

M.A.
SEMESTER - I
LINGUISTIC AND STYLISTIC
ANALYSIS OF TEXTS
SUBJECT CODE : 73444

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CONTENTS

Unit No.	Title	Page No.
SEMESTER - I		
1.	Introduction to Stylistics	1
2.	Style and Stylistics	17
3.	Analysis of Prose Style - Introduction to Phrases	36
4.	Analysis of Prose : Introduction to Clauses	42
5.	Linguistics Analysis of Prose Passes	49
6.	Stylistic Analysis of Prose Text	54
7.	Student Centric Learning	62



M.A. Semester - I

Syllabus for M.A. English

Linguistic and Stylistic Analysis of Texts

The aim of the two papers is to enable the students attempt linguistic and stylistic analysis of texts. The course will be taught and tested in relation to actual texts . Literary texts and academic writing on literary topics will be analysed from the perspectives of phonology, morphology, syntax, lexis, discourse analysis and narratology.

Objectives:

1. To understand the concept of style in literature .
2. To understand the linguistic basis of literary criticism (stylistics as an input to literary criticism).
3. To understand the concept of discourse and the principles of discourse analysis .
4. To understand the use of stylistic approach in teaching literature.
5. To understand the impact of stylistic analysis on academic writing
6. To understand some major concepts in narratology

Unit 1 : Concept of style in literature:

Foregrounding : variation from the norm , through :

- a) Linguistic patterning : phonological , grammatical and lexical patterns (e.g. structural repetition like parallelism , the rhetorical effect of antithesis , climax)
- b) Deviation from the code (e.g. neologisms, archaisms, deviant collocations)
- c) Figurative language (e.g. metaphor, symbolism, imagery, irony, paradox, tautology)

Unit 2 : Lexis and syntax

- a) Lexis : types of words (e.g. stative & dynamic verbs); type of vocabulary (e.g. simple/ complex , formal colloquial)
- b) Syntax: Syntagmatic and paradigmatic relations; sentence types; sentence complexity; types of clauses ; types of phrases

Unit 3: Discourse analysis

a) Cohesion :

- a. Logical and other links between sentences (e.g. subordinating and coordinating conjunctions , linking adverbials)
- b. Cross-referencing by pronouns

II

- c. Ellipsis
- d. Lexical cohesion: reiteration and collocation
- e. Literary cohesion through reported speech , authorial comments in fiction
- b) Coherence : sequence, segmentation , salience
 - a. The structure of written discourse
 - b. The structure of conversation, including speech acts. Given and new information. Presupposition. The cooperative principle.

Unit 4 : Applications of the stylistic and linguistic approach to the study (teaching) of literature

Semester- I – Pr. III EVALUATION (60 MARKS)

Q.1 Write short notes on any 2 of the following: (2 out of 3) 15
(topics: style and stylistics / stylistic devices / foregrounding/parallelism as a stylistic device/ imagery /irony / discourse / speech act theory / cooperative principle/cohesive devices/ cohesion and coherence)

Read the following prose text and attempt the questions (2 and 3) given below:
(prose passage)

Q.2 a) Rewrite the passage , dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination used. 10

b) Break down (S-x) into phrases , stating the types and functions of phrases used. 05

Q.3 Attempt a stylistic analysis of the given text by explaining the effect of the linguistic choices made by the writer. 15

Q.4 Consider that you are about to teach the following text to an FYBA class. You wish to make the class learner-oriented. So instead of explaining the text you ask the students a series of questions on its linguistic features and expect that in the process of answering the questions they will understand the content. Note that your questions should mainly deal with those aspects of the text which are central to it. Also they must be simple enough for the average student to answer. Approximately 10 questions are required . 15

(a passage from literary essay, fiction or poetry)

III

INTERNAL EVALUATION (40 MARKS)

Sample topics :

1. Stylistic analysis of a literary essay/ short story
2. Preparing question sets on literary texts to make the class learner-centred
3. Comparative study of styles of different texts by the same author / by different authors

Recommended Reading

1. Bhelande , Anjali. Lord of the Flies : A Stylistic Analysis. Calcutta: Writers Workshop.1996 (for basic introduction to stylistic theory)
2. Bradford ,Richard. Stylistics . London and New York : Routledge, 1997
3. Burton D. Dialogue and Discourse : A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation . London : Routledge and Kegan Paul .1982
4. Carter , Ronald (ed) . Language and Literature . London: Allen and Unwin, 1982 (useful analysis of literary works.)
5. Cummings, M. , Simons, R.. The Language of Literature : A stylistic introduction to the study of literature. London : Pergamon,1983
6. Fowler ,Roger. Style and Structure in Literature . Oxford : Blackwell, 1975
7. Gimson,A.D. Introduction to the Pronunciation of English, U.K. : Edward Arnold, 1964 (2nd ed.), London : ELBS, 1974
8. Leech .G.N., Deuchar, M. and Hoogenraad, R. English Grammar for Today: A new introduction. London : Macmillan, 1973 (This grammatical framework will be followed)
9. Leech G.N. A Linguistic Guide to English Poetry . London: Longman, 1969
10. Leech G.N. and Short ,M.H. Style in Fiction . London: Longman, 1981
11. Lodge ,David. Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel. London: Routledge, 1966
12. Narayan , Meenakshi (ed) . Functional Stylistics : An analysis of Three Canadian Novels. Bombay: SNTD, 1994
13. O'Connor, J. D. Better English Pronunciation. Cambridge: Cambridge University Press, 1967.
14. Page Norman . Speech in the English Novel. London: Longman, 1973

IV

15. Quirk, R. and Greenbaum, S. A University Grammar of English .
London: Longman, 1973.
16. Short, M.H. and Culpeper , J. Exploring the Language of Drama
: From Text to Context, London : Routledge ,1998
17. Thorat , Ashok . A Discourse Analysis of Five Indian Novels .
New Delhi: Macmillan India Ltd.2002
18. Trudgill, Peter. Sociolinguistics, U.K. Penguin , 1972
19. Verdonk , Peter. Stylistics .Oxford : Oxford University Press,
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20. Widdowson H.G. Stylistics and the Teaching of Literature.
London: Longman , 1973
21. Yule, George and Brown , Gillan. Discourse Analysis.
Cambridge: Cambridge University Press, 1983

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Unit -1

INTRODUCTION TO STYLISTICS

Unit Structure:

- 1.0 Objective
- 1.1 Stylistics
- 1.2 Style in Literature
- 1.3 Check your Progress

1.0 OBJECTIVE

The objective of this unit is to familiarize the reader with the fundamental concepts of Stylistics, particularly as an approach that focuses on the language of the literary text as the first step to its understanding.

1.1 STYLISTICS

The discipline of Stylistics is a twentieth century development which has links with its classical predecessor – Rhetoric. Rhetoric was an art practiced by orators of classical Greece and Rome as a means of persuasion. It owes its origin in recent times to Charles Bally, a disciple of Ferdinand de Saussure.

Stylistics has been defined as ‘the study of literary discourse from a linguistic orientation’ (Widdowson: 1975) and is a means of linking Literature and Linguistics.

Stylistic studies fall into two categories: the study of style in all language use, and the study of style in works of literature. Charles Bally and others followed the first type of inquiry, drawing upon linguistic insights and statistical techniques. This type of study is classical in nature, having been followed by such figures as Aristotle, Quintilian and other Greek rhetoricians, largely in the context of a single language and with prescriptive aims. In recent times, attempts have been made to compare the styles characteristic to different languages and to create something called ‘Comparative Stylistics’ by French, English, German scholars like Wechsler, Vossler, Deutschbein and Spitfire. Finally, there have been attempts to study the devices presumed to permeate all

language use – whatever the language concerned, or to the author's psyche or characteristic ways of perceiving the world and organizing experience, or to a particular historical era.

Stylistics, thus, seems to be a part of linguistics – a morphological study shows its proximity to both the parent disciplines – literary criticism as well as linguistics. The 'style'-component relates it to the former and the '-istics' to the latter. It borrows the investigative techniques of linguistics and also works on the object of linguistic study, namely, language. However, unlike linguistics, it does not restrict itself to mere description; on the contrary it interprets and draws inferences as a literary critic would.

Stylistics can serve as a means whereby literature and language can, by a process of gradual approximation, move towards both linguistics and literary criticism, and also serve as a means whereby these disciplines can be pedagogically treated to yield different subjects. When a linguist approaches a literary piece, he is interested in the way the linguistic system in it functions; when a critic reads the work, he looks for a message and his focus on the language is only a means to this end. Stylistics can link these two disciplines, by relating and validating the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit.

Stylistic perspectives, thus, range over all levels of language. Essentially analytic and interpretative, Stylistics can reach out towards evaluation by comparing the language of different texts or determining the manner in which stylistic traits are used in various texts, or within a particular text. Stylistics, thus, fills the gap created by Rhetoric and prepares the way for objective literary criticism, and hence it is an instrument of literary criticism that is based on a close study of the literary text.

1.2 STYLE IN LITERATURE

Stylistics could be used as a tool to decode the meaning of a text, by finding the value from the interplay of the fore grounded elements with the norm.

Norm in literature is the use of expected language within which certain ideas are fore grounded deliberately by the different use of language. The reader thus creates 'value', as he questions the fore grounded element consciously or otherwise. For example, the expressions 'farmyards away' or 'a grief ago'... in Dylan

Thomas' poems, "Fern Hill" and "A Grief Ago" do not merely express distance or time in different terms but also bring in a new dimension of personal expression. Similarly, Wordsworth's 'five long summers and five long winters' tells the readers the quality of the five intervening years between the poet's two visits to the Wye valley.

Such variations from the norm take place in various ways:

1. **Linguistic patterning** created by a repetition of the structures at the levels of grammar, sound and lexis such as the following:

(A)Linguistic Patterning

(i) Pun – a play on the multiple possibilities of meaning in a word
'When I am dead, I hope it may be said:

His sins were scarlet, but his books were read'

(Hillaire Belloc, "On his Books")

In the above lines, no linguistic rules are violated but the reader is aware of two simultaneous interpretations of 'read' and 'red'. i.e. there is a phonological equivalence which would normally be unobserved.

(ii) Parallelism – introduces extra regularities, as against irregularities in the language; for example syllables in phonology, clauses in grammar can be 'regular' for parallelism. Parallelism can be observed at various levels

(a) Phonological Parallelism: The following line of poetry from Coleridge's "Rime of the Ancient Mariner":

'The furrow followed free' displays parallelism at various levels

/ðə fʌ-rəu fɔ:ləud fri:/phonetic structure

- CV CV-CV . CV-CVC CCV syllabic structure (C-consonant and V-Vowel)
- X / X / X / rhythmic structure
- X f X f X f alliterative pattern

Parallelism, thus is seen at four levels, whose interplay in the reader's mind leads to richness of meaning.

(b) Syntactic Parallelism:

In the following line from Shakespeare's *Othello*

“I kissed thee ‘ere I killed thee again,” multilayered parallel structures can be seen:

- S P O S P O
- I thee I thee
- /k....d/ /k....d/

In Goldsmith’s “The Deserted Village” – the contrast of ideas is amply made clear by the use of parallel structures:

“Ill fares the land, to hastening ills a prey

Where **wealth accumulates** and **men decay**”

From the above, certain generalizations can be made about parallel structures:

- Parallelism can occur at one/ multiple levels.
- It must, however, contain an element of identity as well as an element of contrast.

Effects of parallelism

- Parallelism creates rhetorical emphasis and memorability
- Generates aesthetic pleasure
- Using similarity, it highlights contrast as in:
 “He raised a mortal to the skies
 She drew an angel down” (Dryden, “Alexander’s Feast”)
 “To err is human to forgive divine” (Pope, “An Essay on Criticism”)
- Syntactic parallelism often leads to a climax, as in:

“If you prick us do we not bleed?

If you tickle us do we not laugh?

If you poison us do we not die?

and if you wrong us, shall we not revenge?”

(Shakespeare: *The Merchant of Venice* : Shylock)

The word ‘revenge’ acquires emotive force from ‘bleed’, ‘laugh’, ‘die’;

- Contrasts often highlight a similarity, as in:

“The best laid schemes o’ mice an’ men” (Robert Burns’s “To a Mouse”)

Man at the top of God's creation, mice timid and inconsequential, a similarity between the two, for here they share the same status of vulnerability to fate – the reader makes out an immediate connection as also a wider interpretation.

2. Deviations from the code :

(i) Neologisms or inventions of new words are also called nonce creations. They may later pass into the regular language; for example, *blatant* (Spenser), *assassination* (Shakespeare) and *pandemonium* (Milton). These words originally created by the writers have since been assimilated into regular usage.

The new word is created in one of the following ways of word formation:

- by applying an existing rule of word formation with a greater generality, for example, 'fore' + see, know, tell, warn, or 'foresuffer' as in 'The Waste Land' by T.S. Eliot in the line, 'And I Tiresias have foresuffered all'.

- Using both pre + suffixation and compounding as Hopkins in the "The Wreck of Deutschland" writes:

"the widdowmaking unchilding unfathering deeps"

- Zero affixation as in Hopkins' "The Wreck of Deutschland" "And storms bugle his fame/ Let him easter in us"

"I shall see some squeaking Cleopatra boy my greatness"
(Shakespeare – *Antony and Cleopatra*)

Neologisms have a concept-making power that is above all phrasal and classical descriptions. It is this strangeness, therefore oddity and novelty, has heightened the impact. Eg: "a new way to look at the sea terrifying yet awe inspiring"

Additionally, they, thus, create an effect of tremendous compression and economy.

(ii) Archaism is the use of the language of the past along with contemporary language, for example, *yon*, *thee*, *thou*

"The association of man and woman

In daunsinge, signifying matrimonie –

A dignified and commodious sacrament,

Two and two, necessarye conjunction,
 Holding each other by the hand or the arm
 Which betokeneth concorde”

(T. S. Eliot, “East Coker”)

The effect of such a use of language is the impact of progression through time in a cyclical manner wherein the past and the present often merge together seamlessly. Archaism also gives a note of solemnity to the poem and raises its tone,

(iii) Deviant Collocations: These techniques create an element of surprise which then heightens the underlying theme. For example, the normal paradigmatic collocations of ‘a /an minute / day/ year ago’ when replaced with “a grief ago” immediately creates an element of surprise and gives rise to a deeper meaning.

Another example,

“..... Put a tongue

In every wound of Caesar, that should move

The stones of Rome to rise and mutiny” (*Julius Caesar*, Act III, Sc.ii)

3. Figurative Language: or rhetorical language, as it is often called, is a characteristic of poetry. There are several types of figurative language that is used in poetry.

(i) Metaphor is a comparison which involves a transfer of meaning. The components of a metaphor are the tenor (that which is under discussion) and the vehicle which is the image or the analogue in which the metaphor is expressed. Example, “Life is but a walking shadow” (Metaphor) wherein, Life is the tenor, and walking shadow is the vehicle; or as in “his face was a white sheet.”

