts the story of the fall of man and it also justifies the ways of God to man. The story of the fall of man is told in twelve books. Keats' La Belle Dame Sans Merci is also a ballad which has a narrative in it. It depicts how a soldier was enchanted by a beautiful lady and finally left him alone. Indian Epics, The Ramayana and The Mahabharatha also are narrative poems dealing with the life story of Rama and Pandavas and Kauravas. Homer's Illiad and Odyssey also depicts the tale of the warriors. Thus, story is a mandatory element in a narrative poem.

Ode

Ode is a choral song elaborately structured in formal language and glorifying the facets of a god, a hero or commemorating an event. Odes were generally sung to the accompaniment of a musical instrument.

Check Your Progress

10. State any two characteristics, that a dramatic monologue should display.
11. What is self-reflexive?
12. What is Epinicion?
13. When was the Imagist movement launched?

3.7 SUMMARY

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- Lyric is a song which expresses the emotions and feelings of a particular person. It is separate from a narrative poem. These poems are generally short, consisting of twelve to thirteen lines. Such poems rarely go beyond sixty lines. These poems are quite imaginative and emotional.
- The elegy originated in ancient Greece as lamentations for the dead. Elegies can be: Simple, Encomiastic, Reflective, Critical, and Pastoral. Simple elegy is a funeral song for an individual.
- Drama dealing with a noble protagonist placed in a highly stressful situation that leads to a disastrous, usually fatal conclusion is called a tragedy. Aristotle defined tragedy as 'the imitation of an action that is serious and also, as having magnitude, complete in itself.' According to Aristotle, tragedy arouses pity and fear and the tragic effect will be stronger if the hero is 'better than we are'.
- Comic Relief is the name given to the comic dramatic action within the performance of a regular serious play to bring about a relief to the spectators to regain their real selves for a short while or to relax their strained nerves and prepare for further action, often more serious and culminating into breath-taking, gasping climax before denouement.
- To Aristotle, Plot is the first principle, as it is the soul of the play. Character is next in importance followed by Thought, Diction, Song and Spectacle. While these elements are ranked by Aristotle in the above order of importance, it is not compulsory that all elements be featured in any one particular play, as a healthy combination of some or all of these elements world suffice.
- Passion Play depicts religious anecdotes relating to Christ; his crucifixion and resurrection. Such kind of plays are recorded in different parts of Europe from the early 13th century onwards. They are written in the vernacular. They were usually enacted on Good Friday.
- Drama is a literary genre which can be enacted on stage before an audience. It has plot, diction, characters, language, melody and spectacle according to Aristotelian conventions of a tragedy. Drama basically involves action-internal as well as external. Drama has been a very popular form in literature.
- Miracle plays were religious plays dealing with the legends of saints and Virgin Mary. They were dramatized in the Roman Catholic Church. These were written from 10th century to 16th century. Miracle play reached its height in 15th century.
- Essay is a short composition in which proper transition of thoughts is maintained in a very organized structure that maintains the coherence. The essay is a

NOTES

very popular form in English Literature, which is influenced by the essays of Montaigne, the French Essayist.

- According to the Oxford Dictionary, a novel is 'a fictitious prose narrative of book length, typically representing character and action with some degree of realism.' As the most popular literary genre from the late 18th century to our own time, the novel has evoked from scholars and critics lengthy commentary.
- Petrarchan denotes a sonnet of the kind used by the Italian poet Petrarch, with an octave rhyming *abbaabba*, and a sestet typically rhyming *cdcdcd* or *cdecde*. Petrarch was a popular Italian poet known for his sonnets and other lyrics in Italian.
- Metaphysical poetry is a kind of poetry that lays stress on the belief that the logical aspect rules the emotional; signified by sarcasm, absurdity and extraordinary comparisons of unlike features; the latter often being fanciful, to the limit of peculiarity.
- Pantheism is the belief that everything is God and God is everything. Universe and God are thus interchangeable terms. To Wordsworth, wind is as divine as man, as God.
- The dramatic monologue is the prominent genre of Victorian poetry. It is considered the most significant innovation of the age rather we can say that it highlights the age. It is widely used by an overwhelming range of poets, both male, from Alfred Tennyson to Algernon Swinburne, and female, from Felicia Hemans to Augusta Webster.
- Modernism is a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions. Faulkner's multiply-narrated stories are an example of this aspect of modernism.
- The inadequacy of language to express what really matters is ambiguity. Conrad's *Heart of Darkness* is even more replete with ambiguity.
- Transcendentalism is a word which has been variously interpreted, and even misinterpreted, by various writers and critics. 'Transcendent' means 'beyond' and 'above', hence a transcendentalist is one who believes in the existence of a divine world, beyond and above the world of the senses. The divine cannot be known by reason or rational analysis, but it can be felt and experienced by the spirit through intuition.
- Terseness is to say a lot of things in less words. When the language is embedded with wisdom, grave ideas and condensed thought but they are conveyed in the minimum usage of words. In Emerson, we find terseness. According to Paul Elmer More, 'His noblest work in verse must be sought in those quatrains which need no context for their comprehension and might be called spiritual ejaculations'.

- The imagist movement was surprisingly small and short-lived. The movement officially launched in 1912 and ended in 1917 involving only a handful of English and American poets, including Ezra Pound, William Carlos Williams and James Joyce. Ezra Pound is regarded as the intellectual leader of the movement.
- Narrative poem tells a story. All epics are considered long narrative. Milton's Paradise Lost depicts the story of the fall of man and it also justifies the ways of God to man. The story of the fall of man is told in twelve books.

3.8 KEY TERMS

- **Lyric Poetry:** It is a formal type of poetry which expresses personal emotions or feelings, typically spoken in the first person.
- **Elegy:** It is a poem of serious reflection, typically a lament for the dead.
- **Epic:** An epic is a poem of grand scale that celebrates the exploits of some heroic characters and personages in tradition or history.
- **Pathos:** It is the quality of moving the heart emotionally through a literary work or a particular passage within it.

3.9 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The Encomiastic elegy is a memorial for a great person in which the poet recollects his life and personality, for example, Spenser's *Astrophel* on the death of Sidney.
2. An Amoebean verse is a pastoral mode of poetry found in the4 works of Theocritus, Virgil and Spenser. The technique is the use of alternative lines, couplets or stanzas in debate by two characters.
3. Drama dealing with a noble protagonist placed in a highly stressful situation that leads to a disastrous, usually fatal conclusion is called a tragedy.
4. To Aristotle, plot is the first principle, as it is the soul of the play.
5. When a character speaks to himself or herself on stage it is referred to as soliloquy.
6. An essay is a short composition in which proper transition of thoughts is maintained in a very organized structure that maintains the coherence.
7. A novel is 'a fictitious prose narrative of book length, typically representing character and action with some degree of realism.'
8. It denotes a sonnet of the kind used by the Italian poet Petrarch, with an octave rhyming *abbaabba*, and a sestet typically rhyming *cdcdcd* or *cdecde*.
9. Metaphysical poetry is a kind of poetry that lays stress on the belief that the logical aspect rules the emotional; signified by sarcasm, absurdity and

NOTES

extraordinary comparisons of unlike features; the latter often being fanciful, to the limit of peculiarity

10. Two characteristics that a dramatic monologue should display include: (a) Interplay between speaker and audience, which takes place in the present, and (b) revelation of character.
11. Self Reflescive is a term which is prominently used to describe modern novels and the narration in that. Modern works refer to their own fictional status. Narrators in such works are self-conscious narrators. Rushdie' *Midnight's Children* and Martel's *Life of Pi* are written in self-reflexive narration.
12. Epinicion is a kind of Greek ode composed in honour of a victor in the Olympic Games or equivalent festivals at Delphi and Corinth. Such odes were sung in chorus in a triadic structure of strophe, antistrophe, epode, by custom upon the return of the victor to his home city.
13. The Imagist movement was surprisingly small and short-lived. The movement officially launched in 1912 and ended in 1917 involving only a handful of English and American poets, including Ezra Pound, William Carlos Williams and James Joyce.

3.11 QUESTIONS AND EXERCISES

Short-Answer Questions

1. What is lyric-poetry? Give an example of lyric-poetry.
2. Differentiate between elegy and epic with suitable examples.
3. What is catharsis?
4. How are the different characters developed in a play?
5. What are miracle and mystery plays? Give two examples of each.
6. What is a monodrama?
7. Write short notes on:

   (a) Essay (b) Novel (c) Pathos (d) Amoebean Verse
8. What is dramatic monologue?

Long-Answer Questions

1. Discuss the various genres of a play with suitable examples.
2. Describe the functions of spectacle.
3. Explain the various forms of drama.
4. Discuss Shavian Drama in detail.
5. Describe Metaphysical Poetry with examples.

3.12 FURTHER READING

Hudson, William Henry. 1998. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers & Distributors (P) Ltd.

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NOTES

UNIT 4 RHETORIC AND PROSODY

NOTES

Structure

4.0 Introduction
4.1 Unit Objectives
4.2 Figures of Speech
4.3 Figurative/Connotative Devices
4.3.1 Aspects of Poetry
4.4 Prosodic Features
4.5 Importance of Figures of Speech
4.5.1 Identification of Figures of Speech in Given Passage
4.6 Summary
4.7 Key Terms
4.8 Answers to 'Check Your Progress'
4.9 Questions and Exercises
4.10 Further Reading

4.0 INTRODUCTION

A figure of speech is defined as a rhetorical language which is represented as a word or a phrase. It may be a special repetition or an arrangement or words with literal meaning and a phrase which consists of a specific meaning, however, it is not based on the literal meaning of the words.

The use of figure of speech helps to enhance the meaning of the poetry and gives a freshness of expression. It may also provide a certain kind of clarity, however, it has been observed that sometimes, it leads to ambiguity too. The various figures of speeches along with examples are explained in this unit.

Figurative or connotative devices are used to enhance the effectiveness of the figure of speech. Figurative devices such as similes, metaphors, allusions and alliteration helps to provide new insight to the readers; the writers or poet's opinions are considered more impactful through the help of such devices. Prosodic features or super-segmental features are defined as the features which appear when one combine sounds together in connected speech. This unit will help you to analyse the various figurative devices and the concept of prosodic features.

