PHONETICS – CONSONANTS

Unit Structure:

1.0 OBJECTIVES:

This unit aims to familiarise the learners with the phonetic symbols of consonants, their three term labels and their effects. The unit also tries to explain phonological patterns like alliteration and clustering of consonants and their effects.

1.1 CONSONANTS

There are 44 sounds in English; 24 consonants and 20 vowels, of which 12 are pure vowels and 8 are diphthongs.

24 consonants are divided into : 6 Plosives, 2 Affricates, 9 Fricatives,1Continuanat, 1 Lateral, 3 Nasals and 2 Semi vowels. The consonant sounds are described on the basis of three term labels.

They are:
1. State of Vocal chords (voiced and voiceless)
2. Place of articulation: (bilabial, labiodental, alveolar, postalveolar etc.)
3. Manner of articulation. (plosives, affricates, fricatives, nasals etc,)

1.1.1 Plosives : Plosive sound is articulated with a stricture of complete oral closure and sudden release.

1. /p/   as in : pain, pen, predict   (in the beginning)
    temple, kept   (in the middle)
    cap, lap, lip   (at the end)
    cape, tape (in the end where 'e' is not realised)
    Three-termlabel:voiceless bilabial plosive

2. /b/   as in : bat, ball, bait, bus   (in the beginning)
    about, table, cable   (in the middle)
    cab, nab, crab (at the end)
    tube, cube (in the end where 'e' is not realised)
    bubble (in the beginning and middle)
    Three- termlabel:voiced bilabial plosive

3. /t/ as in : time, tea, test   (in the beginning)
    stand, style, stop   (in the middle)
     cat, bat, brat   (at the end)
    fate, state, create(in the end where 'e' is not realised)
    Three-termlabel : voiceless alveolar plosive

4. /d/ as in : dull, deep, dog   (in the beginning)
    student, addict, credit   (in the middle)
    thread, bed, bad(at the end)
    trade, made, ride (in the end where 'e' is not realised)
    Three-termlabel : voiced alveolar plosive

5. /k/ as in : kite, kitten (in the beginning)
    crow, cow (in the beginning where 'c' is pronounced as /k/)
    track, back, luck(in the end where 'ck' is pronounced as /k/)
    ink, link, blink (at the end)
    Three-termlabel : voiceless velar plosive

6. /g/ as in : gait, gum, gun   (in the beginning)
    smuggle, dragon, magnet   (in the middle)
    dig, wig, big, rag, bag (at the end)
    Three-termlabel:voiced velar plosive

Effects of plosives: plosives are strong sounds; they indicate strength, power, determination and emotional outburst.

1.1.2 Affricates : Affricate sound is articulated with a stricture of complete oral closure and slow release.

7./tʃ/ as in : <u>ch</u>ain, <u>ch</u>air, <u>ch</u>alk (in the beginning where 'ch' is pronounced as/tʃ/)

prea<u>ch</u>er, tea<u>ch</u>er   (in the middle where 'ch' stands for /tʃ/)

<u>ch</u>ur<u>ch</u> (in the beginning and end where 'ch' stands for /tʃ/)

ca<u>tch</u>, ba<u>tch</u>, ske<u>tch</u>(in the end where 'tch' stands for /tʃ/)

cap<u>t</u>ure, na<u>t</u>ure   (in the middle where 't' stands for /tʃ/)

Three-termlabel:voiceless palato-alveolar affricate

8./dʒ/ as in : <u>j</u>am, <u>j</u>ump, <u>j</u>uggle   (in the beginning where 'j' stands for /dʒ/)

<u>j</u>u<u>dge</u>(In the beginning where 'j' and in the end where'dge' stands for /dʒ/)

bri<u>dge</u>, smu<u>dge</u>   (in the end where 'dge' stands for /dʒ/)

Three-term-label:voiced palato-alveolar affricate

Effects of affricates: They create a dragging effect, indicating heavy movement, laziness, reluctance and unsteady movement.

1.1.3 Fricatives : Fricative sound is articulated with a stricture of close approximation.

9./f/ as in: <u>f</u>inish, <u>f</u>ine, <u>f</u>anatic   (in the beginning)

<u>f</u>aith<u>f</u>ul   (in the beginning and middle)

pro<u>f</u>it, shi<u>f</u>t, le<u>f</u>t   (in the middle)

li<u>fe</u>(at the end where 'e' in not realized)

<u>ph</u>onetics, <u>ph</u>ysics (in the beginning where 'ph' stands for /f/)

<u>ph</u>otogra<u>ph</u> (in the beginning and end where 'ph' stands for /f/)

Three-termlabel : voiceless labio-dental fricative.

10. /v/ as in: <u>v</u>an, <u>v</u>oice, <u>v</u>ehicle   (in the beginning)

ri<u>v</u>er, mo<u>v</u>ement   (in the middle)

ca<u>ve</u>, li<u>ve</u>, lo<u>ve</u>   (at the end)

Three-term label:voiced labio-dental fricative

11. /θ/ as in: <u>th</u>row, <u>th</u>ought, <u>th</u>in   (in the beginning)

me<u>th</u>od, pa<u>th</u>etic   (in the middle)

tee<u>th</u>, pa<u>th</u>, brea<u>dth</u>(at the end)

Three-term label:voiceless dental fricative

12. /ð/ as in: <u>th</u>e, <u>th</u>en, al<u>th</u>ough   (in the beginning)

mo<u>th</u>er, bo<u>th</u>er   (in the middle)

ba<u>the</u>, clo<u>the</u>   (at the end where 'e' is not realized)

Three-termlabel:voiced dental fricative

13.   /s/ as in: <u>s</u>imple, <u>s</u>oak, <u>s</u>oft   (in the beginning)

re<u>s</u>t, wri<u>s</u>t, cri<u>s</u>p   (in the middle)

cla<u>ss</u>, bra<u>ss</u>, gra<u>ss</u>   (at the end)

<u>ps</u>ychology   (in the beginning where 'ps' stands for /s/)

<u>sc</u>ene, <u>sc</u>ent   (in the beginning where 'sc' stands for /s/)

<u>c</u>ity, <u>c</u>inema, <u>c</u>ent   (in the beginning where 'c' stands for /s/)

bo<u>x</u>, parado<u>x</u>, fo<u>x</u>   (at the end where 'x' stands for /k/ and /s/)

Three-termlabel:voiceless alveolar fricative

14.   /z/ as in:<u>z</u>ip, <u>z</u>ebra, <u>z</u>one   (in the beginning)

pu<u>zz</u>le, si<u>zz</u>le, di<u>zz</u>y   (in the middle)

fi<u>z</u>, qui<u>z</u>(in the end)

bree<u>ze</u>, si<u>ze</u>, pri<u>ze</u> (at the end where 'e' is not realized)

trees, bees(at the end where 's' stands for /z/)
season, reason   (in the middle where 's' stands for /z/)

because, pause (at the end where 's' stands for /z/ and 'e' is not realized)

Three-termlabel:voiced alveolar fricative

[*when 's' is added as a suffix to words ending with voiceless consonants, it is pronounced as /s/ as in: cats, bricks, caps, bits .etc.

* when it is added to words ending with voiced consonants, it is pronounced as /z/ as in the plural forms like: dogs, crabs, roads .etc.

* when 's' is added to words ending in vowels, it is pronounced as /z/ as in plural forms like bees, trees .etc.]

15. /ʃ/ as in: sharp, shake, shoe   (in the beginning)

fashion   (in the middle)

rush, flush, crush(at the end)
passion, mansion, decision   (in the middle where 's' stands for /ʃ/)

rotation, caption   (in the middle where 't' stands for /ʃ/)

Three-term label:voiceless palato-alveolar fricative

16. /ʒ/ as in : pleasure, measure   (in the middle where 'su' stands for /ʒ/)

usual, casual   (in the middle where 'su' stands for /ʒ/)

azure   (the middle where 'zu' stands for/ʒ/)

genre   (in the beginning where 'g' stands for /ʒ/)

Three-term label:voiced palato-alveolar fricative

[*this sound never comes at the end of English words]

17. /h/ as in: hat, house, hen   (in the beginning)

mahogany, behind, behest   (in the middle)

Three-term label:voiceless glottal fricative

[*this sound never comes at the end of English words]

Effects of fricatives: In general, fricatives indicate friction, movement, life and mechanical sounds. The sound /s/ is a sibilant which indicates softness, sleep, silence, whisper and easy movement. /z/ is a buzzing sound which indicates busy movement, the sound of insects and mechanical sounds. And,/h/ is a guttural sound which indicates roughness, animality and primitiveness.

1.1.4 Lateral: Lateral sound is articulated with a stricture of complete closure in the centre vocal tract.

18./l/ as in: learn, lost, laugh   (in the beginning)

although, almost, melt   (in the middle)

girl, curl, pearl, lateral(at the end)

smell, fall, will, well   (at the end where 'll' stands for /l/)

parallel (in the middle and end)

style, while, file   (at the end where the 'e' is not realized)

Three-term label: voiced alveolar lateral

Effect of lateral sound: /l/ is a lulling, calming sound; it induces sleep. It indicates a gentle flow and also a rolling and soothing effects.

1.1.5 Continuant:

19.   /r/ as in: riddle, rule, rest, row   (in the beginning)

arrogance, tree, current   (in the middle)

write, wrong, wriggle (in the beginning where 'wr' stands for /r/)

Three-term label:voiced post-alveolar continuant

Effects of continuant: it indicates heavy friction, violence, roughness, and a mechanical and irritating sound.

[*Rules governing the pronunciation of 'r':
- 'r' is always pronounced when it is followed by a vowel or diphthong. Eg: trim, drop, train, try .etc.

- 'r' is never pronounced when it is followed by a consonant. Eg: party, purpose, shirt, certain, purple etc.
- 'r' is never pronounced at the end of the word. Eg: car, fur, warrior, star, tailor, stare, blur etc.
- Final'r'will be pronounced if the next word begins with a vowel. Eg: fair enough, car and bus, care of .etc.]

8.1.6 Nasals: Nasal sound is articulated with a stricture of complete oral closure.

20.   /m/ as in: mango, mat,major, magnet   (in the beginning)

ambulance, amour, common   (in the middle)

balm, arm, calm, carrom (at the end)

dame, game, fame, tame   (at the end where the 'e' is not realized)

Three-termlabel : voiced bilabial nasal

21 /n/ as in: neat,naughty, negotiate(in the beginning)

annoy, canine, bend   (in the middle)

permanent(twice in the middle)

bun, hen, spun, man(at the end)

swine, line, pine, crane(at the end where 'e' is not realized)

knight, knot, knowledge   (in the beginning where 'kn' stands for /n/)
pneumonia (in the beginning where 'pn' stands for /n/)

Three-termlabel : voiced alveolar nasal

22 /ŋ/ as in:angst   (in the middle)

sing, bring, sprung,wing   (at the end)

singing, clinging, ringing(in the middle and end)

Three-term label:voiced velar nasal

Effects of nasals: They are high pitch sounds; they indicate high emotional content – shrill joy or melancholy.

1.1.7 Semi-vowels:
23 /j/ as in: yes, yawn, yell, yellow   (in the beginning)

<u>u</u>nique, <u>u</u>niversity   (in the beginning where 'u' stands for /j/)

m<u>u</u>sic, f<u>u</u>sion, d<u>u</u>ty (in the middle where 'u' stands for /j/)

b<u>ea</u>uty (in the middle where 'ea' stands for /j/)

<u>Eu</u>rope, <u>eu</u>nuch, <u>eu</u>phoria (in the beginning where 'eu' stands for /j/)

/j/) does not come at the end of words

Three-termlabel: **voiced palatal semi-vowel**

24 /w/ as in: <u>w</u>ine, <u>w</u>aste, <u>w</u>ell   (in the beginning)

a<u>w</u>ake, s<u>w</u>ine, t<u>w</u>ist   (in the middle)

q<u>u</u>ick, q<u>u</u>ality, q<u>u</u>een   (in the middle where 'u' stands for /w/)

Three-termlabel: **voiced velar semi-vowel**

[*/w/ never comes at the end of the words]

Effects of semi-vowels: They indicate smooth movement, gliding sound and a sense of wonder.

1.2. EXERCISE

Identify the consonants in the following words

Example: nation: /n/ /ʃ/ /n/
1. Music

2. Fellow

3. Trouble

4. Punish

5. Gate

6. Ground

7. Reason

8. Pleasure

9. Weather

10. Tropical

11. Psychology

12. Remote

13. Zebra

14. Uniform

15. Purpose

16. Tragedy

17. Politics

18. Perfume

19. Merit

20. 20. Sober

21. Divine

22. Theory

23. Avoid

24. Basic

25. Cream

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2

PHONETICS – VOWELS AND TRANSCRIPTION

Unit Structure :

2.0   Objectives
2.1   Pure Vowels
    2.1.1   Front vowels
    2.1.2   Back vowels
    2.1.3   Central vowels
2.2   Diphthongs
    2.2.1   Front Gliding Diphthongs
    2.2.2   Centering diphthongs
    2.2.3   Back Gliding Diphthongs
2.3   Weak forms of vowels
2.4   Exercise

2.0 OBJECTIVES:

The primary objective of this unit is to familiarize the readers with the phonetic symbols of vowels and diphthongs. It also aims to make them understand the effects of vowels and diphthongs in poetry. Another objective is to help the learners in transcribing the given lines of poetry into phonetic script.

2.1 PURE VOWELS

There are 20 vowels in English and they are divided into 12 pure vowels and 8 diphthongs.

*Pure vowels: They are divided into: 4 front, 5 back and 3 central vowels.

2.1.1 Front vowels:
1. /i:/ as in eat, eagle (in the beginning where 'ea' stands for /i:/)
heap, leaf, read   (in the middle)

sea(at the end)

eel   (in the beginning where 'ee' stands for /i:/)

d<u>ee</u>p, s<u>ee</u>p, k<u>ee</u>p   (in the middle)

tr<u>ee</u>, b<u>ee</u>, fr<u>ee</u>, s<u>ee</u>(at the end)

Three- term label: **front close unrounded vowel**

2. /I/ or /i/ as in : <u>i</u>t, <u>i</u>ll, <u>i</u>nn   (in the beginning)

p<u>i</u>n, s<u>i</u>t, w<u>i</u>t   (in the middle)

merr<u>y</u>,   (At the end where 'y' stands for /I/)

Three- term label: **front unrounded vowel just above half close**

3.   /e/ as in : <u>e</u>gg, <u>e</u>ver, <u>e</u>mblem   (in the beginning)

s<u>e</u>t, b<u>e</u>t, b<u>e</u>tter, s<u>e</u>ttle   (in the middle)

Three-term label: **frontunrounded vowel between half open and half close**

[*this sound never comes at the end of English words]

4.   /æ/ as in : <u>a</u>pple, <u>a</u>nnual, <u>a</u>nguish   (in the beginning)

r<u>a</u>t, b<u>a</u>ttle, p<u>a</u>rrot   (in the middle)

Three-term label: **front unrounded vowel just below half open**

[*this sound never comes at the end of English words]

Effects of front vowels: /i:/ and /I/ are shrill, high pitched sounds. They indicate high emotional content. /i:/ and /æ/ are long vowels; they stretch the syllables, slow down the rhythm and make the poem melodious. /I/ and /e/ are short vowels; they hasten the rhythm and convey a sense of hurry and quick movement.