There are two categories of Metaphors: Synecdoche and Metonymy. In a synecdoche, a part is compared to the whole – “Many hands make light work” or something particular is used to refer to the general – “His true Penelope was Flaubert” (Ezra Pound). A metonymy is an elliptical comparison; hence gives advantage to poetry. For example, “I’ve read Dickens;” or “The whole village rejoiced;”. A simile is an overt comparison: ‘My love is like a red red rose’ (Burns)

(ii) Symbolism is the extension of meaning from the literal to the figurative. Custom and familiarity have created certain symbols: lamp – learning; star – constancy, flame – passion. Symbols used in poetry may be esoteric or conventional. For example, ‘To sail beyond the sunsets until I die’ (“Ulysses”).

“Pile the bodies high at Austerlitz and Waterloo

Shovel them under and let me work-

I am the grass; I cover all.

And pile them high at Gettysburg

And pile them high at Ypres and Verdun

Shovel them under and let me work

Two years, ten years and passengers ask the conductor:

What place is this?

Where are we now?

I am the grass

Let me work”

“(Grass” – Carl Sandburg)

Is it mere forgetfulness of the past, or is past symbolized by grass, or is it forgetfulness of pity and honour due to the dead, or is it forgetfulness of hostility, horror of war, of the enormity of man’s past deeds or past glory?

(iii) Irony is the exaggeration of an idea to highlight the enormity of what is being said. It has two elements – an element of concealment and an element of discovery. Its aim is to criticize (covert meaning) under the guise of neutrality or praise (overt expression). Literary irony implies moral or ethical criticism

“Thrift, thrift, Horatio! The funeral baked meats

Did coldly furnish forth the marriage tables”. (*Hamlet* – Shakespeare)

In the above example, Hamlet expresses horror at his mother’s monstrous behavior of remarrying, thereby concealing the true horror.

(iv) Sarcasm is seen when the opposite of what is intended is said. For instance, saying ‘Well done’ when the person has done something bad.

(v) Paradox is a type of absurdity which entails irreconcilable elements of meaning or reference. For example, 'War is peace, Freedom is slavery. Ignorance is strength' is seen as a fitting instance of indoctrination in *1984* by George Orwell.

(vi) Tautology is repetition whose vacuity can be an indirect means of conveying information about character and state of mind. It conveys information that the speaker wants to keep as secret or convey irony.

For example, Polonius in *Hamlet* by Shakespeare says

"For to define true madness

What is't but to be nothing else but mad?"

Or

"There's ne'er a villain dwelling in all Denmark

But he's an errant knave

There needs no ghost my lord come from the grave to tell us this"

(Hamlet deliberately speaks thus to not let Horatio know what is going on his mind)

(4) Concept of Speech Situation and Communicative Competence:

A speech situation has to have two participants: the 'I' and 'you'; a speaker and a hearer; sender and receiver; though in written communication participants will not be present physically at the same time and place. Every writer writes for somebody else no matter how unspecifically he may visualize his readers (social function of language). For meaningful communication to take place, meaningful contact must take place between participants. Mere physical nearness does not generate/ create a speech situation. One must get people to give their attention. Indeed a deliberate refusal to give one's attention in certain situations is in itself a significant act.

A distinction needs to be made between establishing and maintaining a contact. Establishing contacts are acts that attract the attention of a hearer and make it clear that it is him and not someone else we wish to converse with. Such acts are called 'calls' of one sort or another: eg, Hey, Bill/ Excuse me Sir! In addition to this, the opened channel of communication must be maintained. This is often tested by such expressions as Can you hear me? Or

encourage it Speak up This contact is not merely physical but is also psychological.

In maintaining contact with the hearer, keep him interested, friendly, cooperative and keep the conversation going. This is done by small talk, weather, inquiries about health, giving praise, and encouragement. We also test the psychological contact with our hearer: Do you get me? If you follow me? We organize and signpost the discourse in a logical manner so as to maintain the contact as first of all, now, as I have already pointed out.

Communication between people does not take place in a vacuum but at a particular time and place in a physical and temporal setting. They may be alone, walking etc: all these factors play a part in the conversation but they are not what it is about – they are not the topic of our conversation.

The topic of discourse is an important element in the speech situation. Whatever the function of an utterance, it will always have a propositional element. There may/may not be a direct connection between the setting of a speech episode and the propositional content in the speech but there will be a connection between the topic of discourse and its propositional content. Eg: We may establish contact but be unable to communicate because we do not share a common linguistic code. Hence, the formal features of the language shared by the participants are themselves an important factor in the speech situations.

When we communicate with someone, we communicate a message; the ways in which we do this may be constrained by the situation in various ways: Eg: if it is noisy, we have to shout; if extensive, we may have to abbreviate, if formal, we have to select words and sentences appropriately. Therefore the same message can be communicated in several ways, hence the form of the message is in itself an important factor in the speech situation.

Thus, all the seven factors – speaker, hearer, contact between them, linguistic code used, setting, topic, and the form of the message may be the focus of the speech act, the element in the situation to which the activity is oriented. With each of these factors a different function of speech can be associated.

Speech situations:

If the orientation is towards the speaker, then the personal function of the language reveals his attitude to what he is talking about and eventually reveals his personality; he expresses his emotions at what he is talking about. As hearer, it is merely informative that our interlocuter is angry or sad or happy. It becomes communicative when we associate his emotional state with what he is talking about, that is, why he is angry sad or happy.

Hearer-oriented speech is that in which the function is directive. It is the function of controlling the behavior of a participant not only to get him to do something, but to behave in general according to some plan or system to the speaker's liking. This may be done by command, request or warning – You mustn't do this/that by invoking the moral, legal customary sanctions of society.

If focus is on contact between participants we find which functions to establish relations, maintain them, promote feelings of goodwill and fellowship or social solidarity. These are typically formulaic speech or ritual – leave-taking, greetings, remarks about the weather – called phatic communication. They can also be performed by gesture, physical contact, facial expression; they soften the target and keep it soft.

Topic oriented function of speech is the referential function of speech – it is typically realized by the propositional element in the utterance. This is the traditional perception about the use of language – to communicate about the world.

Functions, according to the code, are difficult to pin down. Mere testing of the channel – can you hear me? – is not enough to sustain a contact. It is also necessary to test the mutual understanding – Do you follow? For communication to be successful, two participants must share a common code and make sure that they are playing according to the rules of the game.

In imaginative functions of the language, form and focus is on the message – that is the manipulation of the language for the pleasure it gives to the speaker and hearer. Language can be used for expression of thoughts and for purely mundane functions.

Setting determines the function of the language:

Social acts – to establish and maintain contact

Directive functions – to exercise rights and powers

Referential function – to adopt a point of view about something

However, a single utterance can have multiple functions or represent more than one act, for example, an utterance may assert some state of affairs, and demand some action of the hearer; it may have both referential and directive function.

Fetch me the book – asserts the existence of the book

- asserts its location
- names the object
- directs hearer to do something with the object

Communicative competence

Chomsky has distinguished between performance and competence. Competence is the speaker's implicit knowledge and performance is what he does with the language. Grammar therefore is an account of competence; it describes and attempts to account for the ability of a speaker to understand an arbitrary sentence of his language and to produce an appropriate sentence on a given occasion.

This distinction between competence and performance owes its origin to Saussure's distinction between langue and parole. Parole is utterances and langue is the socially shared system of rule, codes and grammar. Therefore a native speaker's competence can be characterized as a set of rules for producing and understanding sentences in his own language. Consequently, the grammar of a language is a characterization of the native speaker's competence or more appropriately of the ideal native speaker – hearer in a homogenous society.

Competence is thus an idealization or abstraction. A native speaker's competence can be investigated by his ability to detect ambiguities in sentences, for example,

To recognize two or more possible meanings in sentences such as 'flying planes can be dangerous'.

To distinguish grammatical from the ungrammatical – the dog looks terrifying, the dog looks sleeping.

To recognize relationships between sentences – James came home yesterday, James did not come home yesterday.

To be aware of paraphrase relations between sentences – James hammered in the nail, James knocked in the nail with a hammer.

A language user must not only be able to produce and understand grammatically well-formed utterances, produce and understand utterances that are appropriate to the context. Hence, the term communicative competence.

(5) Varieties of language

Language is a code shared by the people of one speech community. It is a set of symbols, which are in a constant state of flux whereby some features are either added or modified or deleted. In the middle English period, London became commercially important, hence the language spoken here became the accepted as the Standard dialect. It was represented variously as Received Pronunciation (RP), or General British (GB) or even BBC English. Now, several regional standards have also emerged – Indian English, American English, Australian English etc.

The concept of standard is a hypothetical one as most people even within the standard speak an idiolect that can differ from the standard in one or more ways.

Non-standard language, thus, is also correspondingly a hypothetical concept wherein variations occur in the sounds, grammar etc of the language due to regional variation, socio-economic status, gender etc. Some examples include the dropping of the initial /h/ or the expression I done it or the use of double negatives.

(6) Dialect and Register

Dialect is the result of a variety of factors:

Social class membership (Sociolect): It is a controversial concept; where the members of a higher class or the educated generally speak a language that generally approximates the accepted standard.

Age: Older people generally speak more formal language as compared to the younger ones

Gender: Women are known to use forms closer to the standard variety than men

Idiolect: is the personal use of language eg: mannerisms of language behaviour – you see, infact, actually, etc

Register can be defined as variation in language due to the subject matter of use. It can be described in terms of tenor (formal-informal), mode (spoken-written) and domain (subject matter or topic).

Formal language is polite, impersonal, makes use of complex sentences, third person pronouns and polysyllabic vocabulary. By contrast, informal language is simpler, personal, uses monosyllabic words, first and second person pronouns and direct form of address.

Spoken language can be inexplicit, simple, repetitive, and has evidence of normal non-fluency, interactive features, and informality. Written language is generally more complex, explicit, and fluent. It has clear sentence boundaries but no monitoring and interactive features.

Dialectal and registral variation generally co-occur; so we cannot identify discrete registers any more than discrete dialects. They both interact with each other as both the dimensions of use and user are co present.

(7) Indian English as a non native variety of English:

The variety developed in India as a result of her colonial past gradually became popular in education and industry and is now gradually becoming more and more popular as a means of communication. It shows evidence of bilingual interference from a host of mother tongues at all levels but the educated variety is commonly intelligible – pan Indian.

Whereas General British English has 20 vowels; Indian English has 11 pure vowels. And 6 glides. Each of the vowels are articulated differently depending on the mother tongue of the speaker. The consonants are same in number, but they show variation in articulation due to bilingual influence. Initial plosives are not aspirated, causing international intelligibility problems. There is confusion in the use of /z/ in Juhu and in words with final /s/ and /z/. Words with initial /s/ is a regional problem.

At the supra segmental level, stress in English in India is a major problem. Since our Indian languages are syllable timed languages, an indigenous stress pattern is seen again bringing in

issues of international intelligibility. The classic intonation pattern of GB English is not seen. In Indian English, questions are articulated with a rising intonation and replies are given in falling, no matter what the type of the question is. Nucleus of the tone group is also on a different word as compared to GB English.

At the syntactical level, weak forms are rarely used; and a lot many elliptical replies are given. Can you come? Yes, I can. The language used is bookish and very long sentences are used even in spoken varieties. Several peculiar Indianisms are used – ‘presentee’ as opposed to ‘absentee’.

The culture of a society also influences the language used in India. Culture determines many peculiar uses which often create humour. Eg: Don’t eat my head, Don’t speak in the middle. Self introductions are generally bookish. Myself, Rao Ganesh, as opposed to I am Ganesh Rao or what is your good name – a literal translation from Hindi is heard.

But, because of the impact of globalization enhanced mutual intelligibility is seen. Indian speakers are also consciously trying to change their use of the language according to global norms and moving towards a more neutral use of the language.

(8) Stylistics in relation to the following registers shows some illustrations of how language varies from one register to another.

Newspaper language:

An analysis of the language of news paper shows the following features of journalese:

- Short catchy headlines – Eg: the gate opened late; air borne-careers soaring in IAF
After 26/7, Mumbai is down and under: Disaster Management turns to Management disaster
- Time references are generally in present time (in headlines)
Eg: Crack down on telemarketing provokes India backlash
- Use of reported speech/ past tense
Eg: Timely action by alert MSEB officials prevented a power grid collapse in Maharashtra yesterday.
- Long sentences with densely packed information often with unusual syntactic arrangements :

Eg: Pakistan cricket Captain, Rashid Latif, was on Sunday banned for 5 one day internationals for claiming catch despite “picking the ball up from the ground” during the third and final test against Bangladesh in Multan.

- Predominance of adjectives for description, vividness. Eg: event reporting
- Predominance of verbs to denote action.
- Neologisms and collocations: deathscape (cf landscape 9/11) factoids (pseudo-facts, rumours, weaker sections)
- Common core vocabulary for greater reach.
- Quotes are used for authenticity and publicity.
- Inverted pyramid structure is used for introducing key ideas in the introductory paragraphs and details are provided later.

Technical Writing:

Technical writing displays the following features:

- Informative writing, factual writing.
- Imperatives are used – Follow all instructions given.
- Use of jargon: MP3 disc sub-directory
- Short sentences , user friendly

Install batteries: you may use AC adaptor, or rechargeable batteries, car adaptors

- No additional details, hence minimal use of adjectives
- Formal tone – Use of long sentences with clear sentence boundaries, polysyllabic vocabulary, reported speech, indirect constructions, passive voice
- Common core words for greater mutual intelligibility.

Writing on Economics

- Jargon is from the area of economics, trade, commerce etc.— capital flow, macroeconomic model, diminishing returns.
- Syntax – mix of complex, and compound sentences. Eg: “While it may not be feasible to invite comments on each and every double tax avoidable agreement, inviting suggestions for drawing up the model DTAA could prove useful to the Indian revenue and the business community.”
- Quotes – authenticity, generally in direct speech.
- Factual in content. Eg: ‘By restricting vendors from participating in India, the first casualty will be the optional price discovery’.
- Use of 3rd person.

- Inferential (implications drawn):
From the indifference curve above it is seen...
- Use of statistical language, graphs (forecasting), nonverbal communication.
- Common core words – Laymen can be reached easily

Features of literary writing:

- Rhythmic – generally iambic pentameter, variations of trochee, pyrrhic and spondee
- Foregrounding at various levels – phonological: alliteration; syntactic: parallelism, word order changed; lexical: puns.
- Use of dialect-characterizations. Eg: Heep in *David Copperfield*
- Humour – rural bumpkin
- Neologisms and collocations – for impact
Hopkins – “the widow making un fathering ...deeps”
- Self centered context
- In drama , novel, and sometimes in poetry, use of dialogue, point of view techniques
- Stock features of genres

Epic- media-res beginning

Latin constructions

Digressions

Epic simile

Novel-Picaresque – rogue literature

Stream of consciousness – mindscape

Omniscient narrator

1.3 CHECK YOUR PROGRESS

- Write notes on the following:
- Stylistics
- Linguistic patterning
- Idiolect
- Dialect
- Register



Unit -2

STYLE AND STYLISTICS

Unit Structure:

- 2.0 Objectives
- 2.1 Style and Stylistics
- 2.2 Stylistics as the Linking Component between Linguistics and Literary Criticism
- 2.3 Repetition and Parallelism
- 2.4 Foregrounding
- 2.5 Simile and Metaphor
- 2.6 Imagery and Symbol
- 2.7 Syntactic and Graphological Deviations
- 2.8 Cohesive Devices

2.0 OBJECTIVES

The objective of this unit is to familiarize the reader with the concepts of Stylistics and its relation to the notions of Style, its various constituents on the one hand and Linguistics and Literary Criticism on the other.