In this unit, the importance of figure of speech and the prosodic analysis of various poems and sonnets have also been explained. It helps us to interpret, assess and analyse the meaning which the poet or the writer wants to emphasis but also his or her purpose.

NOTES

4.1 UNIT OBJECTIVES

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

- Identify the various figures of speech
- Analyse the types of figurative or connotative devices
- Discuss the concept of prosodic features
- Interpret the importance of figures of speech in poetry
- Explain the prosodic analysis of various poems and sonnets

4.2 FIGURES OF SPEECH

We will discuss the various figures of speech in this section.

Onomatopoeia

Onomatopoeia is the figure of speech in which the creation of words is made on the basis of sounds in order to reinforce their meanings. Words such as bang, hiss, imitate the sounds they represent. The use of words that seem to imitate the sounds they refer to (whack, iizz, crackle, hiss); or any combination of words in which the sound gives the impression of echoing the sense. This figure of speech is often found in poetry, sometimes in prose. It relies more on conventional associations between verbal and non-verbal sounds than on the direct duplication of one by the other.

Samuel Taylor Coleridge's *Ancient Mariner,* is a fine example, which has used this figure of speech to reinforce sense in the poem. The following passage will help you to understand the use of Onomatopoeia:

The fair breeze blew the white foam flew,
The furrow follow'd free;
We were the first that ever burst
Into that silent sea.

Oxymoron

Oxymoron is figure of speech which is a combination of two seemingly contradictory words forming often into a pithy paradox, for instance, dead alive, loving hate, waking sleep. William Shakespeare has used this figure of speech in his various plays, for example, in *Romeo and Juliet*, he has used such kind of contradictory words, 'feather of lead', 'bright smoke', 'cold fire', 'sick health'.

Diction

Diction is the choice and arrangement of words in a literary work. Diction varies according to the usage. It can be of various styles such as formal, informal, slang and colloquial. It may also vary from genre to genre. For instance, if a poet wishes

to write a poem on rustic theme and setting, the diction can be simple and inartificial. On the other hand, if the subject is complicated, the diction can also be ornamental and decorative as it has been witnessed in the writings of Johnson and Dryden. For example, Alexander Pope, in his famous work, *The Rape of the Lock*, has used fine type of poetic diction to ridicule the women of elite class.

Idyll

Idyll is defined as a short descriptive poem idealizing country life. It is brief work which comprises of pictorial effect. The picture can be presented by the poet in a long series or in few words, for example, John Milton in *L'Allegro* presents a picture of happy life with several smaller pictures. Alfred Lord Tennyson in his famous poem, *Idylls of the King* wrote a romantic narrative according to the Greek pattern.

Caesura

Caesura is a break in a line of poetry, often towards the middle, sometimes used to emphasize an antithesis or comparison. For instance, Alexander Pope's *Epistle to Arbuthnot*, 'willing to wound, /and yet afraid to strike'. There is usually a caesura in verse of ten syllables or more. The following stanza from Thomas Hardy's *The Man He Killed* contains caesuras in the middle of the two lines:

He thought he'd 'list, perhaps,
Off-hand-like—just as I—
Was out of work-had sold his traps—
No other reason why.

Denotation

The thing or situation to which a word refers, exclusive of attitudes or feelings which the writer or speaker may have; a word's most literal and limited meaning. In the following lines from Peter Meinke's *Advice to My Son*, the references to flowers and fruit, bread and wine denote specific things, but also suggest something beyond the literal, dictionary meanings of the words, for example:

To be specific, between the peony and rose
Plant squash and spinach, turnips and tomatoes;
Beauty is nectar and nectar, in a desert, saves—
...
and always serve bread with your wine.
But, son,
always serve wine.

Connotation

Connotations are the implications or suggestions that are evoked by a word. Connotations may be highly individual based on associations because of pleasant or unpleasant experiences in a person's life. It may also be culturally conditioned.

NOTES

Dylan Thomas's *Do Not Go Gentle into That Good Night* includes intensely connotative language, which can be witnessed in the following lines: 'Good men, the last wave by, crying how bright / their frail deeds might have danced in a green bay, / Rage, rage against the dying of the light'.

Conceit

Conceit is an ingenious and exceedingly fanciful example of imagery, perhaps using elaborate figures of speech and word play which is often associated with the works of metaphysical poets, for example, John Donne's comparison of two lovers' souls with a pair of compass is a fine example of conceit in his work, *A Valediction: Forbidding Mourning*. Conceit is a figure of speech which compares two things that are dissimilar to each other. For example, in the poem, *The Canonization*, Donne uses a metaphysical conceit when he compares lovers and saints and believes that 'all should call us canonized in love'. Donne on observing a flea which has sucked blood both from himself and from his mistress who is about to exterminate it, exclaims:

Oh stay, three lives in one flea spare,

Where we almost, yea more than married are.

The flea is you and I, and this

Our marriage bed, and marriage temple is.

Couplet

Couplet is a style of poetry defined as a complete thought written in two lines with rhyming ends. Couplets may be of many kinds as heroic couplets which were written in neo-classical age. In couplets sometimes, meaning is extended to the second line; not having created a meaning through the end of the first line, which is called enjambment. One of William Shakespeare's trademarks was to end a sonnet with a couplet, for instance in his famous poem, *Shall I Compare Thee to a Summer's Day*:

So long as men can breathe or eyes can see,

So long as lives this, and this gives life to thee.

Another example of a scene's end signaled by a couplet is at the end of Act IV of Othello. The scene ends with Desdemona's lines:

Good night. Good night. Heaven me such uses send.

Not to pick bad from bad, but by bad mend.

Hyperbole

Hyperbole is a figure of speech in which emphasis is achieved by deliberate exaggeration. It may appear in ordinary speech as well as in verse. In one of the most remarkable poem by Andrew Marwell, *To His Coy Mistress*, the lover says:

My vegetable love should grow

Vaster than empires, and more slow…

John Donne is also renowned for extensive use of hyperboles in his poems, for example, in his poem, *The Sunne Rising,* 'She's all states and all princes I'. He in these lines compares himself to a prince and his beloved to the states to be ruled by him.

In Shakespeare's famous play *Othello*, the protagonist Othello uses hyperbole to describe his anger at the possibility of Iago lying about his wife's infidelity in Scene III of Act III:

If thou dost slander her and torture me,

Never pray more; abandon all remorse;

On horror's head accumulate;

Do deeds to make heaven weep, all earth amazed;

For nothing canst thou to damnation add

Greater than that.

In the mentioned passage, Othello is explaining to the audience his frame of mind and tells if Iago is lying, Othello will have no pity and Iago can also have no hope for deliverance and salvation. At the same time, he is also making the situation tenser by saying that even Earth is confounded with horror on seeing the rage and madness of Othello.

Dirge/ Elegy

The Elegy originated in ancient Greece as lamentations for the dead. Elegies are of various types which are enlisted as follows:

- **Simple elegy**: It is a funeral song which expresses the sorrow for an individual. Edmund Spenser's *Daphnaida is* modeled on Chaucer's *Book of the Duchess*.
- **Encomiastic elegy**: It is a memorial which is written for a great person and in this type of elegy, the poet recollects his life and personality, for example, Edmund Spenser's *Astrophel* on the death of Sidney; John Milton's *Lycidas* for Edward King; Matthew Arnold's *Thyrsis* for Arthur Hugh Clough.
- **Reflective elegy:** This type of elegy represents a melancholic and reflective mood. Thomas Grays' *Elegy Written in Country Churchyard* is a prominent example of this type of elegy. Besides this, *Anglo-Saxon Deor, The Wanderer, The Seafarer* are all examples of reflective elegy.
- **Critical elegy:** It was predominantly used during the nineteenth century as a medium for literary criticism, for example, Matthew Arnold's *Memorial Verses,* in which he pays tribute to William Wordsworth and places him above Johann Wolfgang von Goethe and Lord Byron.
- **Pastoral Elegy:** It is a kind of elegy in which the poet laments as a shepherd on the death of a dead companion. It follows the tradition of Greek Theocritus, Bion and Morchus. By conventions, the poem begins invoking the muses and refers to classical mythology. The nature too joins in the mourning which leads to a funeral procession. Digressions are common in such type of elegies.

NOTES

The poems written in such a pattern ends on a note of hope as John Milton's *Lycidas*, Percy Bysshe Shelley's *Adonis* and Matthew Arnold's *Thyrsis*.

However, in the existing times, emphasis is given to the themes, rather than metre. It is necessary that the elegies should be mournful or reflective. Elegies usually lament for the dead, though it may be inspired by other somber themes, such as unrequited love, the fall of a famous city, and the like. It is written as a tribute to something loved and lost. Thus, in writing an elegy, the poet does not restrict to any particular form, however, he may choose something which fits his purpose.

Though grief is the dominant emotion in the early part of the elegy, the note often changes towards the close as the poet reconciles himself to the inevitable as Milton's *Lycidas* closes on a note of optimism:

Weep no more, woeful shepherds, weep no more,
For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the watery floor.

End-stopped

End-stopped line is that in which a grammatical pause- such as the end of a phrase, clause or sentence coincides with the end of the line. Most of the eighteenth century verse written by Pope was end-stopped.

Eye-rhyme

A rhyme that is visually correct but orally incorrect, for example, love and rove, though in considering older poetry changes in pronunciation must be borne in mind. Edmund Spenser's practice of adjusting spelling to make rhyme clear to both eye and ear is also known as eye-rhyme.

Poetic Forms

There are distinctive forms of poetry with different pattern and style. Some of the most famous poetic forms are discussed as follows:

- **Haiku:** Haiku is an unrhymed Japanese poem which comprises of seventeen join (Japanese symbol-sounds), that records the essence of a moment keenly perceived usually linking nature to human nature. Haiku is not a fixed form. In English Haiku, seventeen syllables is the norm.
- **Limerick:** Limerick is a type of light verse. It consists of five anapestic lines rhyming aabba. The first, second and fifth lines are trimester and the third and fourth are diameter. In a nursery rhyme, *Hickory Dickory Dock,* the last and the first lines are the same.
- ***Ottava rima:*** Ottava rima is an eight line stanza with rhyme scheme of abababcc. It is written in iambic pentameter. W. B. Yeats poem, *Among School Children*, uses Ottava Rima which creates an appealing and striking tone. The following stanza from *Among School Children*, will help you to understand the use of Ottava rima.