2.1.2 Back vowels :

5.   /U:/ or /u:/ as in : <u>oo</u>ze (in the beginning where 'oo' stands for /U:/)

b<u>oo</u>st, r<u>oo</u>t, l<u>oo</u>t   (in the middle)

z<u>oo</u>, t<u>oo</u> (at the end)

r<u>ou</u>te, thr<u>ough</u>   (in the middle where 'ou' stands for /U:/)

t<u>wo</u>(in the end where 'wo' stands for /U:/)

cute, brute, (in the middle where 'u' stands for /U:/)

Three-term label: **back close rounded vowel**

6.   /U/ or /u/ as in : shook, took, book   (in the middle where 'oo' stands for /U/)

could, would   (in the middle where 'ou' stands for /U/)

put (in the middle where 'u' stands for /U/)

do, to(in the end where 'o' stands for /U/)

Three-term label: **back rounded vowel just above half close**

[*this sound does not come at the beginning of English words]

7.   /ɔ:/ as in : awe(in the beginning where 'awe' stands for /ɔ:/)
saw, law(at the end where 'aw' stands for /ɔ:/)
short, thorn, mortal (in the middle where 'o' stands for /ɔ:/)
court(in the middle where 'ou' stands for /ɔ:/)
caught, naughty   (in the middle where 'au' stands for /ɔ:/)

Three-term label: back rounded vowel between half open and half close

8.   / ɔ/ or /ɒ/as in : on, of, opera   (in the beginning)
cot, got, pot,   (in the middle where 'o' stands for /ɔ/)

Three-termlabel:back rounded vowel just above open

[*this sound never comes at the end of English words]

9.   /ɑː/ as in : ask, arc, art, arm (in the beginning where 'a' and 'ar' stand for/ɑ:/)

start, dance, demand   (in the middle)

star, far, car(at the end where 'r' is not pronounced)

our   (in the beginning where 'ou' stands for /ɑː/)

power(in the middle where 'ow' stands for /ɑː/)

Three-term label: back open unrounded vowel.

Effects of back vowels: They hold back expressions and emotions. /U:/, /U/, /Ɔ:/ and /Ɔ/ are round vowels; they have high resonance. They are sonorous sounds which make the poem musical. /U:/, /Ɔ:/ and /ɑ:/ are long vowels. They stretch the syllables, slow down the rhythm and make the poem melodious. /u/ and /Ɔ/ are short vowels. They hasten the rhythm and convey a sense of hurry and quick movement.

2.1.3 Central vowels:

10.   /ə:/or /3:/as in : <u>ear</u>th, <u>ear</u>n   (in the beginning where 'ear' stands for /ə:/)
          y<u>ear</u>n   (in the middle)
          <u>ur</u>ge,<u>ur</u>n   (in the beginning where 'ur' stands for /ə:/)
          t<u>ur</u>n, c<u>ur</u>ve, dist<u>ur</u>b   (in the middle)
          f<u>ur</u>, bl<u>ur</u>(at the end)
          sh<u>ir</u>t, f<u>ir</u>, m<u>ir</u>th(in the middle where 'ir' stands for /ə:/)
          sw<u>er</u>ve, s<u>er</u>ve   (in the middle where 'er' stands for /ə:/)

Three-term label: **central unrounded vowel between half open and half close**

11.   /ə/ as in :<u>a</u>bove, <u>a</u>mong, (in the beginning where 'a' stands for /ə/)

fant<u>a</u>sy   (in the middle)

c<u>o</u>nduct (v), c<u>o</u>nfuse (in the middle where 'o' stands for /ə/)

both<u>er</u>, fath<u>er</u>, matt<u>er</u>(at the end where 'er' stands for /ə/)

err<u>or</u>, terr<u>or</u> (at the end where 'or' stands for /ə/)

Three-term label: **central unrounded vowel just below half open**

12.   /ʌ/ as in : <u>u</u>tter, <u>u</u>mbrella, <u>u</u>sher (in the beginning where 'u' stands for /ʌ/)

sh<u>u</u>t, r<u>u</u>sh, br<u>u</u>sh, adj<u>u</u>st (in the middle)

bl<u>oo</u>d, fl<u>oo</u>d(in the middle where 'oo' stands for /ʌ/)

Three-term label: **central unrounded vowel just above open.**

[*this sound never comes at the end of English words]

Effects of central vowels: /ə:/ is a long vowel; it stretches the syllables, slows down the rhythm and makes the poem melodious.

/ə/ is a short vowel; it hastens the rhythm and conveys a sense of hurry and quick movement. /ʌ/ is a strong vowel; it indicates emphasis and punch.

2.2 DIPHTHONGS

***Diphthongs** are vowel glides. There are 8 diphthongs divided into: 3 front oriented, 3 centering and 2 back oriented diphthongs.

2.2.1 Front Gliding diphthongs:
1) /eɪ/ or /ei/ as in: <u>a</u>te, <u>a</u>ce, <u>a</u>pe (in the beginning where 'a' stands for /eɪ/)

st<u>a</u>te, gr<u>a</u>pe, r<u>a</u>te   (in the middle)

<u>ai</u>m (in the beginning where 'ai' stands for /eɪ/)

r<u>ai</u>d   (in the middle)

st<u>ay</u>, l<u>ay</u>, cl<u>ay</u> (in the end where 'ay' stands for /eɪ/)

2) /aɪ/ or /ai/ as in: <u>i</u>ce, <u>I</u>, <u>is</u>land, <u>is</u>le   (in the beginning where 'I' and 'is'stand for /aɪ/)

k<u>i</u>nd, f<u>i</u>le, m<u>i</u>nd, m<u>i</u>ke   (in the middle)

<u>eye</u>(in the beginning where 'eye' stands for /aɪ/)

sk<u>y</u> (in the end where 'y' stands for /aɪ/)

b<u>ye</u> (in the end where 'ye' stands for /aɪ/)

b<u>uy</u> (in the end where 'uy' stands for /aɪ/)

3) /ɔɪ/ or /ɔi/ as in: <u>oi</u>l, <u>oi</u>ntment   (in the beginning where 'oi' stands for /ɔɪ/

s<u>oi</u>l, t<u>oi</u>l, f<u>oi</u>l   (in the middle)

<u>oy</u>ster (in the beginning where 'oy' stands for /ɔɪ/)

b<u>oy</u>, j<u>oy</u>, c<u>oy</u>   (at the end)

Effects of front gliding diphthongs :
All these diphthongs end in /ɪ/, that is, at the front of the mouth. /eɪ/, /aɪ/ and /ɔɪ/ are front oriented diphthongs. They are expressive sounds. They are also shrill, high pitch sounds which indicate high emotional content. They function as long vowels. They

stretch the syllables, slow down the rhythm and make the poem melodious.

2.2.2 Centering diphthongs:

4) /Iə/ or/iə/ as in: <u>ea</u>r, <u>ea</u>rring   (in the beginning where 'ea' stands for /Iə/)

cl<u>ear</u>, d<u>ear</u>, t<u>ear</u>   (at the end where 'r' is not pronounced)

custod<u>ia</u>n   (in the middle where 'ia' stands for /Iə/

5) /eə/ as in: <u>ai</u>r(in the beginning where 'ai' stands for /eə/)

f<u>ai</u>rly   (in the middle)

h<u>ei</u>r   (in the beginning where 'h' is silent and 'ei' stands for /eə/)

b<u>are</u>, w<u>are</u>   (in the end where 'are' stands for /eə/)

c<u>are</u>ful   (in the middle)

<u>ae</u>roplane   (in the beginning where 'ae' stands for /eə/)

questionn<u>aire</u>(in the end where 'aire' stands for /eə/)

6) /uə/ as in: p<u>oor</u> (in the end where 'oor' stands for /uə/)

s<u>ure</u>   (in the end where 'ure' stands for /uə/)

t<u>our</u> (in the end where 'our' stands for /uə/)

d<u>u</u>ring   (in the middle where 'u' stands for /uə/)

Effects of Centering Diphthongs :

/Iə/, /eə/ and /uə/ are centering diphthongs. They indicate circular movement like the flight of the birds. They have the effects of short vowels and they hasten the rhythm.

2.2.3.Back Gliding Diphthongs:

7) /au/ as in: <u>ou</u>t, <u>ou</u>nce (in the beginning where 'ou' stands for /au/)

pr<u>ou</u>d, s<u>ou</u>nd, l<u>ou</u>d   (in the middle)

<u>ow</u>l   (in the beginning where 'ow' stands for /au/)

br<u>ow</u>se, b<u>ow</u>l   (in the middle)

n<u>ow</u>, c<u>ow</u> (in the end)

pl<u>ough</u>(in the end where 'ou' stands for /au/ and 'gh' is silent)

8) /əu/or /əʊ/as in: <u>o</u>pen, <u>o</u>ver   (in the beginning where 'o' stands for /əu/)

h<u>o</u>me, st<u>o</u>ne, f<u>oa</u>m   (in the middle)

g<u>o</u>, s<u>o</u>   (in the end)

foll<u>ow</u>, bill<u>ow</u>(in the end where 'ow' stands for /əu/)

Effects of Back Gliding Diphthongs: /au/ and /əu/ are the back oriented diphthongs. They hold back the feelings. They are also sonorous sounds which make the poem musical. They also serve as long vowels. They stretch the syllables, slow down the rhythm and make the poem melodious.

2.3. WEAK FORMS

*Weak forms: All grammatical words like auxiliaries and prepositions, in connected speech undergo a change in pronunciation. In connected speech, their weak forms are used.

Words	Normal	Weak form
Have	/hæv/	/həv/
Has	/hæz/	/həz/
Had	/hæd/	/həd/
And	/ænd/	/ənd/
Been	/biːn/	/bin/
Was	/wɔːz/	/wəz/
That	/ðæt/	/ðət/

2.4 EXERCISES

A) Identify the pure vowels in the following words:

Eg: Teacher/iː/./ə/

1. Carry

2. Wanted

3. Privilege

4. Worldly

5. Ransack

6. Lovely

7. Custard

8. Clueless

9. Successful

10. Parted

11. Presume

12. History

13. Jackfruit

14. Cleanliness

15. Procurement

16. Calculate

17. Personality

18. Pendulum

B) Identify the diphthongs in the following words:
Eg: Clear /Iə/

1. Warehouse

2. Most

3. Air

4. Aim

5. Mice

6. Poor

7. Paste

8. Peer

9. Ride

10. Proud

11. Sound

12. Raid

13. Care

14. Waste

15. Nice

16. Were

Q1 A. Transcribe the first four line of the poem by providing the phonetic symbols.

Little Lamb who made thee

/ ɪtl ˌlæm huːmeɪd ðiː/

Dost thou know who made thee

/dst ðaʊ nəʊ huː meɪd ðiː/

Gave thee life &bid thee feed.

/geɪv ðiː laɪf ənd bɪdðiː fiːd /

By the stream &   o'er the mead;

/baɪðə striːm ənd əʊəːðə miːd /

Gave thee clothing of delight,

/geɪv ðiː ˈkləʊðɪŋ əv dɪlaɪt /

B. Give three term labels to any 5 consonants of the poem.

 /l/-   *(voiced alveolar lateral)*

 /m/- *(voiced bilabial nasal)*

 /b/- *(voiced bilabial plosive)*

 t/-   *(voiceless alveolar plosive)*

 /h/- *(voiceless glottal fricative)*

c). Give three term labels of any 5 vowels or diphthongs

/ɪ/- *(front unrounded vowel. just above half close)*

/æ/- *(front unrounded vowel just above open)*

/Uː/- *(back close rounded vowel)*

/iː/- *(front closeunrounded vowel)*

/ə/- *(central unrounded vowel just below half open)*

2.

Q1 A. Transcribe the first four line of the poem by providing phonetic symbols of consonants and vowels.

Oh what can ail thee, knight-at-arms,
/ əʊ wɒt kən e ɪl ðiː/naɪtət ɑ:mz/

Alone and palely loitering?
/ələʊn ənd peɪlli lɔɪtərɪŋ /

The sedge has withered from the lake,
/ðə sedʒ həz wɪðəd frəm ðə leɪk /

And no birds sing.
/ənd nəʊ bəːdz sɪŋ /

Oh what can ail thee, knight-at-arms,
/ əʊ ˈwɒt kən eɪl ðiː /naɪtət ɑ:mz?

B. Give three term labels to any 5 consonants of the poem.

/p/- *(voiceless bilabial plosive)*

/b/- *(voiced bilabial plosive)*

/t/- *(voiceless alveolar plosive)*

/d/- *(voiced alveolar plosive)*

/k/- *(voiceless velar plosive*

C.   Give three term labels of any 5 vowels

/ɪ/- *(front unrounded vowel. just above half close)*

/iː/- *(front close rounded vowel)*

/ɑː/ *(back open unrounded vowel)*

/ɔː/ *(back rounded vowel between half open and half close)*

/ə/ *(central unrounded vowel just below half open)*

Q3 A. Transcribe the first four line of the poem by providing phonetic symbol
Sweet is true love tho' giv'n in vain, in vain;
/ swiːt ɪz truː lʌv ˈðəʊ givn ɪn veɪn/ ɪn veɪn /

And sweet is death that puts an end to pain:
/ənd swiːt ɪz deθ ðət ˈpʊts ən end tə peɪn /

I know not which is sweeter, no, not I.
/ˈaɪ nəʊ nɒt wɪtʃ ɪz ˈswiːtə / nəʊ / nɒt ˈaɪ /

Love, art thou sweet? then bitter death must be:
/lʌv / ɑːt ðəʊ swiːt / ðen ˈbɪtə deθ məst bi/

B. Give three term labels of any 5 consonants of the poem
/p/- *(voiceless, bilabial, plosive)*

t/- *(voiceless, alveolar, plosive)*

/d/- *(voiced alveolar plosive)*

/l/- *(voiced alveolar, lateral)*

/s/- *(voiceless alveolar fricative)*

c). Give three term labelsof any 5 vowels
/ɪ/ *(front unrounded vowel. just above half close)*

/ʊ/ *(back rounded vowel just above half close)*

/iː/ *(front close rounded vowel)*

/uː/ *(back close rounded vowel)*

/ə/ *(central unrounded vowel just below half open)*

Exercise

1. a) Transcribe the first four line of the poem by providing the phonetic symbols.
   b) Give three term labels for any five consonants
   c) Give three term labels for any three vowels or diphthongs

> Piping down the valleys wild
> Piping songs of pleasant glee,
> On a cloud I saw a child,
> And he laughing said to me.
>
> 'Pipe a song about a Lamb!'
> So I piped with merry cheer.
> 'Piper, pipe that song again,'
> So I piped : he wept to hear.
>
> 'Drop the pipe, the happy pipe,
> 'Sing the songs of happy cheer,'
> So I sung the same again,
> While he wept with joy to hear.