2.1 STYLE AND STYLISTICS

Style is a broad term whose range includes: the idiosyncratic manner of a writer or a group of writers, the expressiveness created by the special properties of texts, the language habits of the writer, and the occasional linguistic idiosyncrasies that characterize an individual's uniqueness. It may also refer to the use of language by a group of people at one point of time, or over a period of time.

Style is generally referred to as a departure from the set patterns of norms or as an addition of stylistic devices to neutral expression or as connotation where text and situations demand it. There are no strict rules for writing. Every time a person sits to write, he explores different words and syntax in his mind even on the same subject. Style may change from situation to situation: referred to as register; for example, the difference between

language of advertisement and that of literature. Style may vary on the basis of degree of formality. An officer uses elegant and respective language with his seniors and gossiping verbal expressions with his colleagues. Style can also differ on the basis of genre – category of artistic work. Literary genre covers the range of biographies, poetry, fiction, drama, short stories, history and so on. For example history is based on the clues of the past and the historian has to be very careful in using lexis and syntax. The use of wrong lexis or syntax may lead to the misunderstanding of a historical fact. His hands are bound with the facts of past. While writing a poem, a poet may ride the wings of imagination and present the metaphysical world. Unlike a historian, he has the liberty to play with words and sentence structures. An incomplete and wrong structure is counted as a fault of a historian's style but the same device becomes the style of a poet.

The scope of the field has been variously viewed and Leech and Short (1982) have grouped these different approaches into three wide classes and have labelled them Monism, Dualism and Pluralism.

Monists consider that a literary work has organic unity – style and content are inseparable: merely expressions of each other. Consequently, they consider literature especially poetry to be untranslatable.

The Dualists view centres on the notion of dichotomy between sense and style. This means that depending on the occasion, one can express the same thought in a variety of styles. From the dualists' point of view, style, thus, is a manner of expression where words, phrases are chosen to suit the occasion in a literary work.

The Pluralists view style as a choice of suitable linguistic forms made from a number of alternative possibilities according to the demands of the situation. Style for them, thus, is the result of choice made at the different levels of grammar, phonology and semantics. This arises out of the Saussurean contribution to language studies – the notions of *langue* and *parole* (code and message) – which translates in Stylistics to mean the concepts of norm and deviation. Style, here is seen as an exception to the rule, an aberration or deviation from the norm, for example, colloquial in formal or archaic in contemporary use. Going a step further,

Roland Barthes argues that there is no reason why the accepted norm should be considered the 'only' correct form.

Drawing upon the above, Leech and Short, (1981) have offered a comprehensive view of style, which includes the following assumptions:

- Style is a way in which language is used
- Style is choice
- Style is defined by the domain of use
- Style ranges from relatively transparent to opaque.

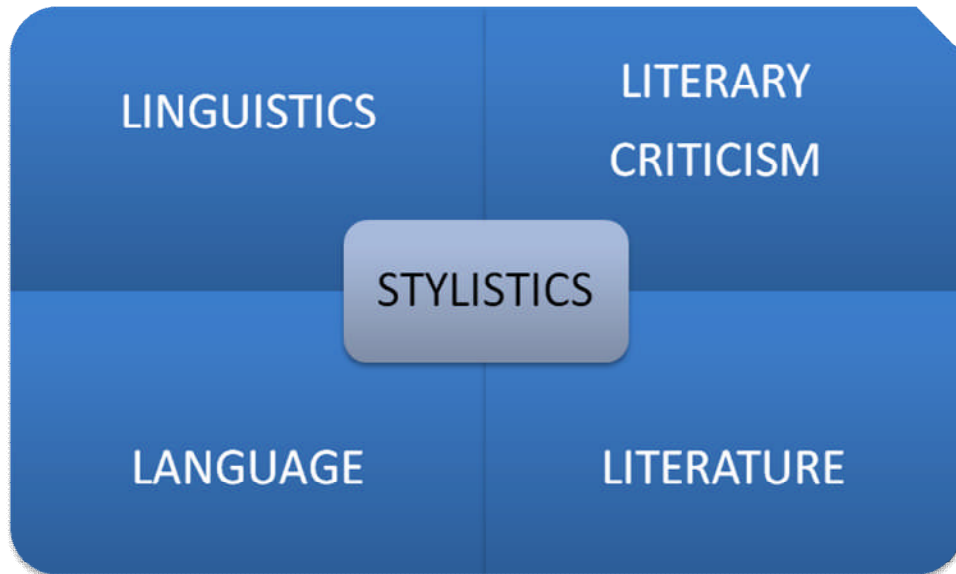
Analysis of style is thus not mere evaluation, but a detailed explication of the implicit meanings to exhibit their connections or divergences within the text and beyond it. Hence, literary styles, when analysed, reveal both the society in which they were used and the characteristics of the individual writer. Further, the style of an utterance is also related to its extra-linguistic setting, hence it can have a variety of interpretations according to the cultural presuppositions of the reader and the climate of the age. Such considerations would lead the way to as many textual interpretations as there are readers.

2.2 STYLISTICS AS THE LINKING COMPONENT BETWEEN LINGUISTICS AND LITERARY CRITICISM

Stylistics, thus, is seen to be a part of linguistics – a morphological study shows its proximity to both the parent disciplines – literary criticism as well as linguistics. The 'style-'component relates it to the former and the '-istics' to the latter. It borrows the investigative techniques of linguistics and also works on the object of linguistic study, namely, language, however, unlike linguistics, it does not restrict itself to mere description; on the contrary it interprets and draws inferences as a literary critic would.

Stylistics can serve as a means whereby literature and language can, by a process of gradual approximation, move towards both linguistics and literary criticism, and also serve as a means whereby these disciplines can be pedagogically treated to yield different subjects. When a linguist approaches a literary piece, he is interested in the way the linguistic system in it functions; when a critic reads the work, he looks for a message and his focus on the

language is only a means to this end. Stylistics can link these two disciplines, by relating and validating the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit.



2.3 REPETITION AND PARALLELISM

Repetition refers to the echoic aspect of literary language. Often, it is believed to reflect the paucity of linguistic resource, it can have its own eloquence. Many varieties of Lexical and grammatical repetition create many artistic purpose.

Free repetition is the copying of some previous word/ phrase/ or sentence amounting to a parallel structure

For example, the pun in 'O, how that name befits my composition!

Old Gaunt, indeed; and gaunt in being old'. Richard II, II i.

Repetition also serves as a primitive device of intensification. In the following example Shylock's extremely emotional outburst is seen:

'My daughter! O my ducats! O my daughter!

Fled with a Christian ! O my Christian ducats!

(The Merchant Of Venice II, viii)

Free repetition has an apparent haphazardness or disorderliness that contrasts with the formality and ceremoniousness of parallelism.

Similarity of structure in a pair or series of related words, phrases, or clauses are called parallel structure.

"It wasn't a big cliff. It was only about four feet high. But it was enough to *blow out the front tire, knock off the back bumper, break Dad's glasses, make Aunt Edythe spit out her false teeth, spill a jug of Kool-Aid, bump Missy's head, spread the Auto Bingo pieces all over, and make Mark do number two.*"
(John Hughes, "Vacation '58." *National Lampoon*, 1980)

"Voltaire could both lick boots and put the boot in. He was at once opportunist and courageous, cunning and sincere. He managed, with disconcerting ease, to reconcile love of freedom with love of hours."

(Dominique Edde)

"When you are right you cannot be too radical; when you are wrong, you cannot be too conservative."

(Martin Luther King, Jr.)

By convention, items in a series appear in parallel grammatical form: a noun is listed with other nouns, an *-ing* form with other *-ing* forms, a phrase with a phrase and so on. Failure to express such items in similar grammatical form is called faulty parallelism.

For example, "They are laughing at me, not with me."
(Bart Simpson, *The Simpsons*)??

Repetition of sounds is known by different names such as Alliteration and Assonance

"Lounging licking leaping

Prancing pouncing peeking

Corners closets crouching

Tail twirling twitching

Sniffing sensing sneezing

Hissing huffing hunting

Pretty purring preening

Curiosity kitty killing

Nine long lives living"

(Rick Zablocki, in www.poetrysoup.com accessed 25/04/13)

"O well for the fisherman's boy,
 That he shouts with his sister at play!
 O well for the sailor lad,
 That he sings in his boat on the bay!"
 (Alfred Lord Tennyson, "Break, Break, Break," 1842)

In the above lines, the repetitions in lines one and three contribute to the lyricism of the poem.

Repetition helps man to express himself on matters that deeply affect him in a superabundant and individualistic manner. Sometimes repetition lends gravity to the situation/ idea expressed. The outer message imitates the underlying idea by mimicking its structure

' Blessed are the poor;; for theirs is the kingdom of heaven

Blessed are they that mourn for they shall be comforted

Blessed are the meek for they shall inherit the earth....'(Matthew: 5)

2.4 FOREGROUNDING

Foregrounding is the practice of making something prominent from the rest of the context to draw the reader's notice. It is often used in art to invite attention subtly to the artistic value of a work of art. Foregrounding occurs when the linguistic sign is 'thrown into relief' against the background of the norms of everyday language. The foregrounded figure is the linguistic deviation and the background is language. It is essentially a technique for 'making strange' in language, or to extrapolate from Shklovsky's Russian term *ostranenie*, a method of 'defamiliarisation' in textual composition for the purpose of highlighting.

Paul Garvin first used this term in the 1960s, as a translation of the Czech *aktualisace* (literally "to actualise"), borrowing the term from the Prague school of Linguistics of the 1930s. M.A.K. Halliday, 1973, has characterized foregrounding as *motivated prominence*: "the phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way" (*Explorations in the Functions of Language*, 1973).

Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire

salience in the act of drawing attention to itself. Paul Simpson, 2004, *Stylistics: A Resource Book for Students*. 2004)

Foregrounding can occur at all levels of language (phonology, graphology, morphology, lexis, syntax, semantics and pragmatics). The first reaction to foregrounding is surprise and novelty. Additionally, it is generally used to highlight important parts of a text, to aid memorability and/or to invite interpretation. Interpretation of foregrounding is generally subjective as the writer with deliberate unintention communicates a large amount of information.

For example: “An aspersion upon my parts of speech! Was ever such a brute! Sure, if I reprehend anything in this world, it is the use of my oracular tongue and a nice derangement of epitaphs” (Mrs. Malaprop, *The Rivals*, III.iii. Sheridan). The use of language generates humour as also characterizes the speaker.

There are two main types of foregrounding: Parallelism and Deviation. Parallelism can be described as unexpected regularity, while deviation can be seen as unexpected irregularity. As the definition of foregrounding indicates, these are relative concepts. Something can only be unexpectedly regular or irregular within a particular context. This context can be relatively narrow, such as the immediate textual surroundings - 'secondary norm' or wider such as an entire genre - 'primary norm'.

For example, the last line of a poem with a consistent metre may be foregrounded by changing the number of syllables it contains. This would be an example of a deviation from a secondary norm.

For example, in the poem given below, E. E. Cummings, has used two types of deviations;

light's lives lurch
 a once world quickly from rises
 army the gradual of unbeing fro
 on stiffening greenly air and to ghosts go
 drift slippery hands tease slim float twitter faces
 only stand with me, love! against these its
 until you are, and until i am dreams...

Firstly, most of the poem deviates from 'normal' language (primary deviation). In addition, there is secondary deviation in that the penultimate line is unexpectedly different from the rest of the poem.

Nursery rhymes, advertisements and slogans often exhibit parallelism in the form of repetition and rhyme, but parallelism can also occur over longer texts. For example, jokes are often built on a mixture of parallelism and deviation. They often consist of three parts or characters. The first two are very similar (parallelism) and the third one starts out as similar, but our expectations are thwarted when it turns out different in end (deviation).

Another example, the clauses which constitute a discourse can be divided into two classes: clauses which convey the central ideas in text: those propositions which should be remembered; and clauses which, in one way or another, elaborate on the important ideas, adding specificity or contextual information to help in the interpretation of the central ideas. The former clauses are called *foregrounded* clauses, and their propositional content is *foreground* information. The clauses, which elaborate the central propositions are called *backgrounded* clauses, and their propositional content is *background* information.

For example, the clause in bold typeface in the text fragment below conveys **foregrounded** information while the italicized clauses convey *background*.

*The smaller fish is now in an air bubble
spinning and turning*

and making its way upward (Tomlin 1985).

Clause 1 conveys foregrounded information because it relates the critical proposition for the discourse at this point: the location of the 'smaller fish.' The state of the air bubble and its motion are less central to that description, so that the other clauses seem merely to elaborate or develop a part of the proposition contained in clause 1. (Russell S. Tomlin, "Functional Grammars, Pedagogical Grammars." *Perspectives On Pedagogical Grammar*, ed. by Terence Odlin, 1994)

Another instance of foregrounding equivalent process, by which a portion of the underlying meaning is represented linguistically at more than one level: not only the semantics of the

text-the ideational and interpersonal meanings, as represented in the content and in the writer's choice of his role – but also by direct reflection in the lexicogrammar or the phonology.

“The furrow followed free” (Coleridge:“Rime of the Ancient Mariner”)

Phonemic transcription:

Syllable structure: cv-cv-cv cv-cvc-ccv

Rhythmic structure: x /x /x /

Alliterative pattern: f r, f l, f, r

Deviation occurs when the poetic language moves away from our expectations and this brings in an element of surprise

Dylan Thomas’ Farmyards away

“Now as I was young and easy under the apple boughs

About the lilted house and happy as the grass was green,

As I rode to sleep the owls were bearing the farm away,

All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks,

Or

Dylan Thomas’ A Grief Ago

“A grief ago, She who was who I hold, the fates and the flower,

Or, water-lammed, from the scythe-sided thorn,

Hell wind and sea,.....”

2.5 SIMILE AND METAPHOR

Simile has been defined as an explicit comparison between two objects with reference to some common underlying quality. Commonly, the words ‘as’ or ‘like’ are used to explicate the comparison. My love is like a red red rose, (Burns, My mistress’ eyes are nothing like the sun, Shakespeare) In a simile, the ground for comparison is specified: in ‘I wondered lonely as a cloud’, loneliness is stated as the property which the speaker and a cloud have in common

Metaphors implied comparison where the first object is spoken of as being that which it resembles. There are no explicit words of comparison used, instead one thing is said to be the other. The ground for comparison and the things compared are both not being stated. The metaphor makes the meaning of the comparison clear by making the tenor as similar as possible to the vehicle. For example, the camel is the ship of the desert, Yes! in the sea of life enisled, ... We mortal millions live alone, *Arnold*; A Sonnet is a moment's monument ... *D. G. Rossetti*

Poets often combine both these figure of speech:

'The City now doth like a garment, wear

The beauty of the morning...' where 'garment' is introduced by a simile and then the comparison becomes inexplicit.

Extended metaphors are seen in long poems of the epic variety Milton, *Paradise Lost*, opening lines of Book IX); compound metaphors are seen when two or more metaphors are used simultaneously.