  I walk through the long schoolroom questioning;

  A kind old nun in a white hood replies;

The children learn to cipher and to sing,
To study reading- books and history,
To cut and sew, be neat in everything
In the best modern way-the children's eyes
In momentary wonder stare upon
A sixty-year-old smiling public man.

NOTES

- **Sestina:** It is a six-line unrhymed stanza in which the terminal words of each line are repeated in varying orders, followed by a tercet (a unit of three lines). The form has been used by Dante and Francesco Petrarch, Algernon Charles Swinburne, Rudyard Kipling, Ezra Pound and W. H. Auden. The following represents the terminal word of a verse:

  Abcdef
  Faebdc
  Cfdabe
  Ecbfad
  Deacfb
  Bdfeca
  Eca

- **Sonnet:** A sonnet is a verse form of containing fourteen lines in English usually iambic pentameter and a complicated rhyme scheme. The sonnet was pioneered in Italy in thirteenth century through the verses of Dante and Petrarch. In English, it was used during the first part of sixteenth century in the verses of Thomas Wyatt. In case of Italian sonnet, the sonnet was divided into an Octave and a Sestet- eight and six lines respectively with a rhyme scheme of abbaabba (octave), cdecde (sestet). However, in Shakespearean's sonnet, it consists of three quatrains and a final couplet. The rhyme scheme is abab cdcd efef gg. Spenserian sonnet is developed from Shakespearean sonnet which comprises the rhyme scheme of ababbcbccdcd ee.

- **Villanelle:** It is one of the French fixed forms. It is pastoral in subject matter as the name 'villa' is derived from a farm or country-house. It is often used for light verse. It is a composition of nineteen lines with five tercets, for instance, Dylan Thomas's *Do not Go Gentle into That Good Night*.

Check Your Progress

1. What is Caesura?
2. State the types of diction styles.
3. What are the various types of elegies?

4.3 FIGURATIVE/CONNOTATIVE DEVICES

NOTES

We will now discuss the various figurative or connotative devices.

Simile: Simile is an expressed comparison between two unlike objects, usually using 'like' or 'as' in the sentences. For instance, Robert Burns's famous line, 'My love is like a red, red rose', here love is compared to a red rose. An example of a simile can be seen in the poem Robin Hood and Allin a Dale:

With that came in a wealthy knight,

Which was both grave and old,

And after him a finikin lass,

Did shine like glistening gold.

The simile compares the infant to 'a fiend hid in a cloud' which symbolizes to the readers that the energy of the infant is trapped and smothered as if it were something diabolic, something which is a threat to the established order.

Metaphor: Metaphor is a figure of speech in which a word is applied to an object or action to which it is not literally related. It thus, states an identity rather than a likeness, i.e., something is said to be that which it only resembles, for example, 'I fall upon the thorns of life' (P.B. Shelley's *Ode to the West Wind*) or 'the very honey of earthly joy' (Abraham Cowley's *The Wish*).

One could also observe Hamlet's famous soliloquy from William Shakespeare's famous play, *Hamlet:*

To be or not to be, that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles

And by opposing end them.

In these lines, Hamlet is contemplating about the nobler cause, whether I will be better to suffer silently or to fight them. His troubles are motivated by his personal unhappiness but when he relates them to the situations at the wars and sea, he begins to contemplate about the deep aspects of life.

In a metaphor one sign is substituted for another, entailing a transfer of meaning between two unrelated domains. An example would be the use of the words 'jealous' and 'green'. The word, 'go green' commonly implies the state of being jealous. However, there is no logical or semantic link between the two. That is, the two words/ideas of the emotive state and the colour are indeed unrelated.

Synecdoche: Synecdoche is a figure of speech in which a part represents the whole object or an idea. In Sonnet 55, for example, Shakespeare expresses the idea that art is eternal uses the word rhyme to refer to the entire poem:

Nor marble, nor the gilded monuments

Of princes, shall outlive this powerful rhyme….

NOTES

Metonymy: In metonymy, one sign is connected with another, where it utilizes a term that belongs to a specific key word, or is related to it contiguously (for example: 'sail' for 'ship', since sail is a part of the ship). In case of poetry, the metaphor is used more often as compared to metonymy because the stress in poetry is on similarity and/or startling option. Metaphor therefore, involves a transfer of sense, whereas metonymy involves only a shift of reference (part for a whole, but not a totally unrelated term/domain).

Symbol: Symbolism was a movement which was started in France in the late nineteenth century in the works of Mallarme and Lafarge and it also influenced English Literature. Sign has a particular meaning only whereas a symbol is more complex. It is something that stands for something else. The cross stands for Christianity, the hammer, the sickle of communism. Symbols are used in literature to depict something which is indirect deeper. They also give a condensed meaning to the text. Few symbols are used by the writer traditionally as symbol of water which stands for life, birth, revival. The symbol of fire stands for purification. The symbol of red symbolizes passion, love, heart. However, in modern age, we find that symbols are used untraditionally. For instance, water can choke death in *The Waste Land* as Eliot says: 'Fear Death by Water', a warning is conveyed to the sailor. Fire means sexual desire and arousal of passion.

Similarly, the symbol of 'tree' stands for ever-freshness and ever-greenness which a father aspires his daughter to epitomize as conveyed in the poem, *A Prayer for My Daughter* by William Butler Yeats. In this poem, Yeats does not want his daughter, to be like an attractive flower whereas he wants her to be like a tree which never decays and always grows to the heights, its stem is deeply rooted in the earth and it has green, lush leaves. A tree is a laurel to society similarly he wants his daughter to bring laurel to everyone and spread in multitudes.

Another meaning of 'tree' can be cited, in the novel, *The Tree of Man* written by Patrick White, tree symbolizes inexhaustible quest for growth and spirituality. The tree becomes a symbol of oneness with nature which the protagonist, Stan Parker longs for.

Thus, we find symbols give a new interpretation to a literary work. Few works also represent symbolism in their title as *The Waste Land* symbolizes modern civilization which is culturally and ethically sterilized. Similarly, *September 1, 1939* symbolizes the invasion of Poland by Germany: the beginning of Second World War and *Easter 1916* represents an Irish National Republic Revival.

It has also been observed that the characters can also be symbolic in literature like Ulysses stands for exploration the unexplored, Achilles stands for heroism. Similarly, in John Milton's *Paradise Lost*, Satan stands for evil and God stands for power and might. Whereas Adam stands for the cause behind the fall of man and Eve stands for provocation. Thus, we find that symbols provide the condensed meaning to a literary work and they always indicate something which is not given or hinted directly in a text. They are the indirect expressions.

Allegory: Allegory is an extended narrative that carries a second meaning along with the surface story. The continuity of the second meaning involves an analogous

NOTES

structure of ideas or events. Herman Melville*'s, Moby Dick* has multiple meanings giving allegorical significance to the text. Similarly, *Life of Pi* by Yann Martel is an allegory of fear, of survival. It does not just tell the tale of a character, Pissin Molitor Patel, but also depicts the survival story of mankind. Landscapes and characters in allegory are usually incarnations of abstract ideas. John Bunyan's *The Pilgrims Progress* is a journey of the humanity to the divine. The characters in an allegory may bear the names such as Death, Fellowship, Good deeds and Beauty. There is the use of allegory in Dante's *Divina Comedia*, Langland's *Piers Plowman*, and Spenser's *Faery Queene.*

Personification: Personification is a figure of speech in which inanimate objects or abstract ideas are endowed with human qualities or action. In the poem, *Daffodils*, William Wordsworth uses personification and feels as if the daffodils are dancing. Personification is the attribution of human characteristics to things, abstract ideas as we find that comparison of a lonely cloud is done to a lonely human being in line 1 and in lines 3-4, we find that the daffodils are compared to dancing humans.

Personification is widely used in poetry as James Stephen in his poem, *The Wind* writes: 'The wind stood up and gave a shout. He whistled on his two fingers.' Of course, the wind cannot do all the actions as mentioned but human characteristics make these objects and actions easier to visualize for a reader.

Irony: It is a device which is used to convey a meaning which is the opposite of the apparent meaning. If it arises out of what is said, it is verbal irony and if out of situation, it is situational irony. Shakespeare's *Twelfth Night* affords several illustrations of the use of verbal irony because the audience knowing that Viola is a woman in male disguise and the Duke is unconscious of this fact, takes her as a male. A similar situation arises in Shakespeare, play *As You Like It*, when Rosalind, disguised as a shepherd, accosts Orlando, her lover, in the forest of Arden and talks to him as if she were a man. Disguise is often a fruitful source of verbal irony.

Similarly, *Macbeth* furnishes instances of the irony of situation in which circumstances convey opposite meanings to the agents on the one hand and the audience on the other. Duncan's visit to Macbeth's castle is such kind of instance. He speaks warmly of the pleasure that it gives him but the audience knows that it means his death at the hands of his host. The Porter scene is another instance. He chatters on, drunkenly, as he admits Macduff and Lennox to the castle. Macduff talks lightly to him, while only the audience knows of the lawful discovery that will soon be made. Greek tragedy is full of ironic situations. One famous instance occurs when Oedipus calls down curses on the man who slew his father, King of Thebes. The audience is aware, though Oedipus is not, that Oedipus himself unknowingly committed the crime.

Irony can be comic, tragic or satirical, for instance, in *Tom Johns,* Henry Fielding's description of Blifil as 'this worthy young man' or the remark made by Jane Austen's by Mr. Bennet in *Pride and Prejudice,* about Mr. Collins 'talent of flattering with delicacy' and in Thomas Hardy's *Jude the Obscure,* the portrayal of Jude's death in the middle of student festivities at Christiminster.