2. a) Transcribe the first four line of the poem by providing the phonetic symbols.
   b) Give three term labels for any five consonants
   c) Give three term labels for any three vowels or diphthongs

> Sweet are the thoughts that the savour of content –
> The quiet mind is richer than a crown;
> Sweet are the nights in ceaseless slumber spent –
> The poor estate scorns fortunes angry frown
> Such sweet content, such minds, such sleep, such bliss,
> Beggars enjoy when princes off do miss.
> The homely house that harbours quiet rest,
> The cottage that affords no pride nor care,
> The mean, that 'gress with country music best,
> The sweet consort of Mirth's and Music's fare,
> Obscured life sets down a type of bliss;
> A mind content both crown and kingdom is.

❖ ❖ ❖ ❖

3

STYLISTIC ANALYSIS OF POETRY AND POETIC DEVICES

Unit Structure :

3.0 OBJECTIVES

The basic objective of this unit is to enable the learners to make a stylistic analysis of poetry and to introduce them to poetic devices and figures of speech.

3.1 INTRODUCTION

A stylistic analysis of poetry is an attempt to understand a the work in the context of the linguistic devices and the literary devices which it deploys. This would mean that the analysis will take into account the graphological features like the sentences, punctuation etc, sense devices such as images, metaphors etc., sound devices consonant cluster, alliteration etc and structural devices such as contrast, inversion, tautology etc.

3.2 POETIC DEVICES AND FIGURES OF SPEECH

Poetic Devices can be classified into the following broad headings:
a) Structural Devices: Contrast/Antithesis, Illustration, Repetition, Enjambment, Climax, Anti-climax, Rhetorical Question, Transferred Epithet, Tautology and Foregrounding.

b) Sense Devices: Simile, Metaphor, Personification, Apostrophe, Hyperbole, Irony, Euphemism, Metonymy, and Synecdoche.

c) Sound Devices: Alliteration, Onomatopoeia, Rhyme/Rhyming Pattern or Scheme, Assonance, Pun and Rhythm.

Graphological, Orthographic and Punctuational Deviations could also be commented upon as Poetic Devices.

3.2.1 Alliteration:

Alliteration is the name for repeating sounds in words. The repeated sound is usually at the beginning of words. "Dressy daffodils" is an example of alliteration because both the words begin with /d/. Alliteration is like rhyming, but in alliteration the rhyming comes at the front of the words instead of the end. Thus, the commencement of two or more stressed syllables of a word, grouped either with the same consonant sound or sound group (consonantal alliteration), as in *from stem to stern,* or the commencement of two or more words of a word group with the same letter, as in *apt alliteration's artful aid*.

Alliteration may also include the use of different consonants with similar properties (labials, dentals, etc.) or even the unwritten glottal stop that precedes virtually every word-initial vowel in the English language, as in the phrase "**A**pt alliter**a**tion's **a**rtful **a**id" (despite the unique pronunciation of the "a" in each word).

Alliteration still seems to maintain an important, though perhaps more subtle, part in contemporary English poetry. Books aimed at young readers often use alliteration: for example comics/cartoons and characters have alliterative names like Beetle

Bailey, Donald Duck, Mickey Mouse, and the Fabulous Furry Freak Brothers. Assonance and consonance are types of alliteration.

3.2.2 Allusion :

An allusion is a literary device that stimulates ideas, associations, and extra information in the reader's mind with only a word or two. Allusion means 'reference'. An allusion may be drawn from history, geography, literature, or religion. More correctly, an allusion is a figure of speech that makes a reference to, or representation of a place, event, literary work, myth, or work of art, either directly or by implication. M.H. Abrams defines allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage". It is left to the reader or hearer to make the connection, especially when the allusion seems to be a passing or casual reference. But there is more possibility that the allusion points to an incidental mention of something, either directly or by implication.

3.2.3 Ambiguity :

Ambiguity is the property of being ambiguous, where a word, term, notation, sign, symbol, phrase, sentence, or any other form used for communication, is called ambiguous if it can be interpreted in more than one way. Ambiguity is different from vagueness, which arises when the boundaries of meaning are indistinct. Ambiguity is context-dependent: the same linguistic item (be it a word, phrase, or sentence) may be ambiguous in one context and unambiguous in another context. For a word, ambiguity typically refers to an unclear choice between different definitions as may be found in a dictionary. The lexical ambiguity of a word or phrase consists in its having more than one meaning in the language to which the word belongs. "Meaning" hereby refers to whatever should be captured by a good dictionary. For instance, the word "bank" has several distinct lexical definitions, including "financial institution" and "edge of a river". The context in which an ambiguous word is used often makes it evident which of the meanings is intended.

3.2.4 Antithesis :

Antithesis (Greek for "setting opposite") is a counter-proposition and denotes a direct contrast to the original proposition. In setting the opposite, an individual brings out of a contrast in the meaning (e.g., the definition, interpretation, or semantics) by an obvious contrast in the expression. Some other examples of antithesis are:
A) Man proposes, God disposes.
B) Give everyman thy ear, but few thy voice.
C) Many are called, but few are chosen.

In rhetoric, it is a figure of speech involving the bringing out of a contrast in the ideas by an obvious contrast in the words,

clauses, or sentences, within a parallel grammatical structure. In religious philosophy, hell the antithesis of Heaven; disorder is the antithesis of order. It is the juxtaposition of contrasting ideas, usually in a balanced way. Antithesis is also a rhetorical figure of speech, often used in both poetry and prose, especially by poets like Pope, Dryden, and Shakespeare, and prose writers like Johnson and Gibbon. For instance: *Not that I loved Cæsar less, but that I loved Rome more* (William Shakespeare, *Julius Cæsar,* Act 3, scene 2, 22). And,

My only love sprung from my only hate. (*Romeo and Juliet*: Juliet, when she finds Romeo is a member of the Montague family and therefore an enemy of her).

3.2.5 Bathos :
Bathos means *depth*. It originally referred to a particular type of bad poetry, but it is now used more broadly to cover any ridiculous artwork or performance. More strictly speaking, bathos is unintended humour caused by an incongruous combination of high and low. If the contrast is intended, it may be described as Burlesque or mock-heroic. It should not be confused with pathos, which is general storytelling directed to the emotions, usually sadness.

As the combination of the very high with the very low, the term was introduced by Alexander Pope in his essay "Peri Bathous, Or the Art of Sinking in Poetry" (1727). On the one hand, Pope's work is a parody in prose of Longinus' "Peri Hupsous (On the Sublime)" in which he imitates Longinus's system for the purpose of ridiculing contemporary poets, but, on the other, it is a blow Pope struck in an ongoing struggle against the "dunces."

3.2.6 Chiasmus :
A verbal pattern (a type of antithesis) in which the second half of an expression is balanced against the first with the parts reversed. A good example is "You forget what you want to remember, and you remember what you want to forget." (Cormac McCarthy, *The Road*, Knopf, 2006), and "Fair is foul, and foul is fair." (William Shakespeare, *Macbeth* I.i)

3.2.7 Conceit :
In literature, a conceit is an extended metaphor with a complex logic that governs a poetic passage or entire poem. By juxtaposing, usurping and manipulating images and ideas in surprising ways, a conceit invites the reader into a more sophisticated understanding of an object of comparison. Extended conceits in English are part of the poetic idiom of Mannerism, during the later sixteenth and early seventeenth century.

In English literature, the term is generally associated with the 17th century metaphysical poets, an extension of contemporary usage. In the metaphysical conceit, metaphors make a much more purely conceptual, and thus tenuous, relationship between the things being compared. Helen Gardner observes that "a conceit is a comparison whose ingenuity is more striking than its justness" and that "a comparison becomes a conceit when we are made to concede likeness while being strongly conscious of unlikeness." An example of the latter would be George Herbert's "Praise" in which the generosity of God is compared to a bottle which ("As we have boxes for the poor") will take in an infinite amount of the speaker's tears.

An often-cited example of the metaphysical conceit is the metaphor from John Donne's "The Flea" in which a flea that bites both the speaker and his lover becomes a conceit arguing that his lover has no reason to deny him sexually, although they are not married:

" Oh stay! three lives in one flea spare
Where we almost, yea more than married are.
This flea is you and I, and this
Our marriage-bed and marriage-temple is."

3.2.8 Epic Simile :

Also called Homeric simile, an epic simile is an extended simile often running to several lines, used typically in epic poetry to intensify the heroic stature of the subject and to serve as decoration. An example from *The Iliad* follows:

"As when the shudder of the west wind suddenly rising scatters across the water, and the water darkens beneath it, so darkening were settled the ranks of Achaians and Trojans in the plain."

Homeric simile, also called epic simile, is a detailed comparison in the form of a simile that is many lines in length. The word "Homeric" is based on the Greek author, Homer, who composed the two famous Greek epics, *The Iliad* and *The Odyssey*. Many authors continue to use this type of simile in their writings. The typical Homeric simile makes a comparison to some kind of event, in the form "like a ____ when it _____." The object of the comparison is usually something familiar to the audience, such as an animal or the weather. *The Iliad*, for instance, contains many such similes comparing fighting warriors to lions attacking wild boars or other prey.

3.2.9 Epigram :

Any witty, ingenious, or pointed saying tersely expressed is an epigram. It is a brief, clever, and usually memorable statement.

Derived from the Greek: epi-gramma, which means, "to write on – inscribe", the literary device has been employed for over two millennia. In English literature, the short couplet poem was dominated by the poetic epigram and proverb, especially in the translations of the Bible and the Greek and Roman poets, William Shakespeare's sonnets, William Blake's "Auguries of Innocence", Byron's "Don Juan" and Alexander Pope's "An Essay on Man". It began to be used in a witty, pointed manner. Eg:

"I am His Highness' dog at Kew;
Pray tell me, sir, whose dog are you?"— Alexander Pope

3.2.10 Hyperbole :
"Give me a thousand kisses, then a hundred,
Then another thousand, then a second hundred,
Then still another thousand, then a hundred"– Catullus

Hyperbole is a figure of speech that uses an exaggerated or extravagant statement to create a strong emotional response. As a figure of speech, it is not intended to be taken literally. Hyperbole is frequently used for humour, as for instance, "his brain is the size of a pea". In literature, it stands for exaggeration, for instance in "was this the face that launched a thousand ships".

Hyperbole is used to create emphasis. It is a literary device often used in poetry, and is frequently encountered in casual speech. It is also a visual technique in which a deliberate exaggeration of a particular part of an image is employed. An example is the exaggeration of a person's facial feature in a political cartoon.

3.2.11 Irony :
Irony implies the use of words to convey a meaning that is the opposite of its literal meaning: the irony of her reply, "How nice!" when I said I had to work all weekend. In literature, it stands for a technique of indicating, through character or plot development, an intention or attitude opposite to that which is actually or ostensibly stated. In contemporary writing, it stands for a manner of organizing a work so as to give full expression to contradictory or complementary impulses, attitudes, etc., especially as a means of indicating detachment from a subject, theme, or emotion. The origin of the word goes back to the early 1500s from the Latin *īrōnīa* which mean dissimulation, sarcasm, or understatement. Some common types of irony are: verbal irony, situational irony, dramatic irony, tragic irony, Socratic irony, irony of fate (cosmic irony), etc.

3.2.12 Metaphor :
It is a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a

resemblance, as in "A mighty fortress is our God." It occurs when something used, or regarded as being used, to represent something else: emblem or symbol. The origin of the word can be traced back to the mid-1500s, from the Latin *metaphora* or Greek *metaphorá* which means 'a transfer'. *The Philosophy of Rhetoric* (1936), by I. A. Richards, reports that metaphor is in two parts: **the tenor and the vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject whose attributes are borrowed. Other writers employ the general terms, ground and figure, to denote tenor and the vehicle.

If we consider the All the world's a stage monologue from *As You Like It*: " All the world's a stage,/ And all the men and women merely players;/ They have their exits and their entrances;" (William Shakespeare, *As You Like It,* 2/7), "the world" is compared to a stage, describing it with the attributes of "the stage"; "the world" is the tenor, and "a stage" is the vehicle; "men and women" is a secondary tenor, "players" is the secondary vehicle.

3.2.13 Metonymy :
Metonymy is a figure of speech in which one word or phrase is substituted for another with which it is closely associated (such as "crown" for "royalty"). It is also the rhetorical strategy of describing something indirectly by referring to things around it, such as describing someone's clothing to characterize the individual. It originates from *meta*, "change" and *onoma*, "name". A good example of metonymy is the common saying "The *pen* is mightier than the *sword*", in which the pen is an attribute of thoughts that are written with a pen; the sword is an attribute of military action. Or, "We await word from the *crown*", by which we mean the king/queen.

3.2.14 Onomatopoeia :
Onomatopoeia is used to describe words that look like the sound they are describing. For example, in 'when you rattle a jar of dry beans ...,' the word 'rattle' describes the sound, and it makes the sound when you say the word. Similarly in 'a balloon will pop ...,' the word 'pop' makes the sound the balloon does.

An onomatopoeia or onomatopœia is a word that imitates or suggests the source of the sound that it describes. Onomatopoeia (as an uncountable noun) refers to the property of such words. Common occurrences of onomatopoeias include animal noises, such as "oink" or "meow" or "roar". Onomatopoeias are not universally the same across all languages; they conform to some extent to the broader linguistic system they are part of; hence the sound of a clock may be 'tick tock' in English. However, Poe made the phrase "tintinnabulation" famous to suggest the same sound.

3.2.15 Paradox :

It is a statement or proposition that seems self-contradictory or absurd but in reality expresses a possible truth, or a statement contrary to commonly accepted opinion. It may also describe any person, thing, or situation exhibiting an apparently contradictory nature.

The paradox as a literary device has been defined as an anomalous juxtaposition of incongruous ideas for the sake of striking exposition or unorthodox insight. It functions as a method of literary analysis which involves examining apparently contradictory statements and drawing conclusions either to reconcile them or to explain their presence.

Literary or rhetorical paradoxes abound in the works of Oscar Wilde and G. K. Chesterton. Rabelais, Cervantes, Sterne, Borges, and Chesterton are all concerned with episodes and narratives designed around paradoxes. Statements such as Wilde's "I can resist anything except temptation" and Chesterton's "spies do not look like spies" are examples of rhetorical paradox. Further back, Polonius' observation in *Hamlet* that "though this be madness, yet there is method in't" is a memorable third.