Unchangeable, save to thy wild waves' play,

Time writes no wrinkle in thine azure brow:

Such as creation's dawn beheld, thou rollest now. (Byron, *Childe Harold's Pilgrimage*)

Some metaphors are apt. Some are not. The conscientious writer strives to come up with fresh metaphors.

A common fault of writing is to mix metaphors.

Before Uncle Jesse (*Dukes of Hazzard*) did it, a World War II general is said to have mixed the metaphor **Don't burn your bridges**, meaning "Don't alienate people who have been useful to you," with **Don't cross that bridge before you come to it**, meaning "Don't worry about what might happen until it happens" to create the mixed metaphor: **Don't burn your bridges before you come to them.**

Many metaphors are used so often that they have become cliché. They are used routinely in speech, though the careful writer tries to avoid them: *hungry as a horse, as big as a house, hard as nails, as good as gold.*

Some metaphors have been used so frequently as to lose their metaphorical qualities altogether. These are “dead metaphors”; for example, *the war on drugs, the war on poverty, the war on AIDS*. In these uses the word means little more than “efforts to get rid of” and not, the dictionary meaning

In a sense, all language is metaphor because words are simply labels for things that exist in the world. We call something “a table” because we have to call it something, but the word is not the thing it names. Metaphors and similes lend colour to the language even in daily exchanges and this is the most common function of metaphors in our daily use of language.

2.6 IMAGERY AND SYMBOL

Imagery is used in literature to enhance the sensory experiences of the text. Imagery can be visual, olfactory , tactile etc. ‘

‘Behold her single in the field

Yon solitary highland lass

Reaping and singing self by herself’

In the above lines, Wordsworth, draws a word picture of the reaper as he visualizes her in his mind.

‘Season of mists and mellow fruitfulness!

Close bosom-friend of the maturing sun;

Conspiring with him how to load and bless

With fruit the vines that round the thatch-eaves run;

To bend with apples the mossed cottage-trees,

And fill all fruit with ripeness to the core;

To swell the gourd, and plump the hazel shells’

The lines by Keats bring out the sensuousness of the season of Autumn.

‘Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft

*Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-cricket sing, and now with treble soft
 The redbreast whistles from a garden-croft;
 And gathering swallows twitter in the skies'*

One can almost hear the sounds of the season in the words of the poem.

Imagery creates sensual appeal and heightens the lyrical appeal of the poem

A *symbol* represents an idea, a process, or an object and its aim is to communicate meaning. The purpose of a symbol is to communicate meaning. For example, a picture of a tent on a map might represent a campsite. Numerals are symbols for numbers. Personal names are symbols representing individuals. Human language contains an immense number of symbols whose intended meaning or significance is well-known and accepted by the majority. White stands for life and purity, Red can symbolize blood, passion, danger, or immoral character, Purple is a royal color.

Symbols are used when the writer uses an object or idea to represent something else. When an author wants to suggest a certain mood or emotion, he can also use symbolism to hint at it, rather than just blatantly saying it. It is usually something that the author feels is significant in the life of the person or central to the theme of the stories.

Symbolism can take many forms in literary writings and give a literary work more richness and color and can make the meaning of the work deeper. It is seen in the following instances:

A figure of speech occurs when an object, person, or situation has another meaning other than its literal meaning. Such as the actions of a character, word, action, or event that has a deeper meaning in the context of the whole story.

For example: In Golding's *Lord of the Flies* the boys in the story take a pig's head and stick it on a stake that is pointed at both ends. Then the head is lodged into the ground. The head represents a religious icon as the boys move away from civilized

behavior. It also represents the savage behaviors that the boys engage in.

A metaphor is often symbolic:

It compares two things that are dissimilar and shows up their similarity. It also shows up the additional meaning to a word, making it an example of symbolism.

For example: "He is a rock": This expression is symbolic because it signifies that he is strong and dependable.

Poets use symbolism to enhance the significance of their poems. For example: "Ah Sunflower" Blake refers to the life cycle and uses sunflowers to represent humankind and that they desire everlasting life.

"Ah Sunflower, weary of time,

Who countest the steps of the sun;

Seeking after that sweet golden clime

Where the traveler's journey is done;"

2.7 SYNTACTIC AND GRAPHOLOGICAL DEVIATIONS

Syntactic deviations are both morphological and at the level of deep and surface structure.

Morphological extravaganzas such as 'museyroom, intellible, eggntential' in Joyce's *Finnegan's Wake* create specific value in the context. But, these 'neologisms' are restricted to few creative artists. Deviations at the syntactic level are more often seen. Mere violations of the rules of the surface structure are perceived as bad grammar: 'I doesn't like him', however, such instances may be deliberate by the writer. These deviations are apart of the idiolect of the character and thereby help typify his traits.

Deviations of the deep structures are instances where the position reserved for words of a certain class are filled in by words of different class: ' a grief ago' Dylan Thomas . Here the deviation is interpreted by relating the choice to a whole class of normal forms that could replace it in that position.

Syntactic deviations often evoke psychological states :

' There head falls forward, fatigued at evening,

And dreams of home,

Waving from window, spread of welcome,

Kissing of wife under single sheet;

But waking sees

Bird-flocks nameless to him, through doorway voices

Of new men making another love.' ("The Wanderer", W. H. Auden)

The use of a subjectless, articleless style suggests the exile's loss of a sense of identity and of a coordinated view of life. Similar syntactic variations are seen in many instances in "The Wreck of the Deutschland" as well.

The style used by Joyce in the interior monologues of Leopold Bloom in *Ulysses*, uses both morphological and syntactic deviations:

"Bloom looked, unblessed to go. Got up to kill: on eighteen bob a week. Fellows shell out the dibs. Want to keep your weathereye open. Those girls, those lovely. By the sad sea waves. Chorusgirl's romance. Letters read out for breach of promise. From Chikabiddy's own Mumpsypum. Laughter in court. Henry, I never signed it. The lovely name you." (from *The Sirens*).

Graphological Deviation

At first glance, the simple line by line arrangement of poetry is in itself a deviant feature as compared to the normal writing pattern of English. This kind of verse lineation is a structural device with justification only within its own context. Such an arrangement is capable of interacting with the standard units of punctuation and thus is a special communicative resource of poetry.

William Carlos Williams and E. E. Cummings are well known for graphological variation in their poetry: discarding of capital letters and punctuation where convention calls for them, jumbling up of words and use of parenthesis. All these are expressive devices used according to typographical custom:

'seeker of truth

follow no path

all paths lead where

truth is here' (**No.3 of 73 poems**)

An ambiguity results from a clash between the units of sense indicated by lineation and by syntax- is the last line a statement of assertion/ or does one read it as 'all paths lead where truth is' and 'here' is on its own an exclamatory conclusion!!

There are other poems by Cummings where the he has used both syntactic and graphological poem

anyone lived in a pretty how town

'anyone lived in a pretty how town

(with up so floating many bells down)

spring summer autumn winter

he sang his didn't he danced his did' e. e. cummings

2.8 COHESIVE DEVICES

Cohesion is method by which writers sign post meaning for their readers. For example, the grammatical and lexical relationship within a text or sentence, can be the support for decoding meaning for a reader of the text. Cohesion can be defined as the links that hold a text together and give it meaning. It is related to the broader concept of coherence which holds the text together.

There are two main types of cohesion: grammatical, referring to the structural content, and lexical, referring to the choice of words in the piece. A cohesive text is created in many different ways. In *Cohesion in English*, M.A.K. Halliday and Ruqaiya Hasan identify the five general categories of cohesive devices that create coherence in texts: reference, ellipsis, substitution, lexical cohesion and conjunction.

Reference:

There are two main referential devices that can create cohesion:

Anaphoric reference occurs when the writer refers back to someone or something that has been previously identified, in the text to avoid repetition. Most commonly, this is done with the help of pronouns: replacing "the taxi driver" with the pronoun "he" or "two girls" with "they". Another example can be found in formulas such as "as stated previously" or "the aforementioned" etc.

The opposite of Anaphoric referencing is Cataphoric reference: a reference forward as opposed to backward in the discourse. Something is introduced in the abstract before it is identified. For example: "Here he comes, our award-winning superstar... it's Amitabh Bacchan!" Cataphoric references can also be found in written text, for example "see page 10".

Ellipsis

Ellipsis as the name suggests is the use of omission to create linkages in the text. As a cohesive device, it is seen when words are omitted when they are uniquely recoverable from the context.

A simple conversational example:

- (A) Where are you going?
- (B) To town.

The full form of B's reply would be: "I am going to town".

A simple written example: *The latter's performance surpassed the former's*

Substitution

In this instance of cohesion, a word is not omitted, as in ellipsis, but is substituted for another, more general word. For example, "Which ice-cream would you like?" – "I would like the pink one " where "one" is used instead of repeating "ice-cream." This works in a similar way to pronouns, which replace the noun. For example, 'Ice-cream' is a noun, and its pronoun could be 'It'. 'I dropped the ice-cream because it was not good'. Replacing the noun for a pronoun. "I dropped the ice-cream. It was the only one I had'. – the second sentence contains the pronoun (It), and the

substitution (one). Both sign post meaning: one links back and the other replaces.

Lexical Cohesion

Lexical Cohesion is the signaling of meaning through an appropriate selection of vocabulary. The choice of words may be conscious or unconscious, but they make a text connected.

Repetition, or reiteration, is the most direct instance of lexical cohesion; where linkages are provided by repeating the preceding lexical item. It establishes a cohesive tie between two identical lexical items. For example, I saw a movie last night. The movie was superb.

The referential link – repetition of the word movie signals that the same movie is being talked about.

Synonyms

Lexical cohesion is established by synonyms when their use links the intended ideas together:

For example: I heard a sound, but I couldn't figure out where that noise came from.

Here, Noise refers back to sound. Both terms have the same level of generality and are therefore synonyms in a sense.

Antonyms

A relationship between lexical items that have opposite meanings can also be used to hold the text together

For example: He fell asleep. What woke him was a loud crash.

Asleep and woke are antonyms and therefore form a cohesive relationship.

Collocation

Collocation is the tendency of two or more lexical items to co-occur frequently in a language. Collocation can serve as a source of lexical cohesion since it helps build our expectations of what is to come next.

For example: *'A little fat man of Bombay*

*Was **smoking** one very hot day*

But a bird called a snipe

*Flew away with his **pipe**,*

Which vexed the fat man of Bombay'.

In this example, smoke collocates with pipe and therefore makes the occurrence of pipe cohesive.

Conjunctions

Conjunction sets up a relationship between two clauses. The most basic but least cohesive is the conjunction *and*. For example: The college is situated both near the railway station and the bus stop. Conjunctions can also be implicit and deduced from correctly interpreting the text. For example: I shall have idlis, dosas and vadas for lunch today.

Transitions are conjunctions and phrases that add cohesion to a text. In their variety, they can add a host of meanings and thus make the text cohesive.

Some common transitional expressions are:

- in the first place
- not only ... but also
- as a matter of fact
- in like manner
- in addition
- coupled with
- in the same fashion / way
- first, second, third
- in the light of
- not to mention
- to say nothing of
- equally important
- by the same token
- as well as etc

For example: First, I will explain the concept, next we will together work on examples.

Grammatical Cohesion

Grammar refers to the logical and structural rules that govern the composition of clauses, phrases, and words in any given natural language. When these structures are used in a manner so as to link ideas in a text, one sees instances of grammatical cohesion

Example:

'I went to the market this morning and bought some fruits; then, I went to the store a few hours later and purchased some vegetables.

In this sentence, the verb "went" has a reference to past tense. While rewriting the paragraph, one would have to use the past tense through so long as one was talking about the past. The use of past tense, present tense and future tense keeps a paragraph in cohesion.

Another form of grammatical cohesion operates at the level of "phrases". Phrases such as "for example", "for instance", "in addition", "such as", "further more", "as well as", etc. help one make a smooth transition across ideas and statements.



Unit -3

ANALYSIS OF PROSE STYLE – INTRODUCTION TO PHRASES

Unit Structure:

- 3.0 Objectives
- 3.1 Phrases
- 3.2 Main and Subordinate Phrases
- 3.3 Types of Phrases
 - 3.3.1 Noun Phrases
 - 3.3.2 Prepositional Phrases (PP)
 - 3.3.3 Genitive Phrases (GP)
 - 3.3.4 Adjective Phrases (AjP)
 - 3.3.5 Adverb Phrases (AvP)
 - 3.3.6 Verb Phrases (VP)
- 3.4 Effects of Phrases in Style
- 3.5 Exercise

3.0 OBJECTIVES

The primary objective of the unit is to provide the learners with the basic understanding of phrases. The unit also aims to classify phrases and their functions.

3.1 PHRASES

There are six classes of phrases. They are Noun Phrase (NP), Adjective Phrase (AjP), Adverb Phrase (AvP), Prepositional Phrase (PP), Genitive Phrase (GP) and Verb Phrase (VP). Of these, NPs, AjPs and AvPs have the same basic structure, which is $\{M^n\} H \{M^n\}$. The ‘ n ’ means that there can be one or more than one Modifier, M. These phrases must have a Head word, ‘H’ but the modifiers are optional which is indicated by the sign $\{ \}$. The modifiers which come before the Head are known as Premodifiers and those that come after the Head are known as Post modifiers.

Eg: Premodifier: $NP(d^M \text{the } Aj^M \text{pretty } N^H \text{girl})$

Postmodifier: $NP(pn^H \text{something } Aj^H \text{nasty})$

Of the remaining three types of phrases (Verb Phrases, Prepositional Phrases and Genitive Phrases,) both Prepositional Phrases and Genitive Phrases can be considered as Noun phrases with an extra particle or marker added to them.

Eg: Prepositional Phrase: PP(of the student)

Genitive Phrase: NP(GP^M(the student's) N^Hbag)

The difference between these two phrases is that the preposition is added to the front of the PP, whereas the genitive marker, 's is added to the end of the GP.

3.2 MAIN AND SUBORDINATE PHRASES

A main phrase is that which is a direct constituent of a clause, and which is not part of another phrase.

Eg: MCI [NP(Raju) VP(ate) NP(the mangoes) AVP(greedily)].

The noun phrase 'Raju', the Verb phrase 'ate', the noun phrase 'the mangoes' and the adverb phrase 'greedily' all are main phrases as they are the direct constituents of a clause and not part of another phrase.

A subordinate phrase is that which is part of another phrase.

Eg: NP(The man PP^M(with a walking stick))

In the above NP, we have another phrase, a PP, as a postmodifier within it. The PP is a subordinate phrase as it is part of another phrase, NP.

Eg: NP(GP^M(the young man's) N^Hcoat)

In this example, the NP contains a subordinate Genitive Phrase.

Indirect Subordination

It has been understood that in the hierarchy of units, a unit higher in scale consists of one or more of the next lower units. For example, a clause consists of one or more phrases. Now we have to add to it the possibility that a unit is not directly divisible into units of the next lower rank but may contain as its elements units of the same or even of a higher rank. This is the phenomenon of subordination.

Eg: NP(the N^Hwomen RCI[who work in the factory])

3.3 TYPES OF PHRASES

3.3.1 Noun Phrases :

In a clause NP acts as Subject, Object, Complement or Adverbials

Eg: MCI [_{NP}^S(Ravi) _{VP}^P(reads) _{NP}^O(an interesting book)].