NOTES

Paradox: Paradox is a statement which, though it appears self-contradictory, contains a basis of truth that reconciles the seeming opposites. The apparent contradiction of the paradox often concentrates the reader's attention on a particular point as Pope uses paradoxes to say that a great write may make a virtue of something that would be a flaw if handled less skillfully. For instance, in Shakespeare's *Julius Caesar*: 'Cowards die many times before their deaths'. (Act II, scene ii : line 32)

Alexander Pope in his essay *On Man* talks about a paradoxical condition of man and nature in the following lines:

In doubt his Mind or Body to prefer

Born but to die and reasoning but to err . . .

Created half to rise and half to fall;

Great lord of all things, yet a prey to all,

Sole judge of Truth, in endless Error hurl'd:

The glory, jest, and riddle of the world,

Antithesis: Antithesis is a rhetorical figure in which sharply opposing ideas are expressed within a balanced grammatical structure as in the first line of couplet by Pope:

"Worth makes the man, and want of it, the fellow;

The rest is all but leather or prunella." (An Essay on Man)

In Milton's Paradise Lost (1667), the characteristics of Adam and Eve are contrasted by antithesis:

For contemplation he and valour formed,

For softness she and sweet attractive grace;

He for God only, she for God in him."

(Book V, lines 297 – 299)

Free Verse: Free verse lacks regular meter and line length. It was called libre by the French. It relies on the natural speech rhythms of the language. Free verse has had its vogue particularly in modern age. It was employed by French poets of nineteenth century trying to free themselves from the metrical regularity of the Alexandrine and by English and American poets seeking greater liberty in verse structure. Before this, free verse had been used in the King James translation of the Bible, particularly in the Song of Solomon and the Psalms.

T.S. Eliot's poem, *The Waste Land*, is also written in free verse. Free verse gives liberty to the poets as the spontaneous expression of the poet is not curtailed by meter. Walt Whitman's *Leaves of Grass* was a major experiment in cadenced rather than metrical versification. The following lines are typical:

All truths wait in all things

They neither hasten their own delivery nor resist it,

They do not need the obstetric forceps of the surgeon.

NOTES

T. S. Eliot, Ezra Pound, Carl Sandburg, and William Carlos Williams are the famous poets which are known for using free verse in their works.

Polyptoton: Polyptoton is a figure of speech in which a partial repetition arises from the use in close proximity of two related words having different forms, for example, singular and plural forms of the same word.

Enjambment Couplet: It is a term in which two successive lines of verse form a single unit as they rhyme but the idea or thought is clear only in the second line. The use of enjambment can be seen in the heroic couplets written by Alexander Pope and John Dryden. Byron also uses enjambment in the following lines:

I say no more than hath been said in Dante's

Verse, and by Solomon and by Cervantes.

However, one should not confuse enjambment with end-stopped line in which the grammatical and logical sense is completed within the same line as we find in the opening lines of Robert Browning's *My Last Duchess*, the first line is end-stopped and the second enjambed:

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now....

Imagery: Imagery is the image used by a writer of poetry or prose in the form of figurative language suggesting mental or visual pictures. An image in poetry is a word or an expression which appeals directly to the eye, the ear, the sense of taste, touch and smell. John Keats' imagery was strongly sensuous; Alfred Lord Tennyson's imagery appealed more to the ear and the eyes; Robert Herrick's appeal was to the sense of touch. It is essential that a poet should use an exact image. He thus, chooses his imagery according to some principle of selection and develops it with some meaningful pattern in mind.

Among the most famous examples is Ezra Pound's poem *In a Station of the Metro:*

The apparition of these faces in the crowd;

Petals on a wet, black bough.

Soliloquy: Soliloquies are of great importance when they occur in a play because they reveal the innermost secrets, desires or thoughts of characters. Diction in plays is not as informal or free flowing as in normal everyday conversation, rather it tends to be more abstract and formal. This is because the playwright selects, arranges and elevates language through the use of rhythm, rhyme and precision of ideas, thoughts and feelings. Characters, therefore, are more articulate in dialogue, presenting their ideas and thoughts in a more concise and deliberate manner. The basic criterion for judging diction is its appropriateness to the characters, the situation, the level of probability, and the type of play.

Dialogue is the most essential property of play that distinguishes play from other forms of literature. Dialogue is an artificial form of discourse which is designed to seam the attitudes and feelings of the author to a particular state of affair. It is a

NOTES

means of bridging relationship between various characters with in a play. It animates the events and situations which are merely recorded in the fictional world of play. Dialogues are arranged according to the physical built up of characters including gesture, sound, costume, and facial expression. The dialogues in a drama absolutely varies from the everyday communication of human beings it has to fulfill multiple purposes of plot, character and author. Dialogue is a distinctive quality of drama which distinguishes drama from other forms of literary genre. Dialogue basically implies a series of conversation or speeches offered by characters in some particular events or circumstances. It always enhances some action which engenders a typical movement in the story. Dramatic dialogue is art fully constructed; concentrated, selected and higher for thrill and suspense. It includes voices punctuation, accent, dialect, vocabulary choice of words to fit the action of characters. Dialogue should be artfully constructed with the view to make drama highly convincing and life- like to the readers. When a dramatist fails to fulfill such demands the drama loses its purpose. Dialogue is supported constantly by its physical accompaniment, action, by movement and in the total effect of scenery. Thus, dialogue remains the chief property of every dramatic convention**.**

The soliloquy is an extended speech in which a character alone onstage expresses his thoughts. Since he is by himself, what he says is presumed to be true. It may reveal the private emotions of the speaker, for example, Hamlet's famous soliloquies like, 'To be or not to be' and 'How all occasions do inform against me' give information about the character from inside directly to the audience. In Greek and Roman drama, soliloquies were not so common but in the Elizabethan Age, the dramatists used this device regularly and reached it to such a grand height to make it an inseparable part in a drama.

In modern drama as well though with many other modern techniques and conventions, soliloquies are used as in the opening like in W.H. Auden's *The Ascent of F6*.

The soliloquy is an actor's secret thoughts uttered aloud on the stage to acquaint the audience with what is passing in his mind. It is not, however, supposed to be heard by anyone and is spoken when no other actor is present. It is often considered as an unnatural device as in reality, the private thoughts are not represented into audible speech.

Originally a device of ancient Greek and Roman drama, the soliloquy was popular during the period of Renaissance and was widely used in Elizabethan drama. Shakespeare frequently used this device to present the audience with material that could not be realistically delivered in dialogue. Sometimes the soliloquy simply provides information on the plot as when villains such as Aaron, Iago and Richard III comment on their own schemes but moreover it functions to reveal character through expression of private emotional drives. This technique is particularly striking in his famous plays like, *Hamlet* and *Macbeth*, whose soliloquies are among Shakespeare's greatest poetic achievements. In Shakespeare, a character's use of soliloquy often in itself demonstrates an introspective personality. The characters of Hamlet and Macbeth are actively molding their psychological and spiritual natures whereas other characters

NOTES

like Coriolanus and Antony do not concern themselves with these matters and seldom reveal themselves to the audience.

No one would ever, like Hamlet, make a long speech to himself on the question of suicide. It is merely a conventional way of conveying to an audience something that it could not gather in any other way. The audience knows that it is unreal but they accept it like other conventions of drama. The soliloquy continued to be employed particularly in farce and melodrama until the nineteenth century. Hamlet's 'To be or not to be', Othello's 'Put out the light and then put out the light', Macbeth's 'If it were done when 'tis done' and Henry V's 'What infinite heart's ease must kings neglect' are fine examples of soliloquies which are of highest poetic quality.

Blank Verse: Blank Verse is an unrhymed verse written in iambic pentameter. It was introduced into English by the Earl of Surrey with his translation of Virgil's *Aeneid*. Prominent writers who employed it include Shakespeare, Marlowe, Milton, Dryden, Wordsworth, Keats, Shelley, Tennyson, Browning and Swinburne. Most of the English poetry is written in blank verse. It has inversion of rhythm, trochaic substitution, enjambment (continuation of the sense over from one line into the next), use of feminine ending and a variety of pause in line. It should not be confused with verse libre. For example, John Milton's *On His Blindness* is written in blank verse in which lines of 10 syllables of which second, fourth, sixth, eighth and tenth syllables are accented.

When I consider how my light is spent

Ere half my days, in this dark world and wide.

Paradise Lost is also written in blank verse:

Of man's first disobedience and the fruit

Of that forbidden tree, whose mortal taste

Brought death into the world, and our woe

Wish loss of Eden……

Although verse is described as blank but it strictly is no more than unrhymed. The term is limited to unrhymed iambic pentameter. It was first used by Surrey in English in his translation of Vergil and first appeared in the drama in Sackville and Norton's *Gorboduc*, later it became the standard verse of Elizabethan theatre.

Meter: Meter is the measure of lines of verse, which in English is basically accentual. Each group of syllables (usually two or three) is a foot. These feet of stressed syllables and unstressed syllables are often classified as iambus, trochee, spondee, pyrrhic, anapaest, dactyl and amphibrach.

4.3.1 Aspects of Poetry

Most people think of poetry as a type of writing which is arranged into lines with a uniform number of syllables, a regular pattern of stress and rhyming words at the end. However, a lot of poems are present which does not have neither meter nor rhyme, and some of them look just like prose on the printed page. Thus, poetry cannot simply be defined by its formal features. One may consider a poem as the

concentrated expression of a moment of feeling, a moment of vision, or both. This definition obviously excludes long poetic narratives such as the ancient epics but probably includes most of the poems. In studying a poem that one plans to write about, the following questions should be used as a guide:

NOTES

- **Who is the speaker of the poem?** Who is the 'I'? Is it the poet or some character the poet has created? If the 'I' is a created character, the title of the poem will often give you a clue to his or her identity. William Blake's *Infant Sorrow,* for example, is spoken by an infant and James Mercer Langston Hughes's *Madam and the Phone Bill* is spoken by an angry woman talking to a telephone operator. William Wordsworth wrote his first person *Tintern Abbey* while walking from the abbey to the city of Bristol, yet in the poem he presents himself as standing on a river bank a few miles north of the abbey. Thus, it is necessary that the readers should ask themselves questions like the portrayal of Wordsworth in the poem and the way in which he has presented himself. One can then, discuss the perception of the poem as represented by the poet.
- **What is the dominant image**? An image is a word or phrase that calls to mind something we can experience with our senses, most often something we can imagine seeing whether it is real or not. In William Blake's *Infant Sorrow,* the dominant image is that of the infant who is first naked and then bound in 'swaddling bands'. The simile comparing the infant to 'a fiend hid in a cloud' helps us to see infant's energy trapped and smothered as if it were something diabolic, something threatening the established order.
- **How does the dominant image express theme and how is the dominant image related to other images?** The theme of a poem is a product of the reader's interpretation. It is the abstract meaning that a reader infers from particular images and details. To explain the dominant image of a poem is to begin to formulate its theme. If we take the swaddled infant as the dominant image of Blake's *Infant Sorrow,* we can infer that the poem's theme is the conflict between infant energy and adult constriction (swaddling) of that energy.
- **How does the poem develop its theme?** What sort of progression can you see as you move from the beginning to the end? Blake's *Infant Sorrow* consists of two verse paragraphs. The first reveals the primal energy of an infant leaping into life; the second shows weariness and resignation to confinement. The movement from one state to the other defines the speaker's state of mind.
- **How do rhyme and meter (if any) help to express meaning?** Meter is the pattern of stresses made by a line of poetry. The first line of Blake's *Infant Sorrow*, for instance, consists of eight syllables divided into four iambic feet, each containing an unstressed syllable followed by a stressed one. Rhyme highlights a relation between words. The rhyme of *wept* and *leapt* in the first stanza underscores the paradox that the speaker's birth dismays the speaker's father.