3.2.16 Symbol :

A symbol is something such as an object, picture, written word, sound, or particular mark that represents something else by association, resemblance, or convention. For example, a red octagon may be a symbol for "STOP". On maps, crossed sabres may indicate a battlefield. Numerals are symbols for numbers. The word "symbol" came to the English languageby way of Middle English, from Old French, from Latin, from the Greek *sýmbolon*, meaning "together" and "a throw", having the approximate meaning of "to throw together".

The psychologist, Carl Jung, who studied archetypes, proposed an alternative definition of symbol, distinguishing it from the term "sign". In Jung's view, a sign stands for something known, as a word stands for its referent. He contrasted this with symbol, which he said would stand for something that is unknown and that cannot be made clear or precise. An example of a symbol, in this sense, is Christ as a symbol of the archetype called "self".

3.2.17 Synecdoche :

It is a figure of speech in which a part is used for the whole or the whole for a part, the special for the general or the general for the special, as in 'ten sail' for 'ten ships' or 'a Croesus' for 'a rich man.' It had originated in the late 1300s from the Latin *synekdoch*, that means "the act of receiving from another".

The use of synecdoche is a common way to emphasize an important aspect of a fictional character: for example, a character might be consistently described by a single body part, such as the eyes, which come to represent the character. Also, sonnets and other forms of love poetry frequently use synecdoche to characterize the beloved in terms of individual body parts rather than a whole, coherent self. This practice is especially common in the Petrarchan sonnet, where the idealised beloved is often described part by part, from head to toe.

- Where a part refers to the whole:"White hair" for an elderly person; "A pair of hands" referring to a worker.
- Where a whole thing is used to refer to a part of it: "The city" passing a law, meaning that the local government has passed a law; or a "country being at war", when only its representative army is fighting.
- A general class name used to denote a specific member of that or an associated class as for instance, 'truck' for any four-wheel drive vehicle.
- A specific class name used to refer to a general set of associated things, eg:'thermos' for any kind of vacuum flask for holding a hot drink.
- Using the material a thing is made of to refer to that thing: eg:"willow" for cricket bat, 'plastic' for credit card.

3.2.18 Graphological Features

These features include the set of punctuation marks and the conventions of text positioning (such as headlines and indents), which are used to organize text by identifying sentences, paragraphs, and other written units.

3.2. 19 Sense Devices

These poetic devices include all images and figures of speech discussed above which appeal to the senses.

3.2. 20 Sound Devices

These devices include phonological patterns, rhyme scheme, rhythm and pun.

3.2.21 Structural Devices

These are the techniques such as refrain, tautology and contrast.

- **Some poetic techniques and their effects on style:**

1. **Assonance:** it is the repetition of sounds in adjacent words. It creates auditory images. It also creates musical effect. Alliteration can be of two types – assonance and consonance. Assonance is close repetition of vowels and diphthongs and this

makes the poem more melodious while consonance creates consonant clusters. They add emphasis.

2. **Parallelism:** It is made of lines beginning with similar sentence structures. It indicates regularity, monotony and repetition. They are mnemonic; something that makes it easy to memorize.

3. **Metaphor:** (indirect comparison) It is a figure of speech in which one object is identified with another. It makes the poem more descriptive. It adds to the pictorial effect and also creates ornamental language.

4. **Simile:** (direct comparison) It is a figure of speech in which one object is compared to another. It makes the poem more figurative.

5. **Personification:** It adds human touch and interest to inanimate features.

6. **Imagery:** There are five types of images: visual, auditory, olfactory, tactile and gustatory. Images are word pictures and they make direct appeal to human senses.

7. **Use of verbs:** Verbs are normally distinguished as stative verbs and dynamic verbs. Dynamic verbs indicate movement. If a poem has these verbs, the poem becomes action packed and lively. Stative verbs indicate either past or a static situation or even a mental state.

8. **Refrain:** It is a repetition of line. It has mnemonic function and creates a musical effect. It also creates a particular mood.

3.3 SAMPLE ANALYSIS

Question: Attempt a stylistic analysis of the given text with special reference to the linguistic choice made by the poet.

Sweet is true love tho' giv'n in vain, in vain;
And sweet is death that puts an end to pain:
I know not which is sweeter, no, not I.

Love, art thou sweet? then bitter death must be:
Love, thou art bitter; sweet is death to me.
O Love, if death be sweeter, let me die.

Sweet love, that seems not made to fade away,
Sweet death, that seems to make us loveless clay,
I know not which is sweeter, no, not I.

I fain would follow love, if that could be;
I needs must follow death, who calls for me;
Call and I follow, I follow! let me die.

Answer:

The given extract of verse is an expression of death-wish of the speaker who states that if he cannot enjoy the sweetness of love, he would rather die. The poem plays out the theme of love and death as mutually connected experience –both representing sweetness and bitterness at once. The basic argument in the poem is that love in its bitterness, if unrequited, is as worse as death.

A stylistic analysis of this verse would help one to locate at a number of poetic and linguistic devices and the ways in which they reinforce the themes of love and death. The linguistic devices include graphological features and punctuations while the poetic devices include structural devices, sense devices and sound devices.

Graphological features of the given text can be analysed minutely. The given verse is made of twelve lines which are arranged in four tercets. These twelve lines make five sentences. Such a small number of sentences in comparison to more lines would indicate that there are many complex sentences in the verse, with plenty of subordinate clauses. Large number of subordinate clauses indicates frequent modification of statements and a complex thought process which caught between love and death. The verse also has five periods (full stops), one exclamation mark and one question mark in addition to four semi-colons, two colons and fourteen commas. Periods, exclamatory mark and question mark indicate a variety in sentence structure ranging from statements to interrogative sentences. Commas, colons and semi-colons indicate a chopped rhythm and a corresponding mental situation. The verse also has deviations from normal spelling rules in words such as"tho' 'giv'n' and'vain". These experiments with spelling defamiliarise the words and concepts. The extract does not have hyphenated words or even word breaking. However, first letter of every line is in the upper case (capital) and the first letters of every sentence is also in capital. These capital letters create a predictable pattern in the poem to give a visual appeal in print.

The given extract also has a large number of poetic devices which makes it densely figurative. These poetic devices can be seen in almost all the lines. The extract has employed structural devices such as contrast, inversion, tautology and enjambment. The contrast as a device is used throughout the poem structurally, by placing love and death in sentences. For instance, in the first sentence that runs into five lines, not only love and death are contrasted but also sweetness and bitterness. The extract also has

ample instances of inversion, in the expressions like "then bitter death must be/ sweet is death to me". Here the word order is changed to foreground 'bitter' and 'sweet'. Tautology or repetition of expression is another structural device. The line, for instance, "I know not which is sweeter, no, not I," is repeated as a refrain to create the mood of confusion of the lover. "Let me die" is another sentence repeated which emphasises the death wish. "I follow, I follow" in the last line is another instance of tautology which indicates the mindless submission to death.

The extract is also rich in the use of poetic devices that give sensory details. These devices include personification, metaphor, and apostrophe. Love is personified in line four in the expression – "Love, are thou sweet?" Death is also personified when it is addressed as 'sweet death' in line 8. Metaphor too abounds the poem. The first line identifies love with sweetness and the second line identifies death with sweetness. In line 8, human life is identified with clay, while line 11 identifies speaker with a follower of death. Apostrophe is another device used repeatedly in the poem. In the second stanza, for instance, in lines 4, 5 and 6, love is addressed directly to create a sense of dialogue with the same. Similarly, in the next stanza love and death are addressed directly in the line 7 and 8 as "sweet love" and "sweet death" respectively.

The given verse also has a rich patterning of sounds. Such a pattern includes alliteration, rhyme scheme, pun and rhythm. Alliteration a close repetition of sounds can be seen in expressions like "vain, in vain" (line 1), "loveless clay" (line 8) and "follow love" (line 10). In the last two examples, the consonant is repeated closely. The extract also has clear rhyme scheme – aab, ccb, ddb, ccb. Pun is another phonological feature in the poem with the words " know", "no" are interchanged in the line 3 and line 6 to intensify the dilemma of the speaker. /l/ and /s/ are the lulling and soothing sound which indicates the comfort of love. /s/ is a sibilant which indicates softness, silence and comfort associated with sweet love. The verse is composed in iambic rhythm – (unstressed followed by stressed) which sounds pleasing to ears.

3.4 EXERCISE

Question: Attempt a stylistic analysis of the given texts with special reference to the linguistic choice made by the poets.

1. The Road Not Taken
Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

2. Daffodils

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.

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4

NARRATOLOGY

Unit Structure :

4.0 OBJECTIVES

The basic objective of this unit is to familiarize the readers with the elements and techniques of a narrative. It also aims to eqip them with the basic tools in the analysis of a narrative.

4.1 FEATURES OF A NARRATIVE

A prose narrative is usually made of the following features and element:

4.1.1 Action:
Whatever happens to the characters during the course of telling the story is called "action". All narratives, however, do not depend on action as the main ingredient: stories can be merely the description of feeling or circumstance.

A clear understanding of the nature of action is of course only one part of the foundations of narrative theory. Not all descriptions of action would be called narratives: a psychological or sociological description of behaviour and social interaction of

individuals or groups is not quite likely to be called a narrative. In order to qualify as the main focus of a story or a narrative, action must have some necessary qualities. Firstly, action is usually something that relates to the speech act of telling. Secondly, narratives also contain descriptions of circumstances, objects, mental properties or processes of agents, etc. Finally, it should be stressed that the relationship between the structure of action and the study of theories of action is problematic: in telling a story about some (real or fictitious) events and actions, we partially describe some actions, often transforming them permanently according to our inferences from observed human behaviour. Moreover, our insight into the structure of action depends on our mental processes of perception and thinking, and hence, on our discourse about action. Thus, the study of action is associated with problems of linguistics, semantics, logic and the philosophy of language.

4.1.2 Character and characterization:

Characterisation is the process of conveying information about characters in narrative or dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts. Characters are the persons presented in works of narrative or drama who convey their personal qualities through dialogue and action by which the reader or audience understands their thoughts, feelings, intentions and motives. Characters either remain stable in their attitudes throughout a narrative (static characters or flat characters) or undergo personal development and change, whether through a gradual process or a crisis (dynamic characters or round characters).

As suggested above, there are certain character types: round characters, flat characters, stock characters, archetypal characters, iconic characters, main characters, secondary characters, active characters, static characters, cardboard characters, viewpoint characters, sympathetic characters, unsympathetic characters, focal character, marginal characters, confidantes, foils, narrators, protagonists and antagonists. Some of the major types are discussed here.

A flat character, also known as a **type**, is defined by a single quality without much individualizing detail. **A round character** is a complex individual incapable of being easily defined. The degree to which characters are given roundness and individual complexity depends upon their function in the plot – some only need to be seen at a distance, like strangers or acquaintances, rather than known intimately. Even fully rounded characters can often be seen as developments of types, like Shakespeare's Falstaff, who derives in part from the Vice of the medieval morality play and in part from the boastful soldier of Roman comedy. These

often become **stock characters**. The distinction between flat and rounded characters, while useful, should not obscure the fact that there is a continuum of levels of character development; many characters will fall between the two poles, lightly sketched, or even caricatured.

Two methods of **characterization** often distinguished are those in which the author **shows** without comment a characters' words and actions, implying rather than describing their traits; or **tells** the reader directly about the characters explicitly, even intrusively guiding the audience's understanding of characters through commentary and evaluation. Modern narrative tends to develop character **indirectly** by showing, whereas many nineteenth century novelists chose to explain their characters directly, by telling – but there are brilliant exceptions in each period. Often, characterization can be further enhanced by the use of a metaphor which can give visible shape to a character. This is when the character becomes an **icon or a symbol**, as Hamlet is an icon of disengagement or procrastination, so characteristic of youth.

Focalization is a technique used in characterization. It happens when one narrator or the number of points of view think or talk about one character. Further, focalization can be done either in first person narrative or omniscient narrative. The character who is at the centre of the narrative is called the focal character. It need not be the narrator all the time. For instance, in Joseph Conrad's *Heart of Darkness*, the narrator is Marlow, but the focal character is Kurtz.

4.1.3 Dialogue:

Dialogue is a literary form with its chief historical origins as narrative, in classical Greek literature, in particular in the ancient art of rhetoric, the most notable examples being the dialogues of Plato. Its everyday counterpart is a conversational exchange between two or more people. Having lost touch almost entirely in the 20th century with its underpinnings in rhetoric, the notion of dialogue emerged significant in the works of cultural critics such as Mikhail Bakhtin and Paulo Freire and theologians such as Martin Buber, as an existential alternative to counter social alienation in mass industrial society.

In a short story or a novel, dialogue takes the action forward, reveals character and intention,   helps in characterisation and description of setting. In Jane Austen's *Pride and Prejudice* much of Darcy's character is revealed by the dialogue exchanged by the Bennett family. In all the Sherlock Holmes stories, the reader has advance information of action through the dialogues of Holmes and Watson. Dialogue reveals the setting and the society, and gives a clear idea of the societal norms of the times, as in Dickens' novels,

as well as the philosophy of the novelist, as in George Eliot's or Tolstoy's or Dostoyevsky's novels.

4.1.4 Epiphany :

The origin of the term is ina Christian festival, observed on January 6, commemorating the manifestation of Christ to the gentiles in the persons of the Magi, Twelfth-day. Its religious connotation is an appearance or manifestation, especially, of a deity, whereas in fiction it means a sudden, intuitive perception of or insight into the reality or essential meaning of something, usually initiated by some simple, homely, or commonplace occurrence or experience. Thus an epiphany, following from the ancient Greek *epiphaneia,* "manifestation, striking appearance" is the sudden realization or comprehension of the (larger) essence or meaning of something. The term is used in either a philosophical or literal sense to signify that the claimant has new information or experience, often insignificant by itself, that illuminates a deeper or numinous foundational frame of reference.

The word's secular usage may owe some of its popularity to James Joyce, who expounded on its meaning through Stephen Hero, the protagonist and the novel, *A Portrait of the Artist as a Young Man* (1916). Referring to those times in his life when something became manifest, a deep realisation, he would then attempt to write this epiphanic realisation in a fragment. Joyce also used epiphany as a literary device within each short story of his collection, *Dubliners* (1914) as his protagonists came to sudden recognitions that changed their view of themselves or their social condition and often sparking a reversal or change of heart.

4.1.5 Narrator:

The narrator is someone who tells, or is assumed to be telling the story in a given narrative. In modern analysis of fictional narratives, the narrator is the imagined 'voice' transmitting the story, and is distinguished both from the real author (who may have written other tales with very different narrators) and from the implied author (who does not recount the story, but is inferred as the authority responsible for selecting it and inventing a narrator for it).