MCI [_{NP}^S(She) _{VP}^P(is) _{NP}^C(a teacher)].

MCI [_{NP}^S(Tom) _{VP}^P(came) _{NP}^A(home) _{NP}^A(last week)].

In a phrase, the head of an NP may be the following:

1. A Noun – Eg: _{NP}(the _N^Hcar), _{NP}(a _N^Hpilot)
2. A Pronoun – Eg: _{NP}(_{pn}^HHe), _{NP}(_{pn}^HThey)
3. An Adjective – Eg: MCI [_{NP}(The _{Aj}^Hbrave) put up a fight always].
4. Genitive Phrase – Eg: MCI [This is _{NP}(_{GP}^H(John's))].
5. Enumerator – Eg: _{NP}(All _e^Hthree), _{NP}(_e^Hfive)

Premodifiers in a Noun phrase:

1. Determiner – Eg: _{NP}(_d^Mthat _N^Htrain), _{NP}(_d^Ma _N^Hbanana)
2. Enumerator – Eg: _{NP}(_e^Mfour _N^Hlegs), _{NP}(_d^Mthe _e^Mtenth _N^Hconsignment)
3. Adjective – Eg: _{NP}(_d^Ma _{Aj}^Mnaughty _N^Hboy), _{NP}(_d^Ma _{Aj}^Mblue _N^Hdress)
4. Noun – Eg: _{NP}(_N^MLondon _N^Hweather), _{NP}(_d^Mthe _N^Msilver _N^Hbangle)
5. Genitive phrase – Eg: _{NP}(_{GP}^M(Gita's) _N^Hpen), _{NP}(_{GP}^M(her) _N^Hmarriage)
6. Adverb – Eg: _{NP}(_{AV}^Mquite _d^Ma _N^Hnuisance)
7. Adjective phrase – Eg: _{NP}(_d^Ma _{AjP}^M(_{AV}^Mvery _{Aj}^Hinteresting) _N^Hdiscovery)

Postmodifiers in a Noun Phrase:

1. Prepositional Phrase – Eg: _{NP}(_d^Mthe _N^Hbook _{PP}^M(on Psychology))
2. Relative clause – Eg: _{NP}(^Mthe _N^Hgate _{RCI}^M[which is painted red])
3. Adjectives – Eg: _{NP}(_{pn}^Hsomething _{Aj}^Mterrible)

4. Adverb – Eg: $NP(d^M \text{the } N^H \text{man } AV^M \text{downstairs})$
5. Noun phrase – Eg: $NP(N^H \text{Tagore}, NP^M(d^M \text{the } Aj^M \text{great } N^H \text{poet}))$

3.3.2 Prepositional Phrases (PP) :

In a clause, PPs act as Adverbials (A).

Eg: $MCI[S^S(\text{We})^P(\text{had gone})_{PP^A}(\text{to Delhi})_{PP^A}(\text{by train})]$.

The Adverbials have various meanings in the two PPs mentioned above. We find adverbials of place and manner, answering questions 'where' and 'how'.

In the main NPs, AjPs, AvPs and PPs, subordinate PPs act as postmodifiers:

Eg: $NP(d^M \text{a } N^H \text{piece } PP^M(\text{of cake}))$

$AjP(AV^M \text{too } Aj^H \text{hot } PP^M(\text{for comfort}))$

$AVP(AV^M \text{very } AV^H \text{quickly } PP^M(\text{for a win}))$

$PP(\text{in the } N^H \text{shade } PP^M(\text{of the mango tree}))$.

The PPs have the same structure as NPs but the difference is that they are introduced by a preposition, i.e, $PP=p+NP$.

3.3.3 Genitive Phrases (GP) :

GPs function either as Heads or as premodifiers in NPs.

Eg: as Head: $MCI[S^S(\text{The pen})^P(\text{is})_{NP^O}(\text{GP}^H(\text{mine}))]$.

as premodifier: $MCI[_{NP^S}(\text{GP}^M(\text{Her})_{N^H} \text{dress})^P(\text{looks})^C(\text{beautiful})]$.

GPs are like NPs in that they end with particle -'s. Possessive pronouns also function as GPs but do not end in 's. Some possessive pronouns are my, your, his, her, our, mine etc.

3.3.4 Adjective Phrases (AjP) :

In a clause, AjPs function as complements.

Eg: $MCI[S^S(\text{The tea})^P(\text{is})_{AjP^C}(\text{very hot})]$.

AjPs function as premodifiers in NPs.

Eg: $NP(\text{a } AjP^M(AV^M \text{very } Aj^H \text{big})_{N^H} \text{building})$

The head of an adjective phrase is an adjective and premodifiers are always adverbs like extremely, very, rather, too etc.

Eg: $A_{jP}(A_V^M \text{rather } A_j^H \text{good})$

$A_{jP}(A_V^M \text{too } A_j^H \text{clever})$

The postmodifiers can be

1. Adverbs – Eg: $A_{jP}(A_j^H \text{nice } A_V^M \text{enough},$

$A_{jP}(A_V^M \text{very } A_j^H \text{bad } A_V^M \text{indeed})$

2. PPs – Eg: $A_{jP}(A_V^M \text{too } A_j^H \text{cold } PP^M(\text{for comfort}))$

3. Comparative Clauses – Eg: $A_{jP}(A_j^H \text{shorter } CCI^M[\text{than I had imagined}])$

3.3.5 Adverb Phrases (AvP) :

In a clause, AvPs function as Adverbials.

Eg: MCI [She works at home $AvP^A(A_V^M \text{very } A_V^H \text{rarely})$].

The head of an AvP is an adverb. The rest of the structure of Avp is similar to that of AjP.

Eg: $AvP(A_V^H \text{fast } A_V^M \text{enough}),$

$AvP(A_V^M \text{very } A_V^H \text{rapidly } A_V^M \text{indeed})$

$AvP(A_V^M \text{too } A_V^H \text{quickly } PP^M(\text{for belief}))$

$AvP(A_V^H \text{swifter } CCI^M[\text{than I thought}])$

3.3.6 Verb Phrases (VP) :

The VP always functions as Predicator (P) in the clause. The structure of the VP comprises of the Main Verb (Mv) and Auxiliaries (Aux). The auxiliaries are optional and come before the Main Verb. The general structure of the VP is ({Aux} {Aux} {Aux} {Aux} Mv) in which { } stands for the optional element.

Eg: MCI [He $VP^P(Aux_m \text{might } Aux_{perf} \text{have } Aux_{pass} \text{been } Mv_{Ven} \text{shaken})$ by the incident].

3.4 EFFECTS OF PHRASES IN STYLE

Noun Phrases add modifiers and adjectives to sentences and they make style descriptive. They also introduce subjects and objects and hence, they can also make the style expository.

Adjective Phrases modify the nouns and they make the style descriptive. They can also add details like colour, size, volume etc.

Adverb Phrases modify verbs and they indicate the location, time, duration and direction of action.

Prepositional Phrases function as Adverbials. They describe the actions.

Samples of Phrase Analysis

1. [NP^S(The calm day) VP^P(began) PP^A(with an early sunrise)].
2. [NP^S(Ramesh and John) VP^P(were) NP^C(good friends)].
3. [NP^S(The class) VP^P(was) AJP^C(full) NP^A(today)].
4. [NP^S(The student) VP^P(reached) NP^A(home) PP^A(in time)].
5. [NP^S(A small child) VP^P(was crying) PP^A(for a long time)].
6. [NP^S(The car) VP^P(was) PP^A(near the bridge) PP^A(under a tree)].

3.5 EXERCISE

Divide the following sentences into phrases:

1. He ate a big apple rather quickly.
2. The students reported the matter to the principal.
3. She got up very late yesterday.
4. Sita and Ramya were crying after the results.
5. Local trains have been running late for the last three days.



Unit -4

ANALYSIS OF PROSE: INTRODUCTION TO CLAUSES

Unit Structure :

- 4.0 Objectives
- 4.1 Elements of a Clause
 - 4.1.1 Predicator (P) and Subjects (S)
 - 4.1.2 Object (O) and Complement (C)
 - 4.1.3 Adverbials (A)
- 4.2 Types of Subordinate Clauses
 - 4.2.1 Noun Clauses (NC)
 - 4.2.2 Adverbial Clauses (AC)
 - 4.2.3 Relative Clauses (RCI)
 - 4.2.4 Comparative Clauses (CCI)
 - 4.2.5 Prepositional Clauses (PCI)
 - 4.2.6 Effects of Main Clauses and Subordinate Clauses
 - 4.2.7 Effects of Verbs
- 4.3 Exercise

4.0 OBJECTIVES

The primary objective of the unit is to provide the reader the basic understanding of clauses in terms of their constituent elements. The unit also aims to classify clauses and to consider their functions.

4.1 ELEMENTS OF A CLAUSE

There are five principal elements in a clause. They are Predicator (P), Subject (S), Object (O), Complement (C) and Adverbial (A).

Eg: [^S(Many) ^P(consider) ^O(sincere people) ^C(foolish) ^A(these days).]

Let us consider these elements in detail.

4.1.1 Predicator (P) and Subject (S) :

The predicator consists of the verb phrase and the subject normally precedes the predicator. There is always an agreement between the subject and predicator regarding the number and person.

Eg: MCI [^S(Children) ^P(like) ice cream]

MCI [^S(She) ^P(likes) chocolates].

4.1.2 Object (O) and Complement (C) :

The object denotes the person or thing that is affected by the action or state denoted by the predicator. The objects can be identified by the type of questions they answer (what or whom). The complement may look like an object but in terms of meaning it provides a description of the subject or object. There are two types of complements – Subject Complement (Cs) and Object Complement (Co).

Eg: MCI [Jack opened ^O(the door)].

MCI [She seemed ^{Cs}(happy)]. (Attributes quality to the subject – Subject Complement)

MCI [Everyone considered ^O(Sachin) ^{Co}(a great cricketer)].
(attributes quality to object – Object Complement)

4.1.3 Adverbials (A) :

Adverbials provide circumstantial information of various kinds like time, place, speaker's attitude etc. They are the least closely integrated into the clause structure but are the most mobile ones. There is no fixed number of them in a clause.

Eg: MCI [^A(Fortunately), (he) (reached) ^A(home) ^A(safely) ^A(today)].

MCI [^A(Today), (he) ^A(fortunately) (reached) ^A(home) ^A(safely)].

So far we have dealt with single sentences comprising of single main clause (MCI), which can stand on its own as a simple sentence. But in complex sentences there would be one or more subordinate clauses (SCI), that is, clauses which are grammatically subordinated because they are part of another clause.

Simple Sentence: MCI [I will play football].

Complex Sentences: MCI [_{SCI} [If the weather holds up], I will play football].

MCI [_{SCI} [That the game was fixed] was obvious].

Finite and Non-finite Clauses

Finite clauses are those having finite verb phrases, containing a finite verb showing tense and subject concord.

Eg: MCI [The play began _{SCI} [when the stage was lit up]]. [finite SCI]

Non-finite clauses do not contain finite verbs and the verbs in non-finite verb phrases are Vi (infinitive), Ving (present participle) and Ven (past participle) forms. A non-finite clause often has no subject.

Eg: MCI [_{SCInng} [Taking the hat], the old man went for a walk]. [non-finite SCI]

MCI [He broke the lock _{SCli} [to open the door]]. [non-finite SCI]

MCI [_{SClen} [Beaten by the police], the criminals succumbed to their injuries]. [Non-finite SCI]

Subordinate Clauses (SCI)

SCIs are recognized in part by their function within larger units and in part by their internal structure. They function as S, O, C and A. In their internal structure, SCIs are divisible into the clause elements SPOCA.

Eg: MCI [I did not know _{SCI}^o [how my pocket was picked]].

SCIs usually have some markers to help identify their subordinate status. They often begin with:

1. A subordinating conjunction: Eg: when, after, since, because, if, though etc.
2. A wh-clause element: Eg: what, who, where, how etc.
3. A non-finite predicator: Eg: seeing, to see, seen and so on.

4.2 TYPES OF SUBORDINATE CLAUSES

4.2.1 Noun Clauses (NCI) :

NCIs function as S, O or C in another clause.

Eg: MCI [I told him _{NCI}^O[that the information was reliable]].

MCI [_{NCI}^S[That he helps people in need] is a fact].

MCL [_{NCI}^S[Who murdered the boy] is a mystery].

MCI [Alice told me _{NCI}^O[the cake was tasty]].

MCI [They advised him _{NCI}^O[to prepare well for the exams]].

...MCI [_{NCIing}^S[Seeing a thief in your house] is a shocking experience].

MCI [He considered everyone _{NCI}^C[to be foolish]]

Effects of Noun Clauses: NCIs introduce object and subject. NCIs make the passage factual or expository.

4.2.2 Adverbial Clauses (ACI) :

ACIs function as Adverbials in another clause and can be classified according to what questions they answer. (Where, when, why, how)

Eg: MCI [The match resumed _{ACI}[when the rain stopped]].

MCI [_{ACI}[Although he was rich], he was unhappy].

MCI [He didn't report for work today _{ACI}[as he was sick]].

MCI [She wore a mask _{ACI}ⁱ[to escape detection]].

MCI [_{ACIen}[Haunted by nightmares], he was awake all night].

MCI [_{ACIing}[Opening the door], she greeted the guests]

Effects of Adverbial Clauses: ACIs have adjectival function. They make the passage descriptive

4.2.3 Relative Clauses (RCI) :

Relative Clauses function as postmodifiers in an NP and therefore are indirectly part of another clause. Finite Relative clauses typically begin with a relative pronoun (who, whom, which, that, whose) which relates the clause to a noun or pronoun which is the head of the NP or PP.

Eg: MCI [The girl _{RCI}[who is wearing the red shoes] is my sister].

MCI [The room _{RCI}[that was decorated for the function] was appropriate for the occasion].

... MCI [The best car _{RCli} [to buy] is Santro].

MCI [The trees _{RCling} [dancing in the wind] aroused the imagination of the poet].

MCI [Information _{Rclen} [given to us] was correct].

Zero Relative Clause is the one in which the relative pronoun is dropped

Eg: MCI [My parents are the people _{RCI} [I adore very much]].

In addition to relative pronouns, there are relative adverbs (where and when) which also introduce relative clauses.

Eg: MCI [The place _{RCI} [where I spent the best days of my life] is the hills of Himachal Pradesh].

.....MCI [India attained independence in the year _{RCI} [when I was born]].

Effects of Relative Clauses: RCIs modify nouns and pronouns. Hence, they have descriptive function.

4.2.4 Comparative Clauses (CCI) :

Comparative clauses like RCIs have a post modifying function. But, they post modify not only nouns but also adjectives and adverbs. The most common CCI is easy to identify because it follows a comparative form such as more, less, taller etc and is introduced by the conjunction 'than'.

Eg: MCI [In some countries, people earn more money _{CCI} [than they can spend]].

MCI [She's less naughty _{CCI} [than her brother was at that age]].

MCI [You ran faster _{CCI} [than I had ever imagined]].

MCI [He is happier to act _{CCii} [than to think]].

MCI [Anil is better at handling administration _{CCling} [than teaching the students]].