NOTES

Poetry has always been one of the best means of expressing thoughts and feelings. The sweetness, melody and smoothness that we feel while going through poetry, cannot be found in any other form of literature. It exhibits a special kind of empathy that directly touches the heart and soul of people, mainly those who can understand the deep thought veiled behind simple lines. A good poem always comprises of certain basic elements, which help it in achieving higher degrees of perfection in expression. Poetry, unlike other literary forms, focuses most sharply on language itself. The music of words, how they sound, how their sounds flow and mix and form musical patterns are vital to poetry. Writer A.S. Rosenthal said, 'Far from being incidental, qualities of sound and rhythm give a poetic work its organic body'. It is thus, important that the poets must use all the physical attributes of words: their sound, size, shape, and rhythms.

There are various aspects and stylistic devices of poetry which are discussed as follows:

Alliteration: Alliteration is the repetition of the same letter or more precisely, sound at the beginning of two or more words in a line of poetry. For example, describing a river in *Kubla Khan*, S.T. Coleridge writes, 'Five miles meandering with a mazy motion'. It is not the repetition of the 'm' sound that suggests the meandering, dreamlike movement of the river but the meaning of the words themselves.

G.M. Hopkins, a late nineteenth century poet used alliteration to create a special effect. The main theme of his poetry is the wonder he finds in God's world. In order to stress this wonder, Hopkins employs both unusual language and unusual degree of alliteration. In *Pied Beauty*, he writes,

Whatever is fickle, freckled (who knows how?)

With swift, slow, sweet, sour, adazzle dim;

He fathers forth……

The words and ideas, all of which are in praise of God, acquire additional force because they are linked together through the alliteration. This is the main purpose of alliteration, to lend ideas and images and additional emphasis and force.

Assonance: Assonance is the close repetition of similar vowel sounds usually in stressed syllables. For example, 'I must con**fes**s that in my qu**es**t I felt depr**es**sed and r**est**l**es**s'. If we read this sentence a couple of times. In addition to being a minor tongue twister, we will find that there is nice repeated rhythm set by the '**es'** sound. This is an example of assonance. Though assonance can occur in prose or poetry, like alliteration, it is usually found in poetry.

Consonance: Consonance is the repetition of the same consonant sound before and after different vowels in two words, for example, 'live' and 'love'. Wilfred Owen, a First World War poet often uses consonance instead of rhyme as in this extract from *Strange Meeting:*

It seemed that out of battle I escaped

Down some profound dull tunnel, long since scooped

Through granites which titanic wars had groined

Yet also there encumbered sleepers groaned.

The subject matter is the nightmare of war. It is principally the imagery that creates a terrifying impression, but the half-rhymes (when consonance replaces rhyme it is called half-rhyme) are important as well like 'groined and groaned'. Whereas rhyme such a poem would seem far too neat and orderly, the half-rhymes add to the shock of the language, which is deliberately clumsy, unlyrical and unharmonious. They also stress the brutal ugliness of the meaning of the words. Consonance is, like assonance, not usually a very emphatic or noticeable feature of a line. Consonance is similar to assonance in many ways. Except that consonance repeats a consonant sound while assonance repeats a vowel sound.

NOTES

Stress: In any spoken sentence some syllables are spoken with more emphasis than the others, they are said to be stressed. English has two kinds of stress. In any word of more than one syllable, there will be one syllable that is stressed more than the others. For example, despair, happy. Longer words may have two stressed syllables, but one of them will normally be stronger and the other weaker which are known as primary and secondary stress respectively. In addition to word stress, there is sentence stress as some words in a sentence are spoken with greater prominence. This rise and fall of pitch voice is called intonation.

Syllable: One or more phonemes form the next higher unit called the syllable. In each syllable there is one sound that is more prominent than the rest. Usually it is a vowel, e.g., / i: / in beat but in English it can also be a consonant, e.g., / n / and /l/ in the second syllable of cotton (R.P./ / 'kTtn / and table /teibl /. A syllable also corresponds to a chest pulse, a muscular movement pushing the air out of the lungs.

The syllables in a language have their own patterns of structure. Vowels generally take the central position in the syllable and consonants take the marginal positions.

Check Your Progress

4. State the main purpose of alliteration.
5. What is Polyptoton?
6. Why is metaphor used more in poetry as compared with metonymy?
7. State the difference between assonance and consonance.

4.4 PROSODIC FEATURES

The features which relate to an utterance longer than a sound segment are called supra-segmental or prosodic. These include length, stress and pitch. The term 'length' relates to duration; 'stress' relates to intensity, muscular activity, or air-pressure, and 'pitch' relates to the note of the voice as determined by the frequency of vibration of the vocal cords.

NOTES

Rhyme

The repetition of similar sounds at regular intervals, usually the repetition of the terminal sounds of words at the ends of lines of verse. Rhyme is one of the most persistent of poetic device. It calls attention to the word as sound, which we enjoy for its own sake. It functions as a marker signaling the end of a rhythmic unit. The rhyme establishes in the mind of the reader also as an interaction between the reader and the lines. Rhyme is usually employed at the end of lines.

I saw a fairy in the wood,

He was dressed all in green.

He drew his sword while I just stood,

And realized I'd been seen.

Rhymes are of many kinds. Of the various types of rhymes, some are distinguished by position, such as end rhyme-one which comes at the end of a line of a verse-internal rhyme, leonine rhyme, and beginning rhyme, but most are marked by different relationships between sounds. Eye-rhymes, however, such as weak and break depend on spelling. An eye rhyme which was once an ear-rhyme truly is called a 'historical rhyme'. However, rhymes give harmony and melody which can be observed in the following lines:

In these lines of W.B. Yeats' *Sailing to Byzantium*, the poet makes a plea to priest like figures:

O sages standing in God's holy fire,

As in the gold mosaic of a wall.

Come from the holy fire. Perne in a gyre.

And be the singing masters of my soul

Consume my heart away: sick with desire

And fastened to a dying animal

It knows not what it is: and gather me

Into the artifice of eternity.

Types of Rhyme

One common way of creating a sense of musicality between lines of verse is to make them rhyme**.** The types of rhymes are enlisted as follows:

- **End rhyme:** A rhyme that comes at the end of a line of verse. Most of the rhyming poetry uses end rhymes.
- **Internal rhyme:** A rhyme between two or more words within a single line of verse, as in *God's Grandeur* by Gerard Manley Hopkins: 'And all is seared with trade; bleared, smeared with toil'.
- **Masculine rhyme:** A rhyme consisting of a single stressed syllable, as in the rhyme between 'car' and 'far'.

NOTES

- **Feminine rhyme:** A rhyme consisting of a stressed syllable followed by an unstressed syllable, as in the rhyme between 'mother' and 'brother'.
- **Perfect rhyme:** An exact match of sounds in a rhyme.

A rhyme limited to a single terminal syllable is called 'masculine' one that extends over two or more syllables is 'feminine'. The latter may be called 'double rhyme' and if it includes two syllables and 'triple rhyme' if it includes three syllables but most of the times critics do not prefer 'feminine rhyme' to include triple rhyme. In the following stanza, Edward Lear's description of himself, the rhymes of the first and third lines are feminine and those of the second and fourth masculine:

He has many friends, laymen and clerical,

Old Foss is the name of his cat;

His body is perfectly spherical,

He wreath a runcible hat.

- **Identical Rhyme:** Identical rhyme is the recurrence of two words which have exactly the same sound but are spelled differently and carry different meanings. This rhyme is also called 'rime riche'. In *The Canterbury Tales*, Chaucer uses identical rhyme, describes the pilgrims:

And specially from every shires ende

Of Engelond to Canterbury they wende,

The hooly blissful martir for to seeke,

That herm hath holpen when that they were seke.

- **Slant rhyme:** Slant rhyme is an imperfect rhyme. Modern poets often use slant rhyme. It is also known as near rhyme or half rhyme or para-rhyme. Wilfred Owen conveyed the harshness of war in the following lines:

Now men will go content with what we spoiled

Or, discontent, boil bloody, and be spilled,

They will be swift with the swiftness of the tigress.

None will break ranks, though nations trek from progress.

Courage was mine, and I had mystery,

Wisdom was mine, and I had mastery:

To miss the march of this retreating world

Into vain citadels that are not walled.

Quatrain

Quatrain is a stanza consisting of four lines which may follow a variety of rhyme schemes. The quatrain is the commonest stanza form in English verse:

Oh, Moon! When I look on thy beautiful face

Careering along through the boundaries of space,

The question has frequently come to my mind,

If ever I'll gaze on thy glorious behind. (Anonymous)

Terza rima

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It is a series of interlocking tercets in which the second line of each one rhymes with the first and third lines of the one succeeding aba, bcb, cdc. It was pioneered by Italian Poet, Dante in *The Divine Comedy*. In English, it was introduced by Sir Thomas Wyatt in the sixteenth century. Shelley in his poem, *Ode to the West Wind* uses terza rima:

Make me thy lyre, even as the forest is:

What if my leaves are falling like its own!