Often, the "narrator" is a character developed by the author, especially for the purpose of relating events to the audience. The experiences and observations related by the narrator are not generally to be regarded as those of the author, though in some cases (especially in non-fiction), it is possible for the narrator and author to be the same person. In first person point of view, the narrator is participant, an actual character in the story, while in second and third person points of view, the narrator is nonparticipant, only an implied character, a sort of omniscient or

semi-omniscient being who does not take part in the story but only relates it to the audience.

The narrator is one of the three entities responsible for story-telling of any kind. The others are the author and the audience; the latter called the "reader" when referring specifically to literature.

The author and the audience both inhabit the real world. It is the author's function to create the universe, people, and events within the story. It is the audience's function to understand and interpret the story. The narrator exists within the world of the story (and only there—although in non-fiction the narrator and the author can share the same persona, since the real world and the world of the story may be the same) and present it in a way the audience can comprehend.

The concept of the unreliable narrator (as opposed to "author") became more important with the rise of the novel in the 18th century. Until the late 1800s, literary criticism as an academic exercise dealt solely with poetry (including epic poems like *The Iliad* and *Paradise Lost*, and poetic drama like Shakespeare's). Most poems did not have a narrator distinct from the author. But novels, with their immersive fictional worlds, created a problem, especially when the narrator's views differed significantly from that of the author.

The unreliable narrative voice involves the use of a non-credible or untrustworthy narrator. This mode may be employed to give the audience a deliberate sense of disbelief in the story or a level of suspicion or mystery as to what information is meant to be true and what is false. This unreliability is often developed by the author to demonstrate that the narrator is psychologically unstable; has an enormous bias; is unknowledgeable, ignorant, or childish; or, is perhaps purposefully trying to deceive the audience. Unreliable narrators are usually first person narrators. Examples include Holden Caulfield in the novel, *The Catcher in the Rye*, and Humbert in the novel, *Lolita* by Vladimir Nabokov.

The narrator, in a prose fiction, can be an insider or an outsider. An insider is a narrator who is familiar with the characters and the setting. An outsider, as in the narratives of Kafka and Camus are strangers to both characters and setting.

4.1.6 Plot:
Any discussion of plot must begin with the drawing of crucial distinction between plot and narrative. E. M. Forster formulated the difference most memorably. He observed that if we write "The king died, and the queen died," we have a narrative, but if we write, instead, "The king died, and the queen died of grief," then we have

a plot. The second assertion has established a link of cause between the two events. The making of connections or designs is the essence of storytelling. Narrative is what is told; plot is how the material is shaped to affect the reader. Narrative is simply a record of what happened. For narrative to become a plot it must reveal its meaning in human terms. Events only become interesting, which is to say relevant to our understanding of life, when we see their effect upon people, or in the case of fiction, upon characters. This is not to say, however, that the writer always explains the connection of events to lives. That task is quite often left to the reader; it is the puzzle that we try to solve as we read that draws us more deeply into the world of the story. The writer may, indeed, deliberately present a narrative sequence in such a way that it makes the reader to assemble it into a plot.

The writer may also choose to tell several stories at once, making use of parallel plots or subplots. An intricate, complicated plot is known as an imbroglio, but even the simplest statements of plot can have multiple inferences, such as with songs in the ballad tradition. Plot is often designed with a narrative structure, storyline or story arc that includes exposition, conflict or rising action and climax, followed by a falling action and resolution.

4.1.7 Point of View:
Narrative point of view (also point-of-view or viewpoint) describes from which grammatical person's perspective the story is perceived.

i) First person narrative
The first person narrative makes it necessary that the narrator is also a character within his or her own story, so that the narrator reveals the plot by referring to this viewpoint character as "I" (or, when plural, "we"). Oftentimes, the first person narrative is used as a way to convey directly the deeply internal, otherwise unspoken thoughts of the narrator.

The narrator can be the protagonist (e.g., Gulliver in *Gulliver's Travels*), someone very close to him who is privy to his thoughts and actions (Dr. Watson in Sherlock Holmes), or an ancillary character who has little to do with the action of the story (Nick Carraway in *The Great Gatsby*). A narrator can even be a character relating the story second-hand, such as Lockwood in *Wuthering Heights*.

ii) Second person narrative
Probably, the rarest mode in literature (though quite common in song lyrics) is the second person narrative mode in which the narrator refers to one of the characters as "you", therefore making the audience feel as if he or she is a character within the story. The

second person narrative mode is often paired with the first person narrative mode in which the narrator makes emotional comparisons between the thoughts, actions, and feelings of "you" versus "I". Often the narrator is, therefore, also a character in his or her story, in which case it would technically still be employing the first person narrative mode.

Perhaps, the most prominent example of this mode in contemporary literature is Jay McInerney's *Bright Lights, Big City*. Another notable example of the second person narrative mode is Italo Calvino's *If on a winter's night a traveller*.

Second person narration can be a difficult style to manage. But when it is done well, this type of narration allows (or forces) the reader to imagine him or herself within the action of the novel. One possible (and frequently exploited) effect of the second person is a strong accusatory tone which can be achieved, if the narrator condemns or expresses strong feelings about the actions of the focal character ("you"). This technique can also be used effectively to place the reader in unfamiliar, disturbing, or exciting situations. For example, in his novel *Complicity*, Iain Banks uses the second person in the chapters dealing with the actions of a murderer.

iii) Third person narrative
Third person narration provides the greatest flexibility to the author and thus, is the most commonly used narrative mode in literature. In the third person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first person), or "you" (second person). In third person narrative, it is necessary that the narrator is merely an unspecified entity or uninvolved person that conveys the story, but not a character of any kind within the story being told. Third person singular (he/she) is overwhelmingly the most common type pronoun in third person narrative, although there have been successful uses of the third person plural (they), as in Maxine Swann's short story "Flower Children." Even more common, however, is to see singular and plural used together in one story, at different times, depending upon the number of people being referred to at a given moment in the plot. Sometimes, in third person narratives, a character would refer to himself in the third person e.g., "(Character name) would like to come with you".

iv) Third person omniscient view
Historically, the third person omniscient perspective has been the most commonly used; it is seen in countless classic novels, including works by Jane Austen, Leo Tolstoy, and George Eliot. This is a tale told from the point of view of a storyteller who plays no part in the story but knows all the facts, including the characters' thoughts and feelings.

v) Multiple-person view

Sometimes, an author uses multiple narrators, usually all of them telling stories in the first person, as for example, William Faulkner's novels *As I Lay Dying* and *The Sound and the Fury* are told in a mixture of the first and third persons.

vi)Alternating person view

Sometimes, an author moves back and forth between a more omniscient third person narrator to a more personal first person narrator. This mode is found in the novel,*The Poisonwood Bible.*

4.1.8 Narrative Techniques:

i)   Epistolary narratives which were very common in the early years of the novel, generally consist of a series of letters written by different characters, and necessarily switching when the writer changes; the classic books *Pamela* by Samuel Richardson and *Dracula* by Bram Stoker, both take this approach as does Robert Louis Stevenson's *Treasure Island* which switches between third and first person, as do Charles Dickens's *Bleak House* and Vladimir Nabokov's *The Gift*.

ii) Stream of consciousness

A stream of consciousness gives the (almost always first person) narrator's perspective by attempting to replicate the thought processes (as opposed to simply the actions and spoken words) of the narrator-character. Often, interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, are expressed to the audience (but not necessarily to other characters).

Examples of stream of consciousness include the multiple narrators' feelings in William Faulkner's *The Sound and the Fury* and *As I Lay Dying*, Offred's often fragmented thoughts in Margaret Atwood's *The Handmaid's Tale*, and the development of the narrator's nightmarish experience in Freddy Mercury's (Queen's) hit song, "Bohemian Rhapsody".

4.1.9 Setting:

In fiction, setting includes the time, location, and everything in which a story takes place, and initiates the main backdrop and mood for a story. Setting has been referred to as story world or milieu to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction. A setting has a key role in plot, as in man vs. nature or man vs. society stories. In some stories, the setting becomes a character itself. In such roles, setting may be considered a plot device or literary device.

Settings may take various forms: it may be a constructed world, a fantasy world, a fictional country, a future history, an imaginary world, a mythical place, a parallel universe like planets in science fiction, or a Utopia. Some novelists who have written memorable 'place novels' or region-specific novels are Thomas Hardy who created his Wessex, Arnold Bennett and his Clayhanger novels, O'Henry and his New York stories, and R.K. Narayan's Malgudi. The term "setting" is often used to refer to the social milieu in which the events of a novel occur, as for instance, Russia during the Napoleonic wars in Tolstoy's *War and Peace*, or Rohinton Mistry's *Such a Long Journey* set in postcolonial India of the 1970s.

4.1.10 Theme:

A **theme** is the main idea of an essay, paragraph, or a book. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction. Themes often explore timeless and universal ideas and may be implied rather than stated explicitly. A theme is often described as the universal statement or feeling, one is left with after closing the book. Often, the theme is expressed through a motif – a motif can be something that recurs to develop the theme in a novel. The motif can be an idea, an object, a place or a statement. The buzzard in Faulkner's *As I Lay Dying* that conveys death and decay. A motif differs from a theme in that a theme is an idea set forth by a text, where as a motif is a recurring element which symbolizes that idea.

In a skilfully crafted tale, thematic patterning may be arranged so as to emphasize the unifying argument or salient idea which disparate events and disparate frames have in common. This device dates back to the framing circumstance used in *One Thousand and One Nights*, Boccacio's *Decameron* and in Chaucer's *Canterbury Tales*. A motif is important because it allows one to see main points and themes that the author is trying to express, in order that one might be able to interpret the work more accurately.

4.2 SPEECH AND THOUGHT PRESENTATIONS IN PROSE NARRATIVES

Narratives are also speech acts i.e. they are composed of techniques like direct speech, indirect speech and free indirect speech.

Free indirect speech is in a halfway house position, not claiming to be a reproduction of the original speech, but at the same time it is a more indirect rendering of the original.Typically, the reporting clause is omitted, but the tense and pronoun selection are similar to indirect speech.

Eg. (Direct Speech) He said, "I'll come back here to see you again tomorrow."

(Indirect Speech) He said that he would return there to see her again the following day.

(Free Indirect Speech) He would return there to see her again the next day.

Such instances occur in the context of sentences of narrative report. In a novel, free indirect speech is seen with a number of features both positive and negative indicating freeness. Eg. Mr. Shepherd, the lawyer's speech in *Persuasion* (Jane Austen)

> 'Then I take it for granted,' observed Sir Walter, 'that his face is about as orange as the cuffs and capes of my livery.'
>
> Mr Shepherd hastened to assure him, that Admiral Croft was a very hale, hearty, well-looking man, a little weather-beaten, to be sure, but not much; and quite the gentleman in all his notions and behaviour;– not likely to make the smallest difficulty about terms;– only wanted a comfortable home, and to get into it as soon as possible;– knew he must pay for his convenience;– knew what rent a ready-furnished house of that consequence might fetch;– shouldnot have been surprised if Sir Walter had asked more;– had inquired about the manor;– wouldbe glad of the deputation, certainly, but made no great point of it;– saidhe sometimes took out a gun, but never killed;– quitethe gentleman.
> (Austen: 326)

Free indirect speech is more self-effacing. In the above example, 'that', and the subject are not repeated. These negative syntactic indications are reinforced by colloquial lexical forms, and the dashes indicate that we are getting only snatches of the conversation. Thus, we are presented with a form which has indications of an intervening narrator but also some flavour of the original speech. The chopping of the speech brings out the parallels in the form of stunts about the admiral, as if to underline the inexhaustibility of the lawyer's store of eager reassurances. These factors help put an ironic distance between the reader and Mr.

Shepherd, allowing room for us to feel that his persuasiveness is for his own benefit than for others.

Thus, we not only get a flavour of the character's words but also of the narrator by assuming an intervening position between the character and reader. The writer makes the free indirect speech extremely useful for casting an ironic light on what the character says.

The pronoun and tense selection of free indirect speech is appropriate to the form of narration in which the free indirect speech occurs. Eg. *Bleak House* (chapter 11) – a novel written in the narrative present has examples of free indirect speech.

> "Name, Jo. Nothing else that he knows on. Don't know that everybody has two names. Never heard of such a think. Don't know that Jo is short for a longer name. Thinks it long enough for *him*. *He* can't find no fault with it. Spell it? No. *He* can't spell it."

Here it is the use of third person pronouns and the appropriate markings on the verbs that make for free indirect speech. Otherwise, there are many features of directness – the passage contains responses to questions, echo questions and idiosyncratic spellings to indicate Jo's idiolect. The omission of questions indicate the rapidity of the cross questioning, and it presents only one side of the piece of interrogation, as if it were a monologue. This also makes the interchange ironic.

Thirdly, free indirect speech also can be seen in the first person mode:

> Hardly had the Farlows gone than a blue-chinned cleric called – and I tried to make the interview as brief as was consistent with neither hurting his feelings nor arousing his doubts. Yes, I would devote all my life to the child's welfare. Here, incidentally, was a little cross that Charlotte Becker had given me when we were both young. I had a female cousin, a respectable spinster in New York. There we would find a good private school for Dolly. Oh, what a crafty Humbert! (*Lolita*, p 329)

The narrator, Humbert Humbert is unknown to anyone else, murdered Lolita's mother to gain complete control of the step

daughter and seduce her.Hence, 'Yes, I would devote all my life to the child's welfare' must be a Free Indirect version of Humbert Humbert's words to the cleric.

Effect of Free Indirect Speech

1] Irony – Free indirect speech is normally viewed as a form where the authorial voice is interposed between the reader and what the character says, so that the reader is distanced from the character's words.

2] Highlighting and back grounding of speech according to the role and attitude of characters by controlling the light and shade of conversation. In this manner, our sympathies can be channelised towards one or a set of characters as in the court room scene in *A Tale of Two Cities*

3] Blurs the boundaries between character and narrator, so much so that it comes very close to regular speech.

4] Restores freedom to the oral storyteller and liberates narratives from the fidelity to character's words required by the use of speech punctuation.

5] Provides an escape from an omniscient narration; total disclosure of the contents of character's minds (which is boring and implausible)

6] Escape from the boringly one-voiced telling of an external, dull distant narration.

7] Free indirect speech is a move towards perceptive/ intrusive/ aligned understanding and disclosure of characters, not the strait jacket of total perception/ intrusion.

8] It is an ambiguous mixture of proper narrative and proper speech or thought.

9] Free indirect speechdoes not fit into any one speaker/ speech situation. Its problematic nature means it is fore grounded.

Authorial and Narrative Voices
Booth distinguishes between the real author and the 'implied author'. The author is the biographically and biologically real writer.

Biographic author (Real author) – one who has his political, social and other views.

Implied author:
1] Story teller (point of view) – Nelly Dean in *Wuthering Heights*

2] Confessional narrator – use of 'I' and constantly talking to the reader eg., Gulliver, Huckleberry Finn

4.3 CONCLUSION

In analysing a narrative, the learner is expected to understand the techniques of characterization, point of view, action and the identity of the narrators. The learner will have to get them through the linguistic devices such as the pronouns, speech act and tense used in the narrative.