Effects of Comparative clauses: CCIs modify nouns, adjectives and adverbs. They also compare two qualities or quantities. Hence, they can be descriptive, illustrative and argumentative.

4.2.5 Prepositional Clauses (PCI) :

Prepositional clauses like prepositional phrases begin with a preposition. So PCIs are like NCIs. As a formula, PCIs can be represented as PCI = p+NCI. PCIs function either as adverbials or post modifiers. In a finite PCI, the preposition is followed by a wh-element.

Eg: MCI[The students were surprised _{PCI}[at what they got as gift]].

MCI[She has no knowledge _{PCI}[of who gave us this idea]].

MCI[They escaped _{PCling}[by jumping over the wall]].

MCI [_{PCling}[With Allan helping me], I completed my project].

Effects of Prepositional Clauses: PCIs function mostly as RCIs. They modify nouns and pronouns and make the passage descriptive.

4.2.6 Effects of Main Clauses and Subordinate Clauses:

- If the passage has many MCIs, it will have either simple sentences or compound sentences. MCIs make the passage easy to read and they give an objective presentation of facts.
- If the passage has many SCIs, it indicates frequent modification of statements and non-objective presentation of details. They also suggest the complex thought process and they affect the readability.

4.2.7 Effects of verbs:

There are two types of verbs: stative verbs and dynamic verbs. Dynamic verbs are active verbs. If a passage has these verbs, it becomes action packed and lively. Stative verbs indicate either past or a static situation or even a mental state of the speaker.

4.2 EXERCISE

Divide the following sentences into clauses and identify the subordinate clauses:

Eg: MCI [_{NCI}[That he lied] (is) (very clear) (now)

1. Leaning out of a train is dangerous
2. To lean out of a train is dangerous.
3. The book that you gave me is with my friend.
4. The bottle which you dropped is still intact.
5. The person who is at the door is the principal.
6. The boy who came yesterday went today.
7. This room is more spacious than the other one is.
8. This road is more crowded than the other one is.
9. As soon as you reach the station, give me a call.
10. You have to carry an I-card, if you want to enter the college.
11. Turning away from me, he entered the library.
12. He created trouble in whichever company he worked.



Unit -5

LINGUISTIC ANALYSIS OF PROSE PASSAGES

Unit Structure:

- 5.0 Objectives
- 5.1 Sample Analysis
 - 5.1.1 Sample Analysis 1
 - 5.1.2 Sample Analysis 2
 - 5.1.3 Sample Analysis 3
- 5.2 Exercise

5.0 OBJECTIVES

The major objective of this unit is to help the students to analyse prose passages in terms of the clauses used in them. Further, it also aims to familiarize the students with connection between linguistic techniques and the style of a prose extract.

5.1 SAMPLE ANALYSIS

5.1.1 Sample Analysis 1:

(a) Rewrite the passage dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination. Count the number of independent and depended clauses:

(b) Analyze or divide sentence no.3 into phrases stating the function of each phrase

(S-1) He picked up a spoon, turning the matter over in his mind. (S-2) He wondered what life would be like if known only through touch, what it would reveal, what kinds of thoughts and feelings it would give rise to. (S-3) It was so simple. (S-4) He couldn't imagine our existence without touch, yet so little was known about it. (S-5) He remembered the works he had read of Helen Keller. (S-6) All that

was talked about was the attempt to be sighted, how to run the handicap into a compensation for the normal world, fitting back in. (S-7) Never the mysteries of that dark existence she had felt-on its own terms – the things for which there were no names, no words.

Answer:

(a) MCI (I)[He picked up the spoon _{SCI (1)/ACling}[turning the matter over in his mind]]. MCI (II)[He wondered _{<SCI (2)/NCI}[what life would be like _{SCI (3)/ACIen}[if known only through touch]] _{SCI (4)/NCI}[what it would reveal] _{SCI(5)/NCI}[what kinds of thoughts and feelings it would give rise to] >]. MCI(III)[It was so simple]. MCI(IV)[He couldn't imagine our existence without touch] and MCI (V)[yet so little was known about it]. MCI (VI) [He remembered the works _{SCI (6)/RCI}[he had read of Helen Keller]]. MCI (VII)[All _{SCI(7)/RCI} [that was talked about] was _{<SCI(8)/NCIi}[the attempt to be sighted] _{SCI(9)/NCIi}[how to run the handicap into a compensation for the normal world _{SCI (10)/RCIing} [fitting back in]] >]. MCI (VIII) [Never the mysteries of that dark existence she had felt on its own terms – the things _{SCI/RCI (11)} [for which there were no names, no words]].

INDEPENDENT CLAUSES- 8

DEPENDENT CLAUSES -11

TYPES OF DEPENDENT CLAUSES: NCI-3, NCIi-2, RCI-3, ACling-1, ACIen- 1, RCIing-1

(b) _{NP(All)} _{NP(that)} _{VP(was talked about)} _{VP(was)} _{NP(the attempt)} _{VP(to be sighted)} _{AVP(how)} _{VP(to run)} _{NP(the handicap)} _{PP(into a compensation)} _{PP(for the normal world)} _{VP(fitting)} _{AVP(back) in.))}

5.1.2 Sample Analysis 2:

(S-1) It was December – a bright frozen day in the early morning.
 (S-2) Far out in the country there was an old Negro woman with her head tied in a rag, coming along a path through the pinewoods. (S-3) She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock. (S-5) She carried a thin, small cane made from an umbrella, and with this she kept tapping the frozen earth in front of her. (S-6) This made a grave and persistent noise in the still air, that seemed meditative like the chirping of a solitary little bird.

Answer:

(a) MCI(I)[It was December – a bright frozen day in the early morning]. MCI (II) [Far out in the country there was an old Negro woman _{SCI(1)/PCI} [with her head tied in a rag], _{SCI(2)/RCling}[coming along a path through the pinewoods]]. MCI(III)[Her name was phoenix Jackson]. MCI(IV)[She was very old and small] and MCI(V)[she walked slowly in the dark pine shadows,_{SCI(3)/ACling} [moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock]]. MCI(VI)[She carried a thin, small cane _{SCI(4)/RClen}[made from an umbrella]], and MCI (VII)[with this she kept tapping the frozen earth in front of her].MCI(VIII) [This made a grave and persistent noise in the still air,_{SCI(5)/RCI}[that seemed meditative like the chirping of a solitary little bird]].

Independent clauses - 8

Dependent Clauses -5

Types of Subordinate clauses: RCling-1, ACling-1, RCI-1, RClen-1, PCI-1

(b) _{NP}(This) _{VP}(made) _{NP}(a grave and persistent noise) _{PP}(in the still air) _{NP}(that) _{VP}(seemed) _{AjP}(meditative) _{AvP}(like) _{NP}(the chirping _{PP}(of a solitary bird)).

5.1.3 Sample Analysis 3:

(S1)She wore a dark striped dress reaching down to her shoe tops and an equally long apron of bleached sugar sacks, with a full pocket : all neat and tidy, but every time she took a step she might have fallen over her shoelaces, which dragged from her unlaced shoes.(S2) She looked straight ahead.(S3) Her eyes were blue with age.(S4) Her skin had a pattern all its own of numberless branching wrinkles and as though a whole little tree stood in the middle of her forehead, but a golden color ran underneath, and the two knobs of her cheeks were illuminated by a yellow burning under the dark.(S5) Under the red rag, her hair came down on her neck in the frailest of ringlets, still black, and with an odor like copper.

(a) MCI(I)[She wore a dark striped dress _{SCI(1)/RCling} [reaching down to her shoe tops] and an equally long apron of bleached sugar sacks, with a full pocket : all neat and tidy], but MCI(II)[_{SCI(2)/ACI}[every time she took a step] she might have fallen over her

shoelaces, $_{SCI(3)/RCI}$ [which dragged from her unlaced shoes]]. MCI (III)[She looked straight ahead]. MCI (IV)[Her eyes were blue with age]. MCI (V)[Her skin had a pattern all its own of numberless branching wrinkles and $_{SCI(4)/ACI}$ [as though a whole little tree stood in the middle of her forehead]], but MCI(VI)[a golden color ran underneath], and MCI (VII) [the two knobs of her cheeks were illuminated by a yellow $_{SCI(5)/RCling}$ [burning under the dark]]. MCI (VIII) [Under the red rag her hair came down on her neck in the frailest of ringlets, still black, and with an odor like copper].

Independent clauses-8

Dependent clauses-5

Types of dependent clauses: RCling-2, RCI-1, ACI-2

(b) $_{NP}$ (Her skin) $_{VP}$ (had) $_{NP}$ (a pattern $_{NP}$ (all its own $_{PP}$ (of numberless branching wrinkles))) and as though $_{NP}$ (a whole little tree) $_{VP}$ (stood) $_{PP}$ (in the middle) $_{PP}$ (of her forehead)), but $_{NP}$ (a golden color) $_{VP}$ (ran) $_{AVP}$ (underneath), and $_{NP}$ (the two knobs (of her cheeks)) $_{VP}$ (were illuminated) $_{PP}$ (by a yellow) $_{VP}$ (burning) $_{PP}$ (under the dark).]

5.2 EXERCISE

(a) Rewrite the passage dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination. Count the number of independent and depended clauses:

(b) Analyze or divide sentence no.3 into phrases stating the function of each phrase

1. (S-1)Looking down on the carcass, she saw that there was a huge gash behind the animal's blowhole, where a large wedge of flesh and blubber had been torn out of the dolphin's body. (S-2) The shape of the injury suggested that the dolphin had been hit by the propeller of a fast-moving motorboat. (S-3) This puzzled Piya because she had seen so few such boats in these waters. (S-4) It was Fokir who suggested a solution to the mystery, by sketching a peaked cap with his hands. (S-5) She understood that it was probably some kind of official boat, used by uniformed personnel – may be from the coastguard or the police or even the Forest Department. (S-6) It had gone speeding down the channel, earlier in the day, and the inexperienced calf had been slow to move out of its way.(S-7) Piya took a tape measure out of her backpack and

spent a while taking the measurements required by the Norris protocols. (S-8) Then, pulling out a small pocket knife, she took samples of skin, blubber and a few internal organs. (S-9) These were wrapped in foil and slipped into Ziploc bags. (S-10) Armies of crabs and insects were now swarming all over the dead calf, eating into the exposed flesh of its wound.



Unit -6

STYLISTIC ANALYSIS OF PROSE TEXT

Unit Structure:

- 6.0.Objectives
- 6.1 Linguistic Choices
- 6.2 Clause Pattern
- 6.3 Cohesion Devices
- 6.4 Sample Stylistic Analysis
- 6.5 Exercise

6.0 OBJECTIVES

The aim of this unit is to provide the learners with the basic skills in analysing a prose text. The unit also aims to provide some sample answers for the learners.

6.1 Linguistic Choices

1. Graphological features: Number of words, sentences, punctuations, italics, bold etc.
2. Types of nouns, verbs, adjectives used: concrete or abstract nouns, tense in verbs
3. Noun Phrases used
4. Diction: Choice of words, contemporary or archaic words, monosyllabic, disyllabic, polysyllabic words etc.
5. Lexico-semantic features: Choice of words and their relation to a particular subject
6. Figures of Speech

These concepts are discussed in Unit 2 in detail

6.2 CLAUSE PATTERNS

The choice of sentence type: simplex, complex, compound, compound-complex sentences; number of main clauses, subordinate clauses, predominant type of subordinate clauses, syntax: subject-verb-object – active voice; object-verb-subject – passive voice

6.3 COHESION DEVICES

1. Pronouns
2. Synonyms
3. Transitional words/ linking words/ markers such as however, also, besides, moreover, in fact, firstly, thus
4. Conjunctions: but, and, which, because, that
5. Referencing: to refer to something or someone that has been mentioned earlier in the passage

a) Anaphoric Reference: reference to past

b) Cataphoric Reference: reference forward

6. Ellipses: omission of certain words

Eg. A to B: "Where are you going?"

B: "To College"

6. Substitution: a word is replaced with another simpler one

A to B: "Which shirt would you buy?"

B: The blue *one*

Here, 'one' stands for 'shirt'

These concepts are explained in Unit 2

Tentative structure of the stylistic analysis:

Paragraph 1: Content note

Paragraph 2: Linguistic choice – a note

Paragraph 3: A note on clause and sentence pattern

Paragraph 4: A note on cohesive devices used

Paragraph 5: Conclusion

Q. Attempt a stylistic analysis of the texts given below, explaining the effect of linguistic choice, especially that of clause patterns (s) and cohesive devices used by the author.

PASSAGE 1

It was December – a bright frozen day in the early morning. Far out in the country, there was an old Negro woman with her head tied in a rag, coming along a path through the pinewoods. Her name was Phoenix Jackson. She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock. She carried a thin, small cane made from an umbrella, and with this she kept tapping the frozen earth in front of her. This made a grave and persistent noise in the still air that seemed meditative like the chirping of a solitary bird.

Sample Analysis

The given passage is a graphic description of the setting and the character. It describes a pinewood forest in winter and an old Negro woman, Phoenix Jackson, moving slowly through it. The writer also gives a series of visual and auditory images to enhance the description of the old lady and the stillness of the forest. Further, one can also find similes and metaphors which make the passage figurative in style, though it is largely about an ordinary incident of an old lady, walking alone through a dark pine forest.

The linguistic choices made in the passage are worth mentioning as they reveal a careful selection. The linguistic devices also enhance the theme and the atmosphere of stillness in the passage. At the graphological level, the passage has 125 words which are divided into 6 sentences. This word-sentence ratio indicates that the average number of words per sentence is very high and hence it makes the passage dense and complex. The passage is printed in 11 lines and in 1 paragraph indicating that it is on a single topic. 11 sentences indicate the points that the topic described is elaborated or illustrated adequately. The passage also has one dash, four commas, and 6 periods. Such lesser use of commas with no colon and semi-colon indicates that the passage has very few pauses and hence it has a continuous rhythm. It is also worth noticing that the passage has no question marks and exclamation marks. This would suggest that all sentences have the similar declarative sentences. One can also observe that the given passage has more concrete nouns than the abstract ones. These nouns such as rag, pendulum, clock, cane, earth and bird are not only simple and taken from common place language but also make the passage grounded on concrete reality and facts. Another

significant linguistic feature of the passage is the abundant use of noun phrases such as: early morning, a bright frozen day, thin small cane and frozen earth. These noun phrases, with adjectives premodifying the nouns make the passage descriptive. The passage also has relatively a large number of adjectives, with adjectives outnumbering the nouns. These adjectives such as frozen, early, old, dark, small, balanced, grave, solitary and meditative, qualify the nouns and add to the descriptive style of the passage. The lexico-semantic context of the passage, which is the relationship between the choice of words and the subject matter, is also convincing and effective. The context is that of nature and the words (lexical units) such as frozen, earth, air and bird are very specific to the context of nature. Most of the words used in the passage are monosyllabic and disyllabic. And they aid in the readability and comprehension of the passage, making the diction fairly familiar.