The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,

Sweet though in sadness. Be thou, Spirit fierce,

My spirit! Be thou me, impetuous one!

Rhythm

In language, the sense of movement attributable to the pattern of stressed and unstressed syllables in a line of prose or poetry or to the lengths of sounds in quantitative verse. In verse, rhythm is determined by the metrical pattern where as in free verse it is determined by the arrangement of words more nearly like a natural speech.

Stanza

Stanza is a group of lines which form a division of a poem. A stanza pattern is determined by the number of lines, the number of feet per line, the meter, and the rhyme scheme. Usually, a stanza pattern is not altered in the poem but we see the slight variation in *The Rime of the Ancient Mariner* by S.T. Coleridge.

Subject

Subject is the topic on which a poem, drama or novel is written. Few poets are interested in the subjects like love, nature and society.

Theme

Theme is basically the idea on which a work is written upon. For instance, Victorian novels are embedded with the themes of money, marriage and materialism.

Tone

The tone is the implied voice and attitude of the writer or a poet. It is the manner in which the thought is expressed. For example, an elegy is written in the depressing tone on the demise of a friend or relative. A wedding song is always written in a jubilant tone. Tennyson's *In Memoriam* is written in a very philosophical tone but in epilogue the tone of the poet is switched from pessimistic to optimistic.

NOTES

Understatement/ Meiosis

It is a figure of speech in which only few words are used to depict what a writer actually wants to say. In *The Birches* by Robert Frost, the poet says: 'One could do worse than be a swinger of birches'. This single line has condensed thought and deep meaning.

Tercet

Tercet comprises of three lines in verse. Tercet designates a three line stanza on a single rhyme. However, the word tercet may also be applied to half of the sestet of a Petrarchan sonnet and to the terza rima stanza. Thomas Carew says in *Inscription on the Tomb of the Lady Mary Wentworth:*

And here the precious dust is laid:

Whose purely- tempered clay was made

So fine, that is the guest betrayed.

Aposiopesis

Aposiopesis is an abrupt breaking off in the middle of a sentence without the completion of the idea, often under the stress of emotion. In the closet scene from *Hamlet*, the Prince, while raging against Claudius, is startled by the sudden entrance of the ghost:

Hamlet: A murderer, and a villain;

A slave that is not twentieth part of the tithe

Of your precedent lord; a vice of kings…..

Queen: No more!

Hamlet: A king of shreds and patches-

Enter Ghost

Save me, and hover over me with your wings…

Apostrophe

Apostrophe is a figure of speech in which a person who is not present or a personified abstraction is addressed. Apostrophes are found frequently among the speeches of Shakespeare's characters, as when Elizabeth in *Richard III* addresses the Tower of London: **'**Pity, you ancient stones, those tender babes/whom envy hath immured within your walls'.

Archetype

Archetype means original and primitive. This term was employed by the Psychoanalyst Carl Jung, which has been used in the New Criticism since the 1930s to characterize a pattern of plot or plot which evokes 'a racial memory' according to Jung. Thus, *The Rime of the Ancient Mariner* is an archetype of the spiritual journey which all men experience and ancient mariner himself is an archetype of the man who offends

God. The 'primordial images' created in the text lie in the 'collective unconscious' which is the repository of the experience of the race according to Jung.

Arcadia

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Originally, arcadia refers to the mountainous region of Greece and symbolically it refers to the pastoral verse of the classical poets such as Virgil's *Ecologues*. Arcadia is place which is herded by shepherds and shepherdesses who devote themselves to their flocks and songs after getting a complete removal from urban and rural.

Archaism

Archaism is a word or a phrase which is no longer used in actual speech. The use of archaisms has become a common thing in poetry up to twentieth century.

Cacophony

Cacophony is the discordant or harsh sounds which are frequently introduced by poets to create a poetic effect. It may perhaps be the result of the difficulty of articulation but the image presented to the readers is always impactful. Robert Browning in the following lines creates the image of flame which is combined with abrupt rhymes and explosive consonants to produce a cacophonous effect:

And squared and stuck there squares of soft white chalk,

And, with a ish-tooth, scratched a moon on each,

And set up endwise certain spikes of tree,

And crowned the whole with a sloth's skull a-top.

(Caliban upon Setebos)

Cadence

Cadence is the natural rhythm of language which is determined by its inherent alteration of stressed and unstressed. When more precisely used in verse, the term cadence refers to the arrangement of the rhythms of speech into highly organized patterns.

Caesura

It is a pause in line of verse dictated not by metrics but by the natural rhythm of the language. There is usually a caesura in verses of ten syllables or more and the handling of this pause to achieve rhythmical variety is a test of the poet's ability. The following is the example of Alexander Pope's skill in shifting the caesura:

A little learning // is a dangerous thing;

Drink deep, // or taste not the Pierian spring:

There shallow droughts// intoxicate the brain,

But drinking largely// sobers us again. (An Essay on Man)

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Doggerel

Doggerel is a rough and crudely written verse which is usually humorous, though sometimes unintentional. It is a burlesque of medieval romance as witnessed in Chaucer's *The Canterbury Tales.* It is also known as comic doggerel.

Epic

An epic is a long narrative poem in which there is an invocation to the Muse, the goddess of poetry. The characters in an epic are always supernatural having a battle scene. Its style is grand and it is embedded with epic similes. The style and the subject of an epic are sublime, serene and lofty. In English, John Milton's *Paradise Lost* is an Epic written in twelve books. It is John Milton's explanation of *Genesis* into an epic poem.

Of Mans First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal tast
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man

The poem starts with Milton invoking a muse to come and assist him write this memorable epic.

Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth

An epic is a poem of grand scale that celebrates the exploits of some heroic characters and personages, tradition or history. It is a narrative poem that is organic in structure. Classical examples are the *Iliad* and the *Odyssey* of Homer. Epics can be folk epics and literary epics. Folk epics are those that evolve as a result of natural growth through popular songs of wandering minstrels which is collected and put together by a poet in course of time, for example, *Beowulf.* Literary epics are works of art written and planned in imitation of some folk epics, for example, Virgil's *Aeneid*, Spenser's *Faerie Queene* and Milton's *Paradise Lost*. Epics are characterized by high seriousness, comprehensiveness, unity and choric quality. They are often controlled by supernatural agents who fight on both sides. It is usually written in several books with a didactic purpose or natural interest. *Faerie Queene* is to 'fashion a gentleman in virtuous and gentle discipline' *Paradise Lost* is meant 'to justify the ways of God to men'. Mock Epic is the parody of the Epic with trifling incidents presented in a solemn form, for example, *The Rape of the Lock*.

Political Satire

Political satires were written in the age of Restoration and John Dryden is considered as one of the greatest political satirist. Dryden influenced the literature of Restoration England to such an extent that this age is known as the 'Age of Dryden'. His famous work, *Macflecknoe* is considered a great political satire by him. The subject

NOTES

of the poem is Thomas Shadwell, a minor dramatist who, like Dryden, was employed in the Cromwell government service. There were a number of disagreements between him and Dryden. Different opinions on issues like stature of Ben Jonson as a playwright, purpose of comedy, plagiarism and importance of rhymed plays caused rift between the two. Shadwell usually portrayed himself as Ben Jonson's successor. In *Macflecknoe,* Dryden imagines a bizarre coronation ceremony in which Richard Flecknoe, a 'scandalously bad Irish poet' and existing monarch of 'all the Realms of Non-sense' hands over his throne to Shadwell.

A lot of religious imagery is used in the poem by using words and phrases like 'prophet' and 'John the Baptist' and 'hymn'. The poet also implies that as Christ was born untainted by sin, Shadwell was born 'untainted' by sense. In a sarcastic tone, Dryden says that Shadwell's timings are better than that of St. Andre who was a French master. When St. Andre's troop took part in Shadwell's' opera, *'The Psyche',* their stage performance was completely arrhythmic due to redundant feet in Shadwell's poem. Moreover, the way Shadwell conducted the choir made the choir go absolutely out of tune. With pretentious encomium, Dryden 'appreciates' Shadwell for the extra feet which he added in his lines. He also asserts that a masterpiece like *'The Psyche'* made Singleton jealous. This masterpiece made the artist feel that it is no use to be an artist any longer.

Epic simile

Epic simile is an extended simile in which one or both of the objects compared are elaborately described. This device is regular in epic but also appears in other genres as well. Following is the example from *Paradise Lost* by Milton:

Thus Satan talking to his nearest mate
With head uplift above the wave, and eyes
That sparkling blazed; his other parts besides,
...
As whom the fables name of monstrous size,
Titanian, Earth-born, that warred on Jove...

Memoir

It is an account of a person's life and experiences written by himself. It can be compared with an autobiography. An autobiography is concerned with the writer and his personal experiences primarily however, in a memoir, the world in which that person lives is more important than his personal life and experiences. Sometimes, the writer of a memoir is not so significant but the people whom he meets are more important and he himself plays a very less significant role in that book. Since World War II, a lot of memoirs have appeared in which high-ranking officers describe their roles in the times of conflict.

Minstrel

Minstrel is a wandering poet or musician of the later middle ages.

NOTES

Motif

Motif is a theme, character or verbal pattern which recurs in literature or folk-lore. The reveler who blasphemes upon a grave and is later dragged to damnation by the ghost of the man who was buried there is a widespread folklore motif which later becomes part of the *Don Ju*an legend. A motif may be a theme which runs through a number of different works. A recurrent element within a single work is also called a motif. Among many motifs which appear and reappear in Joyce's *Ulysses* are Plumtree's Potted Meat, the man in the brown mackintosh and the one-legged sailor.

Polyphonic Prose

It is a work which has the qualities of a verse. It was developed by Amy Lowell from the nineteenth century poet Paul Fort, who wrote verse which was printed as prose. It is a fusion of meter, verse, alliteration, assonance, free verse and rhyme. Amy Lowell's *Can Grande's Castle* is the most notable example of it.