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5

ANALYSIS OF PROSE NARRATIVES

Unit Structure :

5.0   Objectives
5.1   Pointers for Analysis
5.2   Samples of Analysis
5.3   Exercise

5.0 OBJECTIVES

This unit aims to impart the learners with the basic skills in analyzing prose narratives. Further, the unit also has the objective of giving adequate practice in analyzing different types of narratives.

5.1 POINTERS FOR ANALYSIS

1. Features of the narrator: Narrator could be either an omniscient one, who knows everything including the thoughts and feelings of the characters, giving an insider perspective, or a complete stranger giving an outsider perspective using first person narrative. The age, gender, race, attitude of the narrator can be, in such cases, derived from the context.

2. The point of view: whether first person, second person or omniscient as discussed in the previous chapter.

3. Action: whether description or recollection.

4. Setting: the physical background, cultural or political background – whether it is obvious or implied in the narrative.

5. Characterization: focal character, round characters, flat characters, peripheral characters, focalization etc.

6. Dialogue :they catch the direct exchange between the characters

7. Tense of the narrative: usually past tense but use of present tense indicates fresh memory, adds drama suggesting emotional attachment.

8. Speech situation: the use of direct speech, indirect speech or free indirect speech

5.2 SAMPLE ANALYSES

Sample 1:
Read the following passage and answer the questions given below:

Remembering with great difficulty why I had come, I went over to one of the stalls and examined porcelain vases and flowered tea sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

'O,I never said such a thing!'
'O, but you did!'
'O. but I didn't !'
'Didn't she say that?'
'Yes, I heard her.'
'O, there's a…. fib!'

Observing me, the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

'No, thank you.'
The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

Questions:
a) Who is the narrator? Is the narrator distinct from the author? What linguistic factors helped you decide?

Ans.) The narrator is a character introduced by the author in this specific case and the narrator introduces the other characters and the setting of the narrative. The narrator is distinct from the author as it the narrator who creates the fictional world in the narratives and this imagined world need not be the world of the author. The narrator provides a first person perspective and it is indicated by the use of first person pronouns like 'I, me' and also the reference to other characters as 'she' and 'they'. The narrator seems to be an outsider because the narrator does not know the names of the characters and the narrator notices the difference in the accents of the characters. The narrator also seems to be advanced in age as he refers to other people as 'young lady' and 'young gentlemen'.

b) Whose point of view is being expressed? Give linguistic evidence for your answer.

Ans.) The point of view used in the narrative is that of the first person narrator. It is through the eyes and consciousness of the narrator that the readers see the events and the conversation. The point of view is indicated in the expressions such as, 'I went over', 'I remarked' and 'I looked'. The verbs like remarked and looked indicate the narrator's perspective.

c) What picture of the characters emerges? From whose point of view are they being depicted? Argue your position using linguistic evidence.

Ans.) There are four characters depicted in the narrative. The narrator is the focal character because the narrator tries to explain his feelings, thoughts and observation. The narrator seems to be an outsider, maybe a foreigner because he notices the difference in the accents of other people. Narrator could be old as he repeatedly uses the adjective 'young' while referring to the other characters. Three more characters are presented in the narrative from the point of view of the narrator. These three flat characters – a lady and two gentlemen – are probably friends as they talk and laugh. Their actions and body language indicate a casual conversation. They also use colloquial expression – 'fib'. The lady seems to be the shop keeper because she comes to attend to the narrator and asks if he wants to buy something. She also seems to be a bit conscious in the presence of the narrator, as she keeps glancing at him over her shoulder.

d) What information do you get about the setting of the conversation?

Ans.) The conversation takes place at the entrance of one of the stalls. It is unusually dark and the narrator indicates it in the expression, 'the dark entrance'. The entrance also has two huge jars which are described as 'eastern guards'. The setting also indicates that the characters are standing and talking and hence their conversation is not at all that serious. It also indicates that the conversation could be a brief one. The setting is described more in its physical attributes and the readers are not given any clear information of the cultural or historical background.

Sample:2
Read the following passage and answer the questions below:

I am sitting on a rocking chair on the porch of her house. She was facing me from a hammock she made when her first baby was born. My mother was rocked on that hammock. I was rocked on that hammock, and when I brought my daughter as a baby to

Abuela's sun-browned arms, my porcelain pink baby, and she was rocked to a peaceful sleep, too. Abuela sits there and smiles as the breeze of a tropical November brings the scent of her roses and herbs to us. She is proud of her garden. In front of the house, she grows flowers and lush trailing plants; in the back, where the mango tree gives shade, she has a herb garden. From this patch of weedy-looking plants came all the remedies of my childhood, for anything from a sore throat to menstrual cramps. Abuela had a recipe for every pain that a child could dream up, and she brought it to your bed in her own hands smelling of the earth. For a moment I am content to sit in her comforting presence. She is rotund now – a small-boned, browned-skinned earth mother –with a big heart and a temper to match. My grandfather comes to stand at the screen door. He has forgotten how the latch works. He pulls at the knob and moans softly, rattling it. With some effort, Abuela gets down from the hammock. She opens the door, gently guiding the old man to a chair at the end of the porch. There he begins anew his constant search for the words he needs. He tries various combinations, but they don't work as language. Abuela pats his hand and motions for me to follow her into the house. We sit down at opposite ends of her sofa. She apologises to me as if for a misbehaving child.

"He'll quiet down," she says." he does not like to be ignored."
I take a deep breath in preparation for my big lecture to Grandmother. This is the time to tell her that she has to give up trying to run this house and take care of others at her age. One of her daughters is prepared to take her in. Grandfather is to be sent to a nursing home. Before I can say anything Abuela says, "*Mi amor*, would you like to hear a story?"

I smile,surprised at her offer. These are the same words that stopped me in my tracks as a child, even in the middle of a tantrum. Abuela could always entrance me with one of her tales.

I nodded. Yes, my sermon could wait a little longer, I thought.
"Let me *tell* you an old, old story I heard when I was a little girl."

Questions:
a) Who is the narrator? Is the narrator distinct from the author? What linguistic factors helped you decide?

The narrator, in the given passage, could be a character even though a personal point of view is used. The narrator is distinct from the author as it the narrator who creates the fictional world in the narratives and this imagined experience of growing up in Abuela's house under her care need not be the personal experience of the author. Further, the narrator is also one of the characters in the narrative, being a member of the family. The

extract has a first person narrator and it is indicated in the use of first person pronouns like 'I','my' and 'me'. It is also indicated by the reference to the other characters Abuela, grandfather and grandmother. The narrator is also an insider as she knows the focal character and her family members well.

b) Whose point of view is being expressed? Give linguistic evidence for your answer.

Ans.) The narrator's point of view is expressed in the passage. It is through the eyes and consciousness of the narrator that the readers see the setting, characters and action. The point of view is indicated in the expressions like, 'she is facing', 'she is proud', 'my grandfather comes,' apart from the first person pronouns used. Verbs like 'pulls', 'comes', 'opens', 'grows' indicate the presence of narrator's consciousness in describing these actions of other characters.

c) What picture of the characters does the point of view construct for the reader? Argue your position using linguistic evidence.

Ans.) The point of view constructs three characters. The first character is that of a narrator which is constructed through her interiority and thought process. She is the granddaughter of Abuela. She was born and brought up in Abuela's house. Her gender is indicated in the expression 'menstrual cramps'. She is also a mother because she refers to her 'porcelain pink baby'. The narrator is also very affectionate towards her grandmother and she even remembers her grandmother's scent. The details and the record of her mental process make her a rounded character. Abuela is the focal character. She is portrayed as an old woman but who is extremely hardworking, independent and affectionate. Her garden, herbs and her affection for her husband indicate her traits. She also loves her granddaughter immensely as it is indicated in the expression, '*mi Amor'*. She is also a great story teller as she offers: "let me tell you an old old story I heard when I was a little girl". The third character is that of the grandfather who is too old and suffers from memory lapses. This is indicated in the expression, 'he has forgotten how the latch works'. Probably, he has forgotten language as he searches for words. The narrator also refers to peripheral characters. Her baby and her mother are these characters. They are not a part of the action but they are referred to in the expression 'my mother' and 'my porcelain pink baby'.

d) What is the dominant tense used in the passage? Is this usual for a story? Comment on its effect.
Ans.) The dominant tense used in this passage is present tense with many verbs like 'grow', 'comes', 'pulls', 'gets down', 'pats' etc. It is not very usual to have a story in the present tense. Generally,

stories are narrated in the past tense, as they refer to an event in the past. The timeframe of a narrative is always past. However, in this case, the use of present tense shows that the memory of the narrator is very fresh. Is also indicates her emotional intimacy with the focal character of whom she writes the story.

Sample 3:
Read the following passage and answer the questions given below:

Sally stood on the gravel path, thinking. She tried to think extra hard about being alive so as to forget that she would not be alive forever. But it was impossible. As soon as she concentrated on being alive now, the thought of dying also came into her mind. The same thing happened the other way around: only by conjuring up an intense feeling of one day being dead could she appreciate how terribly good it was to be alive. It was like two sides of a coin that she kept together turning over and over. And the bigger and clearer one side of the coin became, the bigger and clearer the other side became too.

You can't experience being alive without realizing that you have to die, she thought.

It's just as impossible to realise you have to die without thinking how incredibly amazing it is to be alive.

Questions:
a) Who is the narrator – the author or the character? What linguistic factors helped you decide?
Ans.)The narrator is an omniscient one who knows the character and her thoughts and feelings. The omniscient point of view is expressed through the words like Sally, she, and her. It is also implied in the use of verbs like thinking, tried, to think, kept turning etc, which indicate omniscient narrator's access to the thought process of the characters. The narrator is not necessarily the author as the fictional world presented in the narrative need not be real life experience of the author. There are no clear indications of autobiographical accounts in the extract.

One can assume that it is the narrator who creates/depicts the setting and the character. However, there are also no linguistics factors which indicate that the author is a character. The use of reported speech / indirect speech indicates the narrator's attempts to create a character directly. The narrator is also an insider who is very familiar with the focal character Sally and her feelings.

b)What is the nature of the protagonist's character? Comment on her modality on bringing out her character.

Ans) The focal character or the protagonist is Sally who is depicted as a thinking person. She is described as one who stops on her path to think over life and death. Her preoccupation seems to be about two extreme concepts – life and death. She is also unable to keep one thought from the other. This indicates the psychological / philosophical confusion in her basic nature and the rounde. Linguistically, her nature is indicated with the repeated use of words like thinking, think, thought turning, realistic etc. which indicate a mental process then action.

The modality for bringing out her character is largely a direct one. The narrator directly describes Sally and her thought process from the outsider. It is indicated in the expressions like "Sally stood on the gravel path", "she tried to think" , which indicate the directness of character's delineations. However in the second paragraph there is a shift in the modality. The narrator uses free direct speech in the two sentences, to make the readers reveal her thoughts directly. The readers understand the character through her direct expressions and this mode of characterization is indirect.

c) What is the nature of the development or action in the passage?
Answer:
Ans)There is hardly any development in the passage. At the physical level the protagonist stands at one place, the rest of the passage is about the reflections of the character. The narrative gets into the mental process of the character. Her thoughts too are trapped between two points – life and death. Finally she comes to the realization that she cannot think about life and death repeatedly. The protagonist tries to avoid thinking about death by thinking about life. Finally she comes to the realization that she cannot think about life and death separately. The only development probably is from a reflection to realization. This is indicated linguistically by repeated use of words. In the first part of the narrative and the verb to realize last sentence, the expressions "over and over", "two sides", "the other side" etc. indicate her psychological confusion.

Sample 4
Read the following passage and answer the questions given below:
        I had then decided that I would simply obey the elders in our family. Such a girl you might think from an unsubmissive girl like me, was an acquiescence to defeat. Well, you may take it the way you like. I don't care a fig about what you think of me. I consider you just a zero. How can I magnify you believing myself? Who the hell are you! This is how I think right from the beginning and I still adhere to it. I had, thus, made up my mind to behave exactly the way my people wanted to behave. I would never offend them even if I had to behave like a mute slave. Sheer obedience? Initially, I found it extremely difficult, it had to be. What else would happen to

a woman who had wasted the best of her life with hopes in crass 'Bhampak', utter nonsense of the movements for the social change and things like that. These things just keep you engaged, attending one meeting or the other, participating in campus debates and discussions, listening to intellectual discourses and delivering lectures, taking out morcha, shouting slogans. Sheer 'Bhampak'. You just can't do things normally.

Questions:

A. Who is the narrator? Whose point of view is being expressed in this passage? What linguistic factors help you to decide?

The narrator in the given extract is not the author. The narrator is the protagonist or the focal character who makes use of first person pronouns like 'I', 'Me' and 'My 'throughout the passage. The narrator is also very intimate and casual with the reader. This is indicated in the use of the second person pronoun 'you' to address the readers. The point of view used is that of the focal character. It is through the eyes and the consciousness of this character that the reader see her past, her campus life and her decision to change.

B. What insight do you get into the personality of the character(s)? What is the method of characterization?

The given extract has one focal character and some marginal characters. The focal character is the girl who is probably a woman now who describes herself as unsubmissive girl. She also seems to be very frank and direct in her approach to readers. This is understood in her complete transparency with the readers. It is also understood when she describes her past life as 'sheer Bhampak'. She is also very casual, friendly and at some times intimidating with the readers. The same approach is revealed in the conversational tone that she uses, especially in the expression like 'well' and 'what else would happen'. She is fairly informal and it is indicated in the interactive features like the questions she puts across to the readers. She is also self-critical though confident. This is evident in her assessment of the past.

The method of characterization is indirect. The author explores the thoughts and feelings of the character to make her reveal her attitudes and character. Readers make an assessment of her personality by interpreting her thoughts, words and expressions.

C. Comment on the narrative strategies employed by the author to secure narratee's attention.

The author uses variety of narrative strategies to secure the attention of the narratee. Firstly, one can note the disarming directness in the tone with the narrator addressed as 'you' in a

friendly informal way. Secondly, the tone is very confessional with the narrator repeatedly revealing her past and admitting her mistakes. This is indicated in the honest expressions like 'an unsubmissive girl like me' and 'sheer Bhampak'. Another narrative strategy is in intimidating and challenging the reader with the expressions like 'I consider you just zero' and 'who are you.' Yet another device is the use of interactive conversational tone that makes the narratee and insider by asking the questions like 'how can I magnify you belittling myself?' and 'what else would happen? These questions actively engage the narrate himself / herself in the process of telling the story.The second person narrative mode in which the narrator refers to narrate as "you" makes the audience feel as if he or she is a character within the story. It is paired with the first person narrative mode in this extract and the narrator makes comparisons between the thoughts, actions, and feelings of "you" versus "I"

5.3 EXERCISE

1) Read the following passage and answer the questions below:

'Robert,' Miss Freshwater's niece called down from the window of the dismantled bedroom, 'when you have finished that, would you mind coming upstairs a minute? I want to move a trunk'.