It would also be meaningful to analyse the clause pattern, syntax and the length of sentences used in the passage, while considering its style. Overall, the passage has eight main clauses and five subordinate clauses. The higher number of the main clause indicates that the extract has more simple sentences and compound sentences. It has two simple sentences and two complex compound sentences in addition to two complex sentences. Large number of complex and complex compound sentences indicates that statements are frequently modified. Relative clauses predominate among the subordinate clauses. They modify the nouns and make the passage descriptive. Further, most of the sentences have the SVO pattern or SVC pattern. These patterns, as in the sentence "Her name was Phoenix Jackson" or "It was December" or "this made a grave and persistent noise", create expression in active voice providing directness in the treatment of the subject matter.

The given passage is also very cohesive with the sentences and ideas linked logically and grammatically. The writer has also used a large number of cohesive devices such as pronouns, conjunctions, referencing and transitional words. Firstly, the writer has the pronouns like 'she' and 'her' to link all details about Phoenix Jackson, the focal character. For instance, 'her' in second sentence and the third sentence indicates Phoenix Jackson's properties. The writer has also used pronouns like 'it' and 'this' to refer and link ideas like cane, noise or the season. One can also see the pronoun 'her' used four times within six sentences. These numbers indicates

a high degree of cohesion through the use of pronouns. The passage also has a cataphoric reference. For instance, in the second sentence, the writer talks about the old Negro woman whose name is mentioned in the next sentence. However, one doesn't find the instances of cohesive devices like ellipsis or substitution, though there are ample instances of conjunctions such as 'and' which connect ideas.

Thus, one can say that the given passage has a style which is largely descriptive with a thick use of adjectives, noun phrases and relative clauses. Though the passage is made of more complex and compound sentences, its common place vocabulary and ample use of cohesive devices make it easy to understand. One must also say that similes and metaphors used in the extract give it a literary style adding to the imagery and the mood of stillness described.

PASSAGE 2

It was one of those clear, bright summer mornings we get in the early spring in California. Before the high fog sets in, the rain was over. The hills are still green and in the valley across the Hollywood hills, you can see snow on the high mountains. The fur stores are advertising their annual sales. The call houses that specialize in sixteen-year-old virgins are doing a land-office business. And in Beverly Hills the Jacaranda trees are beginning to bloom.

I had been stalking the bluebottle for five minutes, waiting for him to sit down. He didn't want to sit down. He just wanted to do wing-overs and sing the prologue to Pagliacci. I had the fly swatter poised in midair and I was all set. There was a patch of bright sunlight on the corner of the dark of the desk and I knew that sooner or later, that was where he was going to alight. But when he did, I didn't even see him first. The buzzing stopped and there he was. And then, the phone rang.

Sample analysis

The given passage is an interesting combination of the description of Californian Spring and the humorous description of a fellow who keeps himself occupied, swatting flies. The extract depicts, in detail, the bright sunlight of the morning, the snow on Hollywood Hills and the activities in fur store and brothel. However, these activities are juxtaposed with the speaker's lack of action who

focuses on a fly with his swatter. The fly is described in the language of theatre and film which add to the humour.

The linguistic choices made in the passage are worth mentioning as they reveal a careful selection and ordering. They also enhance the descriptive quality and the humorous tone in the passage. At the graphological level, the extract has 183 words which are divided into 14 sentences. This words-sentence ratio indicates that the average number of words per sentence is 13 and it also suggests that the density of words per sentence is less and hence the style is less complex. The passage is also divided into two paragraphs of 6 and 8 short sentences each. This arrangement indicates that the paragraphs are relatively short. The whole passage is printed in 12 lines though the two paragraphs deal with two different topics – California Spring and the fly swatting of the speaker. 6 and 8 sentences in the two paragraphs also suggest that the topics are elaborated, described and illustrated properly. The passage has also 3 commas and 14 periods. Higher number of periods and lesser number of commas point to the presence of clear sentence boundary and the presence of more simple sentences. Lesser number of commas and the absence of colon, semi-colon and dash indicate that the passage has very few pauses and that it has a continuous flow. It is also worth noting that the passage has no question marks or exclamation marks. This would suggest that all the sentences are declarative. Hyphens are used in three places indicating the author's taste for word compounding and in creating new expressions. The given passage, one can also observe, has more concrete nouns than abstract ones. These concrete nouns like fog, rains, hills, snow and mountains make the passage grounded on reality and facts. The passage also has a good number of noun phrases like "bright summer mornings", "early spring", "annual sales", "sixteen year old virgin". These noun phrases with their adjectives and premodifiers make the passage very descriptive. It is also interesting to note the different patterns of words used in the two paragraphs. In the first paragraph, words are mainly in the present tense, such as "are", "can see" and specialize. They indicate the habitual spring in California. In contrast, the verbs in the second paragraphs are in the past tense, 'didn't want', 'wanted', 'was', 'stopped' etc. These verbs indicate the act of narration. The lexico-semantic context of the passage, that is the relationship between the choice of words and the subject matter, is also interesting. For instance, most of the words used in the first paragraph such as summer, fog, rains,

mountains, trees and hills create an ambience of nature description. Words used in the second paragraph, such as “wing-overs”, “prologue” and “buzzing” create a hyperbolic context of theatre.

One can also analyse the clause pattern, syntax and the length of sentence used in the passage. Overall, the extract has 18 main clauses and 10 subordinate clauses. The higher number of main clauses indicates that the extract has more simple and compound sentences. Such a clause pattern also enhances the readability of the passage. Relative clauses and noun clauses (4 each) predominate the subordinate clauses. Relative clauses modify the subjects and make the passage descriptive, while the noun clauses introduce objects in the passage. Further, most of the sentences have either SVO pattern or SVA pattern. These patterns, as in the sentences- “the rain was over” and “And in the Beverly Hills the Jacaranda trees are beginning to bloom”, provide active voice and the directness in expression.

The given extract has also employed a number of cohesion devices to link the ideas and sentences logically. These devices include pronouns, conjunctions, referencing and transitional words. For instance, throughout the passage, the pronouns like ‘it’, ‘I’ and ‘he’ are used to refer to the season, speaker and the fly. Various conjunctions like ‘and’ and ‘but’ are used repeatedly to connect ideas. Referencing is another technique used. For instance, in the expression, “it was one of those”, the author makes an anaphoric reference. The writer has also used transitional words, such as ‘then’ as a marker of time. However, one doesn’t find instances of ellipsis and substitution in the passage.

Thus, one can say that the given passage is a unique blend of graphic nature description and humour. This style is achieved largely with the help of adjectives and nouns in the first paragraph and the exaggerated focus on the fly in the second paragraph.

6.5 EXERCISE

Attempt a stylistic analysis of the texts given below, explaining the effect of linguistic choice, especially that of clause patterns (s) and cohesive devices used by the author

1. **It was December** – a bright frozen day in the early morning. Far out in the country there was an old Negro woman with her head tied in a rag, coming along a path through the pinewoods.

She was very old and small and she walked slowly in the dark pine shadows, moving a little from side to side in her steps, with the balanced heaviness and lightness of a pendulum in a grandfather clock. She carried a thin, small cane made from an umbrella, and with this she kept tapping the frozen earth in front of her. This made a grave and persistent noise in the still air, that seemed meditative like the chirping of a solitary little bird.

2. Edward then turned to where his brother was, and perceived that the bull had not made off with the rest of the cattle, but was within thirty yards of Humphrey, and advancing upon him and that Humphrey was standing up beside the tree with his gun ready to fire. Humphrey fired, and, as it appeared, he also missed his aim; the animal made at him; but Humphrey, with great quickness, dropped his gun, and, swinging by the loser boughs, was into the tree, and out of the bull's reach in a moment. Edward smiled when he perceived that Humphrey was safe, but still he was a prisoner, for the bull went round and round the tree roaring and looking up at Humphrey. Edward thought a minute, then loaded his gun, and ordered Smoker to run in to the bull. The dog, who has only been restrained by Edward's keeping him down at his feet, sprang forward to the attack. Edward had intended, by calling to the dog, to induce the bull to follow it till within gunshot; but before the bull had been attacked, Edward observed that one or two more of the bulls had left the herd, and were coming at a rapid pace towards him. Under these circumstances Edward perceived that his only chance was to climb into a tree himself, which he did, taking good care to take his gun and ammunition with him.



Unit -7

STUDENT CENTRIC LEARNING

Unit Structure:

7.0 Objectives

7.1 Student Centric Learning

7.2 Formulation of Teaching Questions and Content Analysis :
Samples

7.3 Exercise

7.0. OBJECTIVES

The basic objective of this unit is to help the students develop learner-centered reading skills by making them equipped to formulate teaching questions on the given extracts from poetry and prose.

7.1 STUDENT CENTRIC LEARNING

Student Centric Learning – Formulating Teaching Questions

Introduction

Today's learning methodology is focused on active learning. Active learning is a student centered approach in which the responsibility for learning is placed upon the student, who often works in collaboration with his or her classmates. In active learning, teachers are facilitators rather than one way providers of information.

Class discussion, problem solving, cooperative learning, and writing exercises are preferred to the dry presentation of facts given in a lecture. Other examples of active learning techniques include role-playing, case studies, group projects, think-pair-share, peer teaching, debates, Just-in-Time Teaching, and short demonstrations followed by class discussion.

Formulating teaching questions that encourage student centric learning is a method based on an ancient form of discourse, the Socratic method, which is over 2400 years old and is reportedly founded on Socrates' belief that merely lecturing was not an

effective method of teaching all students. Socrates valued the knowledge and understanding already present within people and thought that using this knowledge could potentially be beneficial in advancing their understanding.

In the Socratic method of education, teachers engage students by asking questions that require generative answers. Ideally, the answers to questions are not a stopping point for thought but are instead a beginning to further analysis and research. The teachers develop open-ended questions about texts and encourage students to use textual evidence to support their opinions and answers.

Copeland explains that Socratic circles “turn partial classroom control, classroom direction, and classroom governance over to students by creating a truly equitable learning community where the weight and value of student voices and teacher voices are indistinguishable from each other.”

So what does this method exactly involve when it comes to literature teaching?

Firstly, the teacher will not lecture. Instead, s/he will ask a series of questions leading the student to find his or her way to understanding the essence of the text.

So how does this work?

First analyse the text for its content. What do you as the teacher think the student should be able to understand from the given text?

For example, in the following text what is the essence that should be perceived?

7.2. FORMULATION OF TEACHING QUESTIONS AND CONTENT ANALYSIS: SAMPLES

Sample 1

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care,
We have no time to stand and stare.

- William Henry Davies

Content Analysis

Davies posits that a life without leisure is a worthless one. While he has not mentioned the word 'leisure' that is the title of the poem, he has explained the need to "stand and stare" "as long as sheep or cows", which often are perceived as creatures that do not do anything. He argues for the need to focus on seemingly irrelevant slices of life such as where squirrels hide their nuts, or the sparkle of the sun reflecting off streams and making it seem filled with stars, or the night sky, or appreciate the intricacies of beauty such as her smile, her eyes and even her feet!

Thus, Davies makes a strong argument for the need to take time out from one's busy schedule "full of care" and spend time on appreciating the world around us.

How to formulate teaching questions?

What features in the text and the student's prior knowledge will help him/her to arrive at the meaning of the given discourse?

For this part, we need to first revise the various aspects of linguistic and stylistic features and their effect on the reader/audience.

Punctuation

Full stop

It indicates that a thought has been completed. The sooner a thought is completed, the less complex the ideas as grappling with short sentences means one deals with smaller chunks of information. As you know, a popular memory trick is to break down information into smaller chunks for ease in understanding and retention. Herein, the writer makes it easier for the reader/audience.

Comma

It is often used to substitute a conjunction or to bracket additional information.

Semi Colon

It is often used to join two stand alone sentences or to substitute a comma to help distinguish the main ideas from the sub ideas.

Colon

It is often used to list ideas or to precede an explanation

Hyphen

It is often used to bracket additional information or to clarify a point

Exclamation mark

It is used to emphasise the emotions felt by the writer/ speaker.

Question mark

It is used to draw attention to an important point and is generally a rhetorical question. It may also be used to elicit an answer from the reader/audience.

Quotation mark

It is used to indicate direct speech or present the exact words of the person cited. It is also used to indicate that the writer does not refer to the term in the usual sense or that the writer does not agree with what has been stated by others. For example: John said that he and Jane are “just good friends.”

Nouns

These represent ideas – material or non-material, positive or negative. Thus, they indicate the writer's emphasis on fantasy versus fact, on positivity versus negativity.

The reader anticipates some sort of nefarious ongoing as a picture of crime emerges in this factual recounting:

The hut was located in a lane frequented by delinquents, drug dealers, and more often than not the mafia.

On the other hand, fantasy is foregrounded in the following:

*He wrote his address.
The House of Chocolate
Cloud 9, Mountain of Air,
Beside River of Cola and Juice
Behind Road of Ice cream and Biscuits
Fantasy District
Paradise Country – 000000.*

Pronouns

The distinction between the author and narrator and the characters in the given extract is often identified through use of pronouns by the writer.

For instance, the use of first person pronoun in the following extract indicates that the author and narrator are one and the same and that the author is located in the passage, making it an autobiographical discourse, and that the point of view is that of the author as a result.

I did not know why Ma was making us undergo this daily torture of brushing our teeth. I had vowed to never inflict this on any child of mine. Look at me now.

Second person pronouns indicate that the writer/speaker is adopting a conversational tone, wherein, s/he is trying to directly engage the reader/audience. For instance:

Don't you think so, too?

OR

You might well wonder why such obvious points are being explained.

Third person pronouns highlight the distinction between the author/narrator and the characters in the extract. This also leads one to attempt to deduce if the author uses narrative style:

An objective author/narrator recounts only that which can be physically heard and seen, much as a reporter would write in a newspaper.

A limited perspective author/narrator presents the view of only one character. This is generally used in the genre of thrillers as presenting the views of all characters would kill the suspense. For instance,

He fisted his hand so as to not hit Jiten, even as he smiled at the others. He remembered every single instance Jiten had insulted him in the past. But he said and did nothing. Jiten on the other hand just kept talking.

An omniscient author/narrator is all knowing and presents the feelings and thoughts of many characters whenever it is deemed necessary. For example:

Bessy knew her father would not allow her to go to the party. She had not spoken of this to anyone, for no one sympathised with her, but she knew, just knew. She walked away in a huff without saying anything, not in words, not expressions, not gestures, nothing.

Rolan sighed as he saw his daughter's stony countenance and her stiff exit from the room. He loved her, but he did not understand her. God knows, he had tried! But she just did not reciprocate. How could he know what was wrong if she refused to answer. He shook his head and went back to stirring the vegetables.

The room resounded with words, emotions, but all unspoken. Sometimes silence speaks more than anything else.

Adjectives and Adverbs

These qualifiers indicate if the writer/speaker is objective in tone/attitude or not. They help us distinguish the author's or the character's opinions – positive, negative or ambivalent.

An objective narrator states: *This building is 50 metres high.*

A subjective narrator states: *This building is tall.*

Stylistic Devices

Figures of speech highlight a particular idea. Devices such as Simile, Metaphors, Analogies, at times weave two unlike ideas together and not only stretch one's imagination, but also explicitly play up the quality the writer wants to draw the reader's attention to. For instance, the popular simile, 'He is as busy as a bee', emphasises the person's preoccupation and presents the reader with an alluring visual picture.