Open Couplet

A couplet of which the second line is not complete in meaning but depends upon the first line as in the following example taken from John Milton's *L'Allegro*:

And ever against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce
In notes with many a winding bout
Of linked sweetness long drawn ot.

Pause

Pause is a moment of rest in the rhythm of verse. The most commonly recognized pause that which occurs within the line is called a caesura. There is often a pause at the end of a line and at the end of a stanza. Such kind of pauses are called metrical pauses.

CHECK YOUR PROGRESS

8. What is the subject of the poem *Macflecknoe* by John Dryden?
9. How is folk epics different from literary epics?
10. What are supra-segmental or prosodic features?

4.5 IMPORTANCE OF FIGURES OF SPEECH

William Wordsworth proclaimed that, 'Poetry is spontaneous overflow of powerful emotions recollected in tranquility'. However, poetry as a term is difficult to define. Edgar Allen Poe called poetry, the rhythmical creation of beauty. Emily Dickinson

NOTES

said, 'If I read a book and it makes my whole body so cold that no fire can ever warm me and then I know that it is poetry'. Poetry can be defined as a short piece of imaginative writing and is free of any restrictions like plot or the three unities of drama and character. It can also be written in first person narration. It can be written in a narrative form which tells a story; it can be a lyric which one can sing or can be an ode which describes the beauty of something. The essence of poetry lies in its brevity. A good poem is brief in the volume of words, but is exceptionally rich in what it conveys and, in fact, strikes an emotional chord in the heart and lingers in memory for a period of time after it has been read or heard.

Meter also has a significant role to play in poetry as it lend class to poetry. It is nice and useful to learn the basics of poetical meter. The importance of meter is not merely academic. It somehow trains the mind in a poetical direction, so that even if one may later write free verse, such verse would have a better quality, especially as regards rhythm and flow. There is an inseparable relation between music and poetry. The major poetical characteristic that lends musical quality to poetry is rhythm. Thus, rhythm and meter are closely related. The use of various figures of speech like simile, metaphor, metonymy, imagery and symbols enhances the poetry. Tone is also an important part of writing as it helps to distinguish the mood of the poem.

In order to understand poetry, one must delve into the following issues: who the speaker of a poem is, what the dominant phrase or image of the poem is, how does this dominant phrase or image express the theme, how the poet develops the theme and how rhyme and meter are used to express meaning. Also, one must understand alliteration, assonance, consonance, syllable and meter, poetic devices, to understand the meaning of poetry. It must be remembered that the essence of poetry lies in its brevity. The basic idea is to be brief and yet be rich in language and expression such that the poem strikes an emotional chord in the heart of the reader. It is also equally important to use poetic devices like meter, rhyme, rhythm, alliteration and figures of speech like metaphor, simile, and imagery and so on.

4.5.1 Identification of Figures of Speech in a Given Passage

We will now discuss the prosodic analysis and scansion of various poems and sonnets.

Fear no more the heat o' the sun;
Nor the furious winter's rages,
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney sweepers come to dust.
Fear no more the frown of the great,
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:

The sceptre, learning, physic, must
All follow this, and come to dust.
Fear no more the lightning-flash,
Nor the all-dread thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

—*Serenity*, from *Cymbeline*

Prosodic Analysis and Scansion

The language of the poem is highly entwined with simplicity. The poem provides a deep meaning to the readers as it explains the idea that one should not fear from the idea of death as it is an is inevitable part of our life. William Shakespeare has used two contrary metaphors of nature i.e. sun and winter to depict the toughness of human life. 'Golden girls' and 'chimney sweepers' again stand in contrast to each other to emphasis on the fact that all have to die whether be rich or poor.

The poet has also used metaphors of 'clothe and eat' to depict the ground realities of human life; the troubles one has to go through in order to survive in this harsh world. Death is the only means through which one can escape from such a harsh life. It is thus, represented as a phenomena which has a positive meaning attached to it.

In the last stanza, suddenly the tone of the poem gets changed due to use of exclamations as if the poet is trying to create an awareness about the unresolved mysteries of witchcraft or evil spirits. The poet is thus, not sure about the events which will occur after death. Towards the end of the poem, the poetic voice seems to be quite confused about the afterlife of death.

Death be not proud, though some have called thee
Mighty and dreadfull, for, thou art not so,
For, those, whom thou think'st, thou dost overthrow,
Die not, poore death, nor yet canst thou kill me.
From rest and sleepe, which but thy pictures bee, 5
Much pleasure, then from thee, much more must flow,

NOTES

And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie.
Thou art slave to Fate, Chance, kings, and desperate men,
And dost with poyson, warre, and sicknesse dwell,
And poppie, or charmes can make us sleepe as well,
And better then thy stroake; why swell'st thou then;
One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die.

Death Be Not Proud

Symbolism, Imagery and Allegory

In this poem, death is symbolized as a person or king who is 'mighty' and 'dreadful', and the poet John Donne addresses this personified image of death which cannot actually respond, which is apostrophe. In lines 3-4, Donne again uses apostrophe to address 'poor death', which is an embarrassing and condescending way to talk to someone who considers himself 'mighty' and 'dreadful'.

Even in lines 5-6 also, the poet uses metaphors, he calls 'rest' and 'sleep' as pictures of death. In lines 7-8, he again continues with personification of death, the speaker says that good people allow death to lead them out of their earthly lives. The bones of the 'best men' are a synecdoche because they actually stand for the whole physical body. If one observes line 12, people do talk about individuals who 'swell' with 'pride' and the poet asks 'why swell'st thou then? John Donne has asked such a kind of a rhetorical question designed to make death realize that he has no reason to be proud.

In the last line 14 of the sonnet, Donne uses the concept of death three ways in this tricky line. First, there is physical, real death, then there is the personified idea of death and finally, there is death as a metaphor for simple non-existence, something that ceases to be there.

Structure and Rhyme Scheme

Death Be Not Proud is technically a Shakespearean or Elizabethan sonnet, consisting of three quatrains and a couplet. Typically, the couplet packs the essence of the whole poem. However, the rhyme scheme (abba abba) is that of the Petrarchan sonnet which has the first eight lines as an Octave. The Shakespearean sonnet typically rhymes abab cdcd. However, the couplet rhymes of ee is typically of the Shakespearean form.

Sonnets are typically in iambic pentameters. Donne however, like an emphatic start, so there is some significant first foot inversion to make sure of the fact that the stress is felt on the very first syllable of the lines: 'Death', 'Might'- 'Die', 'Rest'.

Metonymy

'Poppy and charms' refer to the use of opium and magic to produce sleep or, ambiguously, a gentle death. Technically, poppy is a metonymy rather than a metaphor;

it is what is derived from a poppy that is the opiate not literally the flower itself. In the same way, 'fate, chance, king' are all examples of metonymy.

When I consider how my light is spent
E're half my days, in this dark world and wide,
And that one Talent which is death to hide,
Lodg'd with me useless, though my Soul more bent
To serve therewith my Maker, and present 5
My true account, least he returning chide,
Doth God exact day-labour, light deny'd,
I fondly ask; But patience to prevent
That murmur, soon replies, God doth not need
Either man's work or his own gifts, who best 10
Bear his milde yoak, they serve him best, his State
Is Kingly. Thousands at his bidding speed
And post o're Land and Ocean without rest:
They also serve who only stand and wait.
—When I Consider How My Light Is Spent (On his Blindness)

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Prosodic Analysis and Scansion

In this seventeenth century poem, the main poetic devices are used as prosody, situational irony and tone. John Milton has a unified rhyme scheme *abbaabbac - cdecde*. Readers can also observe that the last word of each stanza rhymes with the first of the next: spent, present, need, and speed. He has also used the standard poetry form of his time-a sonnet (14 lines). The character of the poem is the poet himself. There is no other poetic voice apart from the poet.

The situational irony of 'When I consider' is that Milton knows that he is talented but does not know how to deal with it. It is ironic because here is a man who is incredibly talented, yet is not able to use his talents.

This poem was written by a deeply conflicted Puritan man, a talented man who lost his independence as he lost his vision. Milton loved the classics and sonnet was pioneered in Italy. Milton has divided the poem into two parts-one consisting of eight lines and the rest consisting of six lines.

The meter of the poem is classic iambic pentameter. The poem features a lot of enjambment, which is when one line runs over into the next without a pause. The poem is not written in the style of typical Cavalier poem. Normally, Cavalier poetry is written with notions of honor, loyalty and an attitude of carpe diem but in this poem, Milton does not write about loyalty, honor.

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,

NOTES

And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.
How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.
But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new-born Infant's tear
And blights with plagues the Marriage hearse.

— London *(Songs of Experience)*

Structure and form

William Blake's poem, *London* is an outstanding poem which is taken from the collection of *Songs of Experience*. This poem is appreciated not great only because of its elevated subject matter but also because of flawless technique.

The poem has four quatrains with alternate rhymes rhyming. Repetition is the most striking formal feature of the poem and it serves to emphasize inability to escape the effect of materialism and industrialization. Alliteration is used abundantly in this poem. For example, the weak are in 'woe', the 'mind' is 'manacled'.

The key image in the poem is of 'the mind- forg'd manacles'- attitudes which take away our freedom of thought and action. Chimney sweepers, soldiers have 'weaknesses' and 'woes'. Blake imagines the mind as a forge where 'manacles' are made.

The second image is of the 'hapless' soldier which reflects the unhappiness of the soldiers if its causes were ignored.

The last image is of the 'harlot' which is one of the most striking image of the poem. The harlot is the truth behind respectable ideas of marriage. Wedding carriage is seen as a hearse, leading to a kind of death. The word 'plagues' indicates disastrous disease of which 'youthful harlot' may get infectious.

The poet makes a careful choice of words which helps to enhance the theme of the poem. The use of the word 'chartered' in the first line is rich in imagery. It introduces the imagery of mankind in bondage; how they are oppressed, resulting no freedom for underprivileged. The word 'harlot' is stronger than prostitute depicting that there is no love and warmth left in the life of married couples rather visiting to harlots, they will catch the disastrous disease of syphilis leading to destruction of

society. Unfortunate women are forced to be 'harlots' due to utter poverty, thus cursing the entire society. In another line, the use of word 'blackening' engraves the effect of smoke coming out of chimneys blackening the whole city of London.