And when Evans waved back from the far side of the rumpled lawn where he was standing by the bonfire, she closed the window to keep out the smoke of slow-burning rubbish – old carpeting, clothes, magazines, papers, boxes – which hung about the waists of the fir tree and blew towards the house. For three days the fire had been burning, and Evans, red-armed in his shirt-sleeves and sweating along the seams of the brow, was prodding it with a garden fork. A sudden silly tongue of yellow flame wagged out: some inflammable pieces of family story – who knew what? Perhaps one of her aunt's absurd summer hats or a shocking year of her father's day dream accountancy was having its last fling. She saw Evans pick up a bit of paper from the outskirts of the fire and read it. What was it? Miss Freshwater's niece drew back her lips and opened her mouth expectantly. At this stage all family privacy had gone. Thirty, forty, fifty years of life were going up in smoke.

Questions:
a) Who is the narrator – author or the character? Which linguistic factors helped you decide?

b) What is the setting of the passage? What insights does it provide about the protagonist's character?

c) Consider whether the description in the passage is objective or otherwise. Provide linguistic evidence for your views.

2) Read the following passage and answer the questions given below:

Miranda leans against the sink, crosses her arms over her chest, and takes a deep breath. When absolutely nothing is going right, it means you started out on the wrong foot. So it's gonna be wrong foot after wrong foot unless you go back and straighten it out. This day began all wrong 'cause she's acting like a stranger's coming, and George ain't no stranger. She's never laid eyes on him, but that means less than nothing. She knew this boy. Knew him from the first call in New Orleans and the last four years ain't brought no surprises. He's strong willed, dead set in his ways, proper to a fault, as Daddy would say, and he worships the ground Baby Girl walks on – without being about to admit none of it. And since you wouldn't let a dog see this trailer, the state it's in, clean up this mess, go rake your yard, and pick yourself a few peaches for a cobbler.

a) Who is the narrator? Is the narrator distinct from the author? What linguistic factors helped you decide?

b) Whose point of view is being expressed? Give linguistic evidence for your answer.

c) What picture of the characters does the reader get? From whose point of view are they being depicted? Argue your point using linguistic evidence.

d) What is the dominant tense used in the passage? Is this usual for a story?

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6

INTRODUCTION TOACADEMIC WRITING

Unit Structure :

6.0   Objectives
6.1   Basics of Academic Writing

6.0 OBJECTIVES

Basic objective of this unit is to update the students with the conventions and styles of academic writing. It also aims to familiarize the students with the basics of writing good, well-structured answers.

6.0 BASICS OF ACADEMIC WRITING

Academic writing includes the organizing the ideas in an answer, writing of descriptive answers, writing effective essays and paragraphs. It needs a good understanding of cohesion, rhetorical structure, thesis statement and clarity of expression. Techniques and areas that would improve academic writing are as follows:

Cohesion
Cohesion belongs to the area of text controls: text segmentation and their binding.

A text is a group of sentences that are *not* just a random collection of sentences *but* a sequence of sentences that are implicitly or explicitly bound together.

The formal connectivity is a two way event:
i) forged by meaning
ii) formal markers – syntactic markers

Eg: Linear connectivity between 2 sentences as seen in – The princess loved the hunter. *But she* could not marry *him.*
i) 'She' and'him'provide cross reference
ii) 'But' provides linkage

Cross reference – It includes various means which language uses to indicate the 'same thing' as being referred to or mentioned in different parts of the text.

Linkage– It is the use of overt connectors: coordinating conjunctions, subordinating conjunctions and linking adverbials

Methods of Cross-reference
1] **Definite Reference:**
a) Personal pronouns: he, she, it, they
b) Definite article: the
c) Deictics: this, that, these, those
d) Implied: same, different, other, else, such

2] **Substitution:**
    Proforms such as one, ones, do, so – they substitute for other linguistic expressions.

3] **Ellipsis:**
    Omission or deletion of elements whose meaning is understood because it is uniquely recoverable from the context.

4] **Formal repetition:**
    It includes repeated use of an expression – morpheme, lexical item, proper name, phrase etc.

5] **Elegant variation:**
    Use of an alternative expression (not a pronoun or substitution) as a replacement for an expression in the context.

Types of Linkage
1] Coordinating conjunctions: and, or, but, both…and, neither…nor, either…or
2] Linking adverbials: for, so, yet, however, therefore, meanwhile.
To illustrate this obligatory working of cohesion, we can choose a part of the description of the Marabar Caves in E.M. Forster's *A Passage to India* (Ch 12):

> *Only the wall* of *the* circular *chamber* has been polished *thus* (1). The sides of the tunnel are left rough, they impinge as an afterthought upon the internal perfection (2). An entrance was necessary, so mankind made *one* (3). *But elsewhere*, *deeper* in the granite, are there certain *chambers* that have no entrances (4).*Chambers* never unsealed since the arrival of the gods (5). Local report declares that *theseexceed* in number *those* that can be visited, as the dead *exceed* the living – four hundred of *them*, *four thousand* or *million* (6). *Nothing* is inside *them*, *they* were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, *nothing*, *nothing* would be added to the sum of good

or evil (7). One of *them* is rumoured within the boulder that *swings* on the summit of *the highest of the hills*; a bubble-shaped cave that has *neither* ceiling *nor* floor, and mirrors *its* own darkness in every direction infinitely (8). If *the* boulder falls and *smashes*, the cave will smash too – *empty* as an Easter egg (9). The boulder because of its *hollowness sways* in the wind, and even moves when a crow perches upon it: hence its name and the name of *its stupendous pedestal*: the Kawa Dol (10).
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The passage provides examples of the kinds of cohesion we have listed:

A: Cross-reference
1. **Definite reference**
(a) **personal pronouns:** (2) They (co-referring to 'the sides'); (6) them (co-referring to 'chambers'); (10) it (co-referring to 'the boulder') etc.

(b) **the definite article:** (9) 'the boulder' (co-referring to 'the boulder that swings on the highest of the hills'); 'the cave' (co-referring to 'a bubble-shaped cave') etc.

(c) **deictics:** (1) thus; (6) these; those.

(d) **implied:** (4) elsewhere (ie. in a different place from that already mentioned); deeper (ie. deeper than this).

2. **Substitution:** (3) one (= 'an entrance').

3. **Ellipsis:** (6) four thousand (= four thousand of them); or million (= four million of them); etc.

4. **Formal repetition:** (1) chamber, (4) chambers; (7) nothing, nothing, nothing; (6) exceed, exceed; (9) smash, smash, etc.

5. **'Elegant' variation:** (1) the wall – (2) the sides; (9) empty – (10) hollowness; (8) swings – (10) sways; (8) the highest of the hills – (10) its stupendous pedestal.

Cross Reference has 2 uses
1] device for repetition of meaning
2] repetition of reference – simple, elegant

However, cohesion also allows us to condense our messages, thus avoiding the repeated expression or repeated ideas: This is called *reduction*.
Example (1) Use of 3rd person pronouns

Eg: *The boys* wanted to *scale the wall* near their college. Hence, *they* made elaborate plans. At night, *they* attempted their *first effort*. *It* took *them* two hours.

(2) Semantic repetition can be reduced by substitution or ellipsis
Eg: Local reports declare that the dead exceed in number those that can be visited as the dead {exceed do (reduction)} the living.{formal repetition substitution ellipsis}

- Use repetition only if stylistic decisions warrant it.
- Choose between formal repetition and elegant repetition.
- Formal repetition can however give emphasis or emotive heightening to the repeated meaning. Eg. Nothing, nothing would be added

Returning to Forster, we may note that the last two paragraphs of *A Passage to India* provide another impressive example of repetition (this time combined with pronominal reduction):

> {50} 'Why can't we be friends now?' said the other, holding him affectionately. '*It's what I want. It's what you want*.'
> But the horses *didn't want it* – they swerved apart; the earth *didn't want it*, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they *didn't want it*, they said in their hundred voices, '*No, not yet*,' and the sky said '*No, not there*.'

Linkage:
In modern fiction, there is a tendency to dispense with logical connections between sentences and instead rely on inferred connections. However, when used, linkages provide a well sign-posted discourse.

Example:
> Mercy *then* revealed the business to the maidens that were of the house, *and* inquired of them concerning him, *for* they did know him better than she. So they told her, that he was a very busy young man, *and* one that pretended to religion; *but* was, as they feared, a stranger to the power of that which was good.

> Nay *then*, said Mercy, I will look no more on him; *for* I purpose never to have a clog to my soul.
> Prudence *then* replied that there needed no great matter of discouragement to be given to him, her continuing *so* as she had begun to do *for* the poor would quickly cool his courage.
> (John Bunyan, *The Pilgrim's Progress*, Dent 1943; p 243)

Part of the archaic flavour of this passage, for a modern reader, comes from the abundance of linking words (italicized). We should not ignore purely historical explanations for this (the influence of the Bible of Bunyan's style is one factor), but at the same time, we should observe the stylistic value of linkage which is to make the text into a logically articulated discourse; little is left to the reader's imagination. Bunyan's fiction, as an allegory, is answerable less to any principle of realistic illusion than to the transcendent principle of Christian doctrine; in this sense, Mercy's coyness towards Mr Brisk is inexorable. The connectives, too, give the style an inexorable quality: they steer the reader along a well-signposted road.

Modern fiction is characterized by its absence, that is, they are characterized by inferred linkage – simple juxtaposition not overt signals.

Semantically, linkage is arranged on a *scale of cohesiveness*: most cohesive signals (*therefore)*, which show explicit relation between two clauses, that of reason. *And* is a vague connective; a general purpose link in that it says that two ideas have a positive connection, and leaves the reader to work out what it is.

At the end of the scale is inferred linkage, leading to inference in the interpretation of fictional texts.

> The sides of the tunnel are left rough, they impinge as an afterthought upon the internal perfection.
> Nothing is inside them, they were sealed up before the creation of pestilence or treasure…

The implied connection between the clauses could be made explicit in the first case by *so*, and in the second case by *because*. But these connectives would over determine the relation between the two ideas, which is happily left vague, so that the connection between them is imaginatively registered, like an electric spark jumping a gap.

Example: Stream of Consciousness technique used by James Joyce in *Ulysses*

For a more extreme manifestation of this tendency, it is natural to turn to the stream-of-consciousness prose of James Joyce. This passage of interior monologue is from the Hades episode of *Ulysses*:

> Whores in Turkish graveyards. Learn anything if taken young. You might pick up a young widow here. Men like that. Love among the tombstones. Romeo. Spice of pleasure. In the midst of death we are in life. Both ends meet. Tantalizing for the poor dead. Smell of frilled beefsteaks to the starving gnawing their vitals. Desire to grig people. Molly wanted to do it at the window. Eight children he has anyway.
> (Penguin, 1978, p 110)

Connections in this case cannot be made by a simple conjunction or adverb such as so, because etc.

The associative gap becomes large as the sentences are often syntactically and cohesively incomplete: Noun Phrases lack verbs, personal pronouns have no co-referent.

Joyce captures the working of the consciousness at level below that of complete verbalization, and just as the impulses of the mind lack logical articulation, so also does Joyce's prose.

The learners are expected to know how to formulate a thesis statement or the controlling idea while writing an essay. He/she also needs to link sentences and ideas using proper markers and link-words. Besides, the student should be able to clarify statements and ideas using supporting details, illustrations and quotes. Finally, he/she has to maintain the link between various paragraphs by linking them thematically and structurally.

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7

ANALYSIS AND EDITING OF ACADEMIC WRITING

Unit Structure:

7.0 OBJECTIVES

Primary objective of this unit is to help the learners analyze certain samples of students' writing so as to make them understand the structural and linguistic flaws in them. The unit also aims to improve the writing skills of the learners by making them aware of the possibilities of improving cohesion, sentence structures and style.

7.1 ANALYSIS OF STUDENT'S WRITING

7.1.1 Sample1:

Rewrite the following piece of student writing and answer the questions below:

Amitav Ghosh is the most prominent name in Indian English writing today. From The Circle of Reason to The Glass Palace he has built an impression that will ensure him a permanent place in the hall of literary fame. A deep sense of history, contemporary politics and human destiny inform his writings and characterize the writer and the man. His non-fictional writings illuminate his fictional work and his personality in significant ways – be they his anguished and perspicacious essays on the anti-Sikh riots in Delhi in 1984 and the competitive nuclearisation of India and Pakistan through simultaneous explosions in the summer of 1998, his stern letter to the Commonwealth Foundation withdrawing his book from nomination for the prize. These actions of his never fail to provoke and stimulate the reader and bring him to a new awareness of things and realities around him.

Questions:

Q1. Formulate the thesis statement for the above text. How easy or difficult was it to do so? Give reasons for your answers.

Ans. Thesis statement: Amitav Ghosh is a prominent figure in Indian English writing with a strong literary impression, hard hitting realism and with his non-fiction illuminating his novels.

It is very difficult to frame a thesis statement from the given text. There are many reasons, why it is so. Firstly, there is no central idea or a controlling idea. Secondly, there is no clear focus in the given text. Thirdly, there are too many ideas in one paragraph. Fourthly, the ideas are not classified into main and subordinate ones. Finally, the writer doesn't reflect a clear organisational structure.

Q2. List the number of ideas in the text. Are the ideas substantiated by the author?

Ans. The ideas in the text are:

1. Amitav Ghosh is a prominent figure in the Indian English writing.
2. His writings have created an impression, ensuring him fame.
3. Sense of history, contemporary politics, and human destiny are the characteristic features of his writings.
4. His non-fictional writings explain his novels.
5. The subject of his non-fiction includes anti-Sikh riot, competitive nuclearization of India and Pakistan and his disagreement with the common wealth foundations.
6. His actions create a strong sense of reality for the readers.

The ideas are not clearly substantiated by the author. In fact, ideas can be substantiated only with the help of supporting details such as, quotes, illustrations and evidence. Such details are missing in the given text. For instance, the first sentence states that Amitav Ghosh is the most prominent Indian English writer. However, this idea is not illustrated in the entire text and instead, the rest of the sentences deal with his themes, novels and non-fiction. Similarly, the third sentence, spells out the themes of history, contemporary politics and human destiny. However, the writer provides no instances from Ghosh's text to substantiate these themes.

Q3. Is the text coherent? Give reasons for your answer.