Similarly, other stylistic devices such as the use of stanzas/paragraphs, dialogues, linguistic deviations, parallelism and so on add to the effect that the writer wants to impress upon the reader and therefore emphasise or underplay a particular piece of content.

Formulating Teaching Questions for "Leisure"

Thus, the linguistic and stylistic choices that the writer makes that will help the learner understand the meaning of the discourse should be focussed upon in the teaching questions.

The following learner centered questions could be formulated for Davies' "Leisure":

- 1) Which interrogative pronoun has been used in the poem?
- 2) There is no question mark. So does the poet ask a question?
- 3) Is there more than one question in this poem? If yes, list them.
- 4) There is a lot of repetition used in the poem? Which words/ideas have been repeated?
- 5) List the nouns in the poem. Where will you find all these?
- 6) Can "Leisure" be termed a pastoral poem?
- 7) In Line 3, 'boughs' represent trees. The figure of speech herein is synecdoche as a part of the tree has been used to represent the whole. Identify the other figure of speech in the same line.

- 8) There is visual imagery used in the fourth stanza. Do you think that a stream full of stars in broad daylight is not a realistic picture?
- 9) There is one noun that the poet has referred to as a proper noun as he used a capital alphabet. Identify this.
- 10) Do you know if 'Beauty' is a male or female? How do you know this? Which words indicate Beauty's gender?
- 11) Who do you think Beauty is? Is it a person or Nature?
- 12) Are any of the activities mentioned in the poem 'useful' or 'productive'?
- 13) Read the last two lines of the poem. How do they differ from the first two lines of the poem?
- 14) Is the poet preaching us a lesson? How do you know?
- 15) What is the main idea of the poem?
- 16) The poet has used the pronoun 'we' to indicate that all of us share the same experience of living a life full of care with no time for leisure activities. Do you agree?
- 17) The title of the poem is not mentioned even once in the poem. Is title connected to the poem?
- 18) If the title were not given, could you have guessed the theme of the poem?

A few content based and personal response questions could also be asked:

- 19) Who is the ideal we should imitate when staring?
- 20) How can one pass many woods?
- 21) Which figure of speech has been used in the fourth stanza?
- 22) Can one smile with one's eyes? Is that where smiles begin?
- 23) Why is leisure important?

Sample 2

Consider that you are about to teach this passage in class. You wish to make the passage learner-centred, so instead of explaining the passage, and drawing implications from it, you ask a series of questions, and expect that in the process of answering the

questions, they will understand the passage. Note that you questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. "The understanding of the text is through its linguistic features and the way these features reflect the content."

You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an average undergraduate class.

Also prepare a content analysis of the given extract.

The Father

by **Guy de Maupassant (1850-1893)**

He was a clerk in the Bureau of Public Education and lived at Batignolles. He took the omnibus to Paris every morning and always sat opposite a girl, with whom he fell in love.

She was employed in a shop and went in at the same time every day. She was a little brunette, one of those girls whose eyes are so dark that they look like black spots, on a complexion like ivory. He always saw her coming at the corner of the same street, and she generally had to run to catch the heavy vehicle, and sprang upon the steps before the horses had quite stopped. Then she got inside, out of breath, and, sitting down, looked round her.

The first time that he saw her, Francois Tessier liked the face. One sometimes meets a woman whom one longs to clasp in one's arms without even knowing her. That girl seemed to respond to some chord in his being, to that sort of ideal of love which one cherishes in the depths of the heart, without knowing it.

He looked at her intently, not meaning to be rude, and she became embarrassed and blushed. He noticed it, and tried to turn away his eyes; but he involuntarily fixed them upon her again every moment, although he tried to look in another direction; and, in a few days, they seemed to know each other without having spoken. He gave up his place to her when the omnibus was full, and got outside, though he was very sorry to do it. By this time she had got so far as to greet him with a little smile; and, although she always dropped her eyes under his looks, which she felt were too ardent,

yet she did not appear offended at being looked at in such a manner.

Content Analysis

This extract from Maupassant's "The Father" presents the story of Francois Tessier and his love for a woman who remains unnamed through the passage. This piece of fiction chronicles the love affair of the protagonist and details the emotions he and his paramour feel.

The extract does not relate to the title "The Father" as there is nothing paternal about Francois Tessier's feelings or any mention of a father or a child in the given passage. One wonders if the love affair would culminate in marriage and if a child would be the result of the union of Tessier and the girl and hence the title. Or it could be posited that the father of either the main character or his love interest holds sway over their affair.

The story is set in an urban location as the two characters commute to work to Paris. Francois Tessier is a resident of Batognolles, presumably a suburb as he commuted to work every day. His love interest must be in between his residence and his workplace as she got into the omnibus after him. Furthermore, the passage is perhaps set in early 19th century France, as the girl works in a shop and he in a Bureau and they commute by the public transport. However, the omnibus is a heavy vehicle that is drawn by horses and this indicates that the story is set in an older era.

The passage does not follow a linear mode of narration. It begins with an introduction to Tessier's profession and his commute to his work. It arbitrarily states his love for an unnamed girl who sat opposite him as he commuted to his workplace. We know that Tessier is a clerk in a government organisation as the Bureau of Public Education would presumably be a government run institution.

Further, the passage goes on to describe the girl whom Tessier fell in love with. Very minimal description has been given about the girl. We are told that she works in some shop. The reader assumes that is a salesperson. We are introduced to her beauty as her features are described in some detail, for instance, her "ivory complexion". We do not know where she lives. However, she seems to be slightly disorganised as she "generally had to run to

catch the heavy vehicle” and seems to be impatient as she “sprang upon the steps before the horses stopped”.

The third paragraph moves back in time as it recounts the feelings that were evoked the first time Francoise Tessier saw and liked the unnamed girl. The fourth paragraph then gives us sketchy details of their meetings. Tessier seems to be someone who is sensitive to the girl’s feelings, as he tries to look away when he realises that his stares were embarrassing her. He also seems to be a gentleman. as he gives up his seat to her if the omnibus was crowded. His love seems to be reciprocated as the girl smiles at him despite his boldness in looking at her.

Thus, the passage actually moves back in time and is retrospective in nature.

We do know that this a third person omniscient narration. The references to the two characters in the story are all in the third person. Furthermore, the feelings of both the characters are expressed even when the characters do not overtly state them. This is, especially, evident in the last paragraph when the girl’s emotions are tapped into by the author, as he describes her reaction to Tessier’s looks in her direction which “she felt were too ardent”. Moreover, Tessier’s emotions are what the entire extract deals with while Tessier himself does not directly communicate his thoughts to the reader.

Teaching Questions

By discovering the answers to the following suggested questions on their own, learners could perhaps understand the passage.

- 1) How many characters are mentioned in the extract?
- 2) Who is the protagonist? How do you know this?
- 3) Who has been described in some detail in the extract? Does this person have a name?
- 4) Has the protagonist been described in the passage with similar detailing?
- 5) Where do you think the story is set? Which country could these places belong to?
- 6) Where and as what does the protagonist work?

- 7) Where does the girl work? Has her occupation been stated?
- 8) Do you think that either of the characters is well off? Consider their work and justify your answer.
- 9) How did the two characters travel to work?
- 10) Which animal has been mentioned in the passage? And why?
- 11) Based on your answer to the above questions, could you infer when the story may have taken place?
- 12) Has the first person pronoun been at all used in the passage? If only third person pronouns have been used in the passage, do you think that any one of the characters is the narrator? Justify.
- 13) In the third paragraph, the author has used the pronoun “one”. Do you think it is the author’s opinion that has been expressed here or the characters’? Justify.
- 14) Read the third paragraph. Did Tessier fall in love with the girl’s looks or her personality? Do you think his love is superficial?
- 15) Read the fourth paragraph: “in a few days, they seemed to know each other without having spoken”. Is this possible?
- 16) What do you understand of the word ‘ardent’? Is it bad to be ardent? What is the difference between ‘being ardent’ and ‘being too ardent’?
- 17) What do you know Tessier’s character from the fourth paragraph?
- 18) Why does the girl drop her eyes? What personality trait is revealed thereby?
- 19) Would you smile at someone you disliked? The passage states the girl smiles at Tessier. Do you think she reciprocates his feelings? Justify your answer.
- 20) Do you think the title is an apt one for the passage? If not, what title would you suggest?

Sample 3

Consider that you are about to teach this poem in class. You wish to make the poem learner-centred, so instead of explaining the poem, and drawing implications from it, you ask a series of

questions, and expect that in the process of answering the questions, they will understand the poem. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. "The understanding of the text is through its linguistic features and the way these features reflect the content."

You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an average undergraduate class.

Also prepare a content analysis of the given poem.

The Right Word

by Imtiaz Dharker

Outside the door,
lurking in the shadows,
is a terrorist.

Is that the wrong description?
Outside that door,
taking shelter in the shadows,
is a freedom fighter.

I haven't got this right .
Outside, waiting in the shadows,
is a hostile militant.

Are words no more
than waving, wavering flags?
Outside your door,
watchful in the shadows,
is a guerrilla warrior.

God help me.
Outside, defying every shadow,
stands a martyr.
I saw his face.

No words can help me now.
 Just outside the door,
 lost in shadows,
 is a child who looks like mine.

One word for you.
 Outside my door,
 his hand too steady,
 his eyes too hard
 is a boy who looks like your son, too.

I open the door.
 Come in, I say.
 Come in and eat with us.

The child steps in
 and carefully, at my door,
 takes off his shoes.

Content Analysis

Imtiaz Dharker's poem 'The Right Word' questions our perception of evil and good, victim and aggressor, terrorist and innocent. She shifts her description of an unknown face so that the reader is left perplexed as to which stand to take. She begins by defining an unknown, undescribed stranger who lurks in shadows outside her home as a terrorist. She questions the accuracy of such a descriptions and changes her perception of the person to that of a freedom fighter who instead of "lurking" is now merely "taking shelter" outside her house. She then doubts herself and opines that he must be a hostile militant.

She is unable to crystallise her opinion. She constantly shifts her perception, much as conceptions of 'right' and 'wrong' change depending on the territory one belongs to. She refers to the wavering flags that symbolise the wavering 'reality' fostered by many of us depending on our political affiliations.

She once again redefines the stranger and terms him a guerrilla warrior. Then, she states that he is a martyr. She sees his face. There is some space between this last line of the stanza and the next stanza, as if the reader needs to think about the shifting

perceptions much as the poet has had to. The climax is built in. The space merely adds to the suspense.

Then, shockingly, she reveals that the stranger outside her home is but a child who is lost. He looks like her child. She then directly addresses her audience and chills us with the words “like your son, too”. She describes him as someone who has undergone more than his fair share of trauma: “his hand too steady, /his eyes too hard”.

The last two stanzas are almost anticlimactic as the poet invites the boy in to eat and he carefully removes his shoes as an average polite child would, before entering someone’s house.

Using simple words, short lines and effective delineation of stanzas, Dharker composes a conversational poem that is a strong indictment of the way we arbitrarily attach labels to people based on superficialities as unsubstantial as shadows without looking for the face of truth. She questions the veracity of ‘the right word’.

Teaching Questions:

- 1) Has the first pronoun been used? Does this indicate that the poet is located in the poem?
- 2) Who is the ‘you’ that the poet refers to in the poem?
- 3) Is there dialogue in the poem?
- 4) Read the second last stanza. Why do you think there are no quotation marks used around the dialogue?
- 5) Identify the tone of the poem. Do you think it reads like a conversation? Justify.
- 6) How many descriptions has poet given the stranger outside her door in the first five stanzas? Write them in two columns – one for positive and one for negative.
- 7) List the verbs in the first five stanzas. Which verbs are negative and which positive or neutral?
- 8) Does the action of the person also change to match the definition that the poet accords him?
- 9) Is it the stranger’s actions that change or the poet’s perceptions?

- 10) Why does the poet equate words with 'waving flags'? What do the flags symbolise?
- 11) Why is there so much space after the fifth stanza?
- 12) Were you surprised by the poet's identification of the stranger as a child who looked like her son in the sixth stanza? Identify the figure of speech in this stanza.
- 13) Why would a child's hand be "too steady" or his eyes "too hard"? What does the poet imply herein?
- 14) What do you understand about the child in last stanza as he "carefully" removes his shoes?
- 15) Do you agree with her title for the poem?
- 16) Do you think the poet is giving us a message through this poem? If yes, what is the message?

Sample 4

Consider that you are about to teach this passage in class. You wish to make the passage learner-centred, so instead of explaining the passage, and drawing implications from it, you ask a series of questions, and expect that in the process of answering the questions, they will understand the passage. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. "The understanding of the text is through its linguistic features and the way these features reflect the content."

You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an average undergraduate class.

Also prepare a content analysis of the given extract.

Haircut

by **Ring Lardner (1885-1933)**

I got another barber that comes over from Carterville and helps me out Saturdays, but the rest of the time I can get along all right alone. You can see for yourself that this ain't no New York: City and besides that, the most of the boys works all day and don't have no leisure to drop in here and get themselves prettied up.

You're a newcomer, ain't you? I thought I hadn't seen you round before. I hope you like it good enough to stay. As I say, we ain't no New York City or Chicago, but we have pretty good times. Not as good, though, since Jim Kendall got killed. When he was alive, him and Hod Meyers used to keep this town in an uproar. I bet they was more laughin' done here than any town its size in America.

Since Jim's gone, Hod tries to hold his end up just the same as ever, but it's tough goin' when you ain't got nobody to kind of work with.

Content Analysis

Ring Lardner's "Haircut" is prose fiction. The given extract is a recounting of the conversation of the protagonist, an unnamed barber, with his customer, a newcomer to the town.

The author has used free direct discourse while doing away with the quotation marks that typically signal a conversation. The fact that this is a conversation is, however, evident in the second paragraph where the barber addresses the newcomer "You're a newcomer, ain't you?" The entire extract is based on informal conversation.

We understand that the barber owns a small barber shop in a sleepy little town in the USA, somewhere near Carterville from where another barber comes down on Saturdays to deal with the influx of customers who have time only then to visit the barber shop, as they are busy working during the weekdays. The barber seems to know and understand his fellow town residents, as he does not bemoan his lack of business on the weekdays. Since he is alone in the shop, it must be a weekday when this conversation takes place.

The barber constantly compares his town to New York City, but while he admits its inadequacy when compared to big cities, he defends it by stating that the town folk have pretty good times.

He gossips about the town characters, Jim Kendall and Hod Meyers and how they had been the life of the town, giving everyone reasons to laugh till Kendall got killed and how Meyers is trying to "hold his end up".

The barber's speech is colloquial and peppered with Americanisms "ain't", "prettied up" and "laughin". The dropping of the "g" is indicative of speech patterns found in the Southern states of the USA. He also is not very educated as he uses double negatives in his sentences such as "we ain't no New York City or Chicago" "don't have no leisure." Despite the lack of education and lack of sophistication, he is tolerant of others and has sympathy for his fellow residents, as he excuses the lack of customers in his shop by being understanding of the fact that his clientele were hardworking men who had other concerns than being "prettied up" and has the ability to look beyond Hod's shortcomings in trying to entertain the town by perceiving that "it's tough goin' when you ain't got nobody to kind of work with."

The entire three paragraphs are virtually