NOTES

The rhyme and rhythm of this poem is also famous for highly musical pattern. Rhyme of this poem is ABAB CDCD and this poem is written with a pattern of iambic tetrameter blended with trochaic tetrameter. Such use of the rhyme scheme enhances the meaning of the poem. The alliteration of the stresses on the syllables in each line makes the poem sounding like striking of the anvil. Thus, one of the most striking technical features of the poem is the anvil music which helps the poem to be very powerful.

William Blake's *London* is a poem which is full of vivid images and various techniques. Though the poem is also highly pessimistic in tone expressing no solution to the issues mentioned, still the poem is a very good example of social criticism.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye

Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

—Daffodils

NOTES

Stylistic Analysis of the Poem

The tone of the poem is happy rather than being monotonous or deadly. The rhythm of the poem changes at some places in the poem which creates a tone of effectiveness in the poem. The stress on certain words helps to grab the attention of the reader's. In the fourth stanza, there is stress on 'daffodils' which is symbolized as the personification of human nature. The choice of words by the poet also plays a significant role in the poem.

Alliteration: It is the use of repetitive sounds at the beginning of words that are closer as in line 1, 'lonely as a cloud', in line 2, 'high o'er vales and Hills', in line 3, 'When all at once'.

Simile: It expresses the resemblance of one thing to another of a different category. Speaker's solitariness is compared to a 'lonely cloud'.

Personification: The attribution of human characteristics to things, abstract ideas as we find that comparison that a 'lonely cloud' is compared to a 'lonely human being' in line 1 and in lines 3-4, we find that comparison of daffodils is done to dancing humans.

Apostrophe: Apostrophe is an address to someone who/which is not present at the moment. The poet apostrophizes the daffodils and describes them in their large number as a crowd of people. Also, 'in such a jocund company', the poet addresses the flowers as human beings and describes them as a happy company of good friends.

Consonance: Rhythm is created through consonants as 'wandered and cloud/that and float'.

Assonance: Rhythm is created by vowel sounds as 'fluttering, dancing/such and jocund'.

Structure and Rhyme Scheme: The poem contains four stanzas of six lines each. In each stanza, the first line rhymes with the third and the second line with the fourth. Then the stanza ends with a rhyming couplet. Wordsworth unifies the content of the poem by focusing the first three stanzas on the experience at the lake and the last stanza on the memory of that experience.

CHECK YOUR PROGRESS

11. How is death been symbolized in the poem *Death Be Not Proud*?
12. Why is meter considered an important element of poetry?
13. What is the 'harlot' symbolic of in the poem *London*?

4.6 SUMMARY

NOTES

- Onomatopoeia is the figure of speech in which the creation of words is made on the basis of sounds in order to reinforce their meanings.
- Oxymoron is figure of speech which is a combination of two seemingly contradictory words forming often into a pithy paradox, for instance, dead alive, loving hate, waking sleep.
- Diction is the choice and arrangement of words in a literary work.
- The thing or situation to which a word refers, exclusive of attitudes or feelings which the writer or speaker may have; a word's most literal and limited meaning.
- Connotations are the implications or suggestions that are evoked by a word.
- Conceit is an ingenious and exceedingly fanciful example of imagery, perhaps using elaborate figures of speech and word play which is often associated with the works of metaphysical poets.
- Couplet is a style of poetry defined as a complete thought written in two lines with rhyming ends.
- Hyperbole is a figure of speech in which emphasis is achieved by deliberate exaggeration. It may appear in ordinary speech as well as in verse.
- Elegies usually lament for the dead, though it may be inspired by other somber themes, such as unrequited love, the fall of a famous city, and the like. It is written as a tribute to something loved and lost.
- End-stopped line is that in which a grammatical pause- such as the end of a phrase, clause or sentence coincides with the end of the line.
- A rhyme that is visually correct but orally incorrect, for example, love and rove, though in considering older poetry changes in pronunciation must be borne in mind.
- Sonnet is a verse form of containing fourteen lines in English usually iambic pentameter and a complicated rhyme scheme.
- Simile is an expressed comparison between two unlike objects, usually using 'like' or 'as' in the sentences.
- Metaphor is a figure of speech in which a word is applied to an object or action to which it is not literally related.
- Synecdoche is a figure of speech in which a part represents the whole object or an idea.
- Symbolism was a movement which was started in France in the late nineteenth century in the works of Mallarme and Lafarge and it also influenced English Literature.
- Allegory is an extended narrative that carries a second meaning along with the surface story.

NOTES

- Personification is a figure of speech in which inanimate objects or abstract ideas are endowed with human qualities or action.
- Irony is a device which is used to convey a meaning which is the opposite of the apparent meaning.
- Paradox is a statement which, though it appears self-contradictory, contains a basis of truth that reconciles the seeming opposites.
- Polyptoton is a figure of speech in which a partial repetition arises from the use in close proximity of two related words having different forms.
- Imagery is the image used by a writer of poetry or prose in the form of figurative language suggesting mental or visual pictures.
- Soliloquies are of great importance when they occur in a play because they reveal the innermost secrets, desires or thoughts of characters.
- Assonance is the close repetition of similar vowel sounds usually in stressed syllables.
- Consonance is the repetition of the same consonant sound before and after different vowels in two words.
- In any spoken sentence some syllables are spoken with more emphasis than the others, they are said to be stressed.
- The features which relate to an utterance longer than a sound segment are called supra-segmental or prosodic.
- The repetition of similar sounds at regular intervals, usually the repetition of the terminal sounds of words at the ends of lines of verse.
- Quatrain is a stanza consisting of four lines which may follow a variety of rhyme schemes.
- A stanza pattern is determined by the number of lines, the number of feet per line, the meter, and the rhyme scheme.
- Aposiopesis is an abrupt breaking off in the middle of a sentence without the completion of the idea, often under the stress of emotion
- Cacophony is the discordant or harsh sounds which are frequently introduced by poets to create a poetic effect.
- Cadence is the natural rhythm of language which is determined by its inherent alteration of stressed and unstressed.
- Doggerel is a rough and crudely written verse which is usually humorous, though sometimes unintentional.
- An epic is a long narrative poem in which there is an invocation to the Muse, the goddess of poetry.
- An epic is a poem of grand scale that celebrates the exploits of some heroic characters and personages, tradition or history.
- Political satires were written in the age of Restoration and John Dryden is considered as one of the greatest political satirist

NOTES

- Epic simile is an extended simile in which one or both of the objects compared are elaborately described.
- Memoir is an account of a person's life and experiences written by himself. It can be compared with an autobiography
- Meter also has a significant role to play in poetry as it lend class to poetry.
- It is also equally important to use poetic devices like meter, rhyme, rhythm, alliteration and figures of speech like metaphor, simile, and imagery and so on.

4.7 KEY TERMS

- **Onomatopoeia:** It refers to the figure of speech in which the creation of words is made on the basis of sounds in order to reinforce their meanings.
- **Diction:** It refers to the choice and arrangement of words in a literary work.
- **Hyperbole:** It refers to a figure of speech in which emphasis is achieved by deliberate exaggeration.
- **Allegory:** It refers to an extended narrative that carries a second meaning along with the surface story.

4.8 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Caesura is a break in a line of poetry, often towards the middle, sometimes used to emphasize an antithesis or comparison.
2. The types of diction styles are formal, informal, slang and colloquial. It also varies from genre to genre.
3. The various types of elegies are as follows:
   (a) Simple elegy
   (b) Encomiastic elegy
   (c) Reflective elegy
   (d) Critical elegy
   (e) Pastoral Elegy
4. The main purpose of alliteration, to lend ideas and images and additional emphasis and force.
5. Polyptoton is a figure of speech in which a partial repetition arises from the use in close proximity of two related words having different forms, for example, singular and plural forms of the same word.
6. Metaphor is used more in poetry as compared with metonymy because the stress in poetry is on similarity and/or startling option. Metaphor therefore, involves a transfer of sense, whereas metonymy involves only a shift of reference (part for a whole, but not a totally unrelated term/domain).

NOTES

7. Assonance is the close repetition of similar vowel sounds usually in stressed syllables. On the other hand, consonance is the repetition of the same consonant sound before and after different vowels in two words.
8. The subject of the poem *Macflecknoe* by John Dryden is Thomas Shadwell, a minor dramatist who, like Dryden, was employed in the Cromwell government service. There were a number of disagreements between him and Dryden.
9. Folk epics are those that evolve as a result of natural growth through popular songs of wandering minstrels which is collected and put together by a poet in course of time, for example, *Beowulf*. On the other hand, literary epics are works of art written and planned in imitation of some folk epics, for example, Virgil's *Aeneid*, Spenser's *Faerie Queene* and Milton's *Paradise Lost*.
10. The features which relate to an utterance longer than a sound segment are called supra-segmental or prosodic features.
11. Death is symbolized in the poem *Death Be Not Proud* as a person or king who is 'mighty' and 'dreadful', and the poet John Donne addresses this personified image of death which cannot actually respond, which is apostrophe.
12. Meter is considered an important element of poetry as it lend class to poetry. It somehow trains the mind in a poetical direction, so that even if one may later write free verse, such verse would have a better quality, especially as regards rhythm and flow.
13. In the poem *London* the 'harlot' is symbolic of the truth behind respectable ideas of marriage. The word 'harlot' is stronger than prostitute depicting that there is no love and warmth left in the life of married couples rather visiting to harlots, they will catch the disastrous disease of syphilis leading to destruction of society.

4.9 QUESTIONS AND EXERCISES

Short-Answer Questions

1. How can you determine a stanza pattern?
2. What is Meiosis?
3. Write a short note on the genre of epic.
4. How is a memoir different from an autobiography?
5. Why is it necessary to use poetic devices in poetry?
6. State the theme of the poem *London* by William Blake.

Long Answer Questions

1. Explain the various figures of speech used in literature.
2. How has John Donne used metaphysical conceits in his poetry?
3. Discuss the various poetic forms.

4. Analyse the difference between sign and symbol with the help of examples.
5. 'Dialogue is the most essential property of play that distinguishes play from other forms of literature'. Comment.
6. Discuss the types of rhymes.

NOTES

4.10 FURTHER READING

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