Ans. The text is not at all coherent for various reasons. In fact, the text becomes coherent only when sentences and ideas are logically and linguistically linked. Such linking is accomplished with the help of markers (link words), pronouns, referencing and ellipsis. In the given text, however, one finds no such linguistic device which

ensures cohesion. For instance, the first sentence gives the idea that Ghosh is the most prominent figure in the Indian English Writing, the second sentence states that his novels have created an impression of lasting fame. However, these two ideas are not logically or linguistically connected, as for instance, the second idea cannot be considered as an illustration or an elaboration of the first idea. Similarly, the third sentence enlists the themes in Ghosh's fiction while the fourth sentence deal with his non-fictional works. These two ideas are not linked with markers. Another error in cohesion is due to the improper use of pronouns. For instance, in the last sentence the pronoun 'these' doesn't carry a clear reference. It could be mistaken for his novels, his non-fictional works or his political activism. Yet another problem in the text is in not using ellipsis. For instance, the first two sentences reflect the same idea and they appear redundant. The second sentence could have referred to the first idea with a pronoun without being repetitive.

7.1.2 Sample2 :

Read the following thesis statement and introductory paragraphs and answer the questions given below:

If any author ever set out to write a book with the intention of rallying readers around a cause, that author was Ayn Rand, and that book is *The Fountainhead*.

The Fountainhead is a thesis novel. It illustrates a point. All common fictional ingredients are there – strong narrative, well defined characters, complex plot – but they are all subordinate to the idea that controls the novel: the absolute supremacy of the individual over the mob. Thus, the cult it inspired could be called the cult of sanctified selfishness, for Rand's individualists are totally convinced that they come first, that they know what is best for them, and that what is best for them is necessarily best for those beneath them. To continue to make this point throughout the novel, to keep the reader's mind constantly focused on it, and to make the idea stick, Rand manipulates all the techniques of fiction to that end.

Thus, situations are contrived in which the individual is pitted against the mob, characters make embarrassingly revealing speeches about their motivation, every plot device imaginable are employed – and the reader / convert is seduced into a more than willing suspension of disbelief. Rand's critics say that she cannot write, but one senses in such an indictment more of a political than a literary posture; for surely the enduring success of *The Fountainhead*– not to mention the enormously popular *AtlasShrugged* – cannot be attributed to her philosophy alone. Her

style may be somewhat overwrought and her characters cardboard, but she is a genious at plotting, and she knows how to tell a story.

Literary history is strewn with forgotten thesis novels that had their day and then became embalmed in literary history. If *The Fountainhead* had been written by Upton Sinclair, for example, one doubts that it would still be on the shelves. The Fountainhead is a thesis novel that has become a curiosity largely because it has not suffered the fate of most thesis novels. Its detractors aside, part of the novel's enduring popularity must be attributed to its literary strengths. However, whatever literary strengths it has are not enough to account for the unique impact *The Fountainhead* has exerted on readers since its publication.

Questions:

Q1. What is the focus of the text? Formulate a thesis statement for the text.

Ans. Thesis statement: Ayn Rand's *The Fountainhead* is a popular thesis novel with a strong message, sound philosophy, effective style and good plot.

There is no clear focus in the given text and hence it is very difficult to formulate a thesis statement. The difficulty arises due to many reasons. Firstly, there is no controlling idea. For instance, the readers may think that the main idea could be Ayn Rand's theme, philosophy or techniques. Secondly, the ideas are not classified into main and subordinate ones. Thirdly, there is no clear organisational structure in the text. All these factors smudge the focus and hence the given text has no clear thesis statement.

Q2. Enlist the main ideas in the passage. Are the ideas suitably developed and clarified?

Ans. The main ideas of the text are:

1. Ayn Rand's *The Fountainhead* inspires readers for a cause.

2. It is a thesis novel with a strong message.

3. It has all the traditional elements of a fiction.

4. It is a cult novel with the message of sanctified selfishness.

5. The situations in her novel and techniques put individuals against the mob.

6. The criticism raised against Rand are political than literary.

7. She is good at story telling and plot construction.

8. The Fountainhead is still read by masses

9. The popularity of the novel is based on its literary merits.

The ideas are neither suitably developed nor clarified. In fact, ideas can be developed by elaborating the statement which is not done in the given text. For instance, the first sentence gives the idea that Rand's novel moves people around the cause. However the text doesn't explain how it is done.

Similarly, ideas are not well clarified. In fact ideas are clarified with the help of quotes, illustrations and pieces of evidence. Such supporting details are missing in the given text. For example, the first sentence of the second paragraph claims that the Fountainhead is a thesis novel. However, the writer doesn't provide instances or situations from the novel which would illustrate this point.

Q3. Is the text coherent? Give reasons for your answer.
Ans. The text is not very coherent. In fact, cohesion in a text is achieved with the help of devices like markers, referencing, the use of pronouns and ellipsis. The text also becomes coherent when sentences and ideas are linguistically and logically linked. These features are missing in the given text. For instance, the first sentence states that *The Fountainhead* rallies its readers and that it is a thesis novel. These two ideas are not linked with any marker or logic. The text also reveals improper use of markers. For instance, the marker of conclusion, 'thus' is used in the middle of second paragraph and the beginning of the third paragraph which mislead the readers. Another problem is that the paragraphs are not linked properly. For instance, the second paragraph deals with the idea of thesis novel while the third paragraph deals with Ayn Rand's style and criticism against her. These ideas are totally unrelated and the paragraphs don't reveal forward or backward referencing. However, the author has used pronouns effectively in the text to connect certain ideas. For instance, the pronouns, 'she' and 'her' refer to Ayn Rand and 'it' refers to the novel.

7.2 EXERCISE

1) Read the following piece of student writing and answer the questions below:

Beckett's Waiting for Godot is one of the most successful plays of the twentieth century. It brought fame to Beckett and provided the literary world with a new genre of drama – the absurd drama. The play puzzled the readers, spectators and the critics alike but yet had a unique appeal of its own. Though there are varied interpretations to the play the fact remains that it is a poignant expression of pessimism and despair, buried in the mind of the twentieth century man.

Waiting for Godot is the story of two tramps who wait for Godot, a mysterious god-like figure, who obsess their minds, sends messengers but never appears. It is often wondered whether Godot is really god or a figment of imagination of the two tramps. Though his existence is doubted the tramps are afraid of missing the appointment with him. The Godot, they wait for may ultimately be a disappointment if he came, but he seems to offer some kind of hope as it is comforting for them to believe that they exist because they are waiting for Godot to come. This futile act of waiting brings out the absurdity of modern life.

Questions:
1. What is the central focus of the text? Formulate a thesis statement for the text.
2. Enlist the main ideas in the passage. Are the ideas suitably developed and clarified?
3. Is the text coherent? Give reasons for your answer.

2) Read the following paragraphs from student writing and answer the questions given below.

The stories by James Joyce are powerful and revolutionary in the frank sexual content (which, by today's standards, is quite mild) and some of the charged political and social issues. *Dubliners* is a collection of 15 short stories by James Joyce first published in 1914. the fifteen stories were meant to be a naturalistic depiction of the Irish middle class life in and around Dublin in the early years of the 20th century. The stories were written at the time when Irish nationalism was at its peak, and a search for a national identity and purpose was raging; at a crossroads of history and culture, Ireland was jolted by various converging ideas and influences.

Dubliners is a powerful work in its own right, containing some of the most finely wrought short stories in the language. *Dubliners* dwells heavy on the themes of poverty and stagnation. Joyce sees paralysis in every detail of Dublin's environment, from the people's faces to the dilapidated buildings, and many characters assume that the future will be worse than the present. Most of the stories focus on members of the lower or middle classes.

In 'The Sisters', a young boy deals with the death of his friend, an elderly priest who ended his life paralyzed. 'Araby' is a famous story in which a youth in the throes of his first passion hopes to win a girl's affection by buying a gift at Araby, an Orientalist bazaar. But when he does go to Araby, he finds nothing but disappointment. Similarly in 'Eveline' a nineteen-year-old girl struggles with poverty and the difficulties of supporting her family.

Her means of escape is a sailor named Frank, who promises her a new life in Buenos Aires. At the end, however, she is too frightened to leave Dublin.

The Dublin Joyce knew was a city in decline. Belfast and outstripped her as the great city of Ireland, and the economy was in shambles. Formerly fashionable Georgian townhouses became horrible slums, with inadequate sewage and cramped living conditions. Her ports were in decline, and chances for advancement were slim for the lower and middle classes.

Joyce never romanticizes poverty, and explores how need and social entrapment adversely affect character. He is often deeply critical of Irish provinciality the Catholic Church and the Irish political climate of the time. But the collection is called *Dubliners*, not Dublin. Joyce does not merely write about conditions. The real power of Dubliners is Joyce's depiction of the strong characters who live and work in this distinctive and bleak city.

a) What are the major ideas expressed in the passage? Are they suitably linked?
b) Try to formulate a thesis statement for the given text. How easy or difficult was it to do so? Give reasons for your answer.
c) What changes would you suggest to make it a better text?

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Sample Question Paper

Marks: 100   **Duration: 3 hrs**

Instructions:
1. Answer any five, selecting a minimum of two questions from each section.
2. Figures to the right indicate *full* marks.

Section I

Q.1. Write short notes on **any three** of the following in about 200 words each: (20)

  i.   Stylistics as the Linking Component between Linguistics and Literary Criticism
  ii.   Repetition and Parallelism
  iii. Foregrounding
  iv.   Syntactic and Graphological Deviations
  v.   Cohesive Devices

Read the following text and attempt Question 2 and 3 given below:

1. When it became clear that the landlords were really gone, she crept out of her hiding place and lowered herself into a squatting position beside Kalua's unconscious body. 2. He was lying in shadow, so she couldn't tell whether he was breathing or not. 3. She put out a hand to touch his chest, but only to snatch it back: to think of touching a naked man was bad enough – and when that man was of Kalua's station wasn't it almost a plea for retribution? 4. She cast a furtive glance around her, and then, in defiance of the world's unseen presence, she put out a finger and allowed it to fall on Kalua's chest. 5. The drumbeat of his heart reassured her and she quickly withdrew her hand, preparing to dart back into the poppies if his eyes showed any signs of coming open. 6. But they remained shut and his body lay so peacefully inert that she felt no fear in examining him more closely. 7. She saw now that his size was deceptive, that he was quite a young man, with no more than a faint feathering of hair on his upper lip lying crumpled in sand. 8. He was no longer the dark giant who called her at home twice a day, without speaking, or allowing himself to be seen: he was just a fallen boy.

Q.2. (a) Rewrite the text dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination used.   (15)
(b) Break down S5 into phrases and state the types and functions of the main and subordinate phrase(s) used.   (05)

Q.3. Attempt a stylistic analysis of the above text, explaining the effect of the linguistic choice, especially that of clause pattern(s) and cohesive devices made by the author. (20)

Q.4. Consider that you are about to teach the following text to an FYBA class…

The intruder was Mrs. Heathcliff. She certainly seemed in no laughing predicament: her hair streamed on her shoulders, dripping with snow and water; she was dressed in the girlish dress she commonly wore, befitting her age more than her position: a low frock with short sleeves, and nothing on either head or neck. The frock was of light silk, and clung to her, and her feet were protected merely by thin slippers; add to this a deep cut under one ear, which only the cold prevented from bleeding profusely, a white face scratched and bruised, and a frame hardly able to support itself through fatigue; and you may fancy my first fright was not much allayed when I had had leisure to examine her.

'My dear young lady,' I exclaimed, 'I'll stir nowhere, and hear nothing, till you have removed every article of your clothes, and put on dry things; and certainly you shall not go to Gimmerton tonight, so it is needless to order the carriage.'

'Certainly I shall,' she said; 'walking or riding: yet I've no objection to dress myself decently. And – ah, see how it flows down my neck now! The fire does make it smart.'

She insisted on my fulfilling her directions, before she would let me touch her; and not till after the coachman had been instructed to get ready, and a maid set to pack up some necessary attire, did I obtain her consent for binding the wound and helping to change her garments.

a) Attempt a content analysis of the text in about 150 words as a preparatory note in view of your teaching. (05)

b) As you start to teach the text, you wish to make the class learner-oriented. So instead of explaining the text, you ask the students a series of questions so that in the process of answering the questions, they will understand the content and the significance of particular linguistic choices made by the author. You can also ask the students to perform certain activities that can meaningfully promote the teaching- learning process. (15)

Section II
Read the following poem and attempt questions 5and 6 given below:

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

Q.5 a) Transcribe the first four lines of the poem providing phonemic symbols. (10)

b) Give three term labels to *any five* consonants in the poem. (05)

c) Give three term labels to *any five* vowels or diphthongs in the poem. (05)

Q.6. Attempt a stylistic analysis of the above text with special reference to the poetic devices (e.g. Alliteration, Simile, Metaphor, Imagery etc) used by the poet. (20)
(Students are expected to show the devices they find with line numbers/stanza numbers and write their effect/function therein.

Q.7. Read the following passage and answer the questions given below in 6-7 lines each.

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. "Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had. "He didn't say any more but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought – frequently I have feigned sleep, preoccupation, or a hostilelevity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon –for the intimate revelations of young men or at least the terms in which they express them are usually plagiaristic and marred by obvious suppressions. Reserving judgments is a matter of infinite hope. I am still a little afraid of

missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat a sense of the fundamental decencies is parcelled out unequally at birth.

a) How far do you think the narrator in this passage is an Omniscient Narrator? Substantiate your response with linguistic evidences from the passage.
b) Whose point of view is being expressed? What linguistic factors help you decide this?
c) Comment on the presentation of the thoughts of the character in the passage.

Q.8. Read the following introductory passage from student writing and answer the questions given below: (20)

Of all the crucial characters in Hamlet, Ophelia is the most static and uni-dimensional one. She has the potential to become a tragic heroine – to overcome the adversities inflicted upon her – but she does not….she instead crumbles into insanity, becoming merely tragic. Ophelia herself is not as important as her representation of the dual nature of women in the play. Ophelia's distinct purpose is to show Hamlet's warped dual view of women as callous marauders, as also innocent and virtuous.

Hamlet's betrayal by Gertrude becomes far more apparent with the addition of Ophelia to the play. Hamlet's feelings of rage against his mother can now be directed towards Ophelia, who is, in his opinion, hiding her ignoble nature behind a guise of perfection.

Through Ophelia we witness Hamlet's growth, or de-evolution into a man convinced that all women are scarlet in nature; that the women who seem the most pure are on the inside black with corruption and desire. Claudius has made Gertrude what she is, and her father has made Ophelia the woman she is. In Act II, Polonius makes arrangements to use the charming Ophelia to discover why Hamlet is behaving so curiously. Hamlet is not in the room but it seems obvious from the following lines that he has overheard Polonius trying to use his daughter's charms to suit his devious purpose. In Hamlet's distraught mind, there is no gray area: Polonius ruins his daughter. And Hamlet tells Polonius this to his face, labeling him a "fishmonger" (although Polonius cannot decipher the meaning behind Hamlet's words).

a) Formulate a thesis statement for the above text. How easy or difficult was it to do so? Give reasons for your answer.
b) List the number of ideas in the text. Are the ideas substantiated by the writer?
c) Is the text coherent? Give reasons for your answer.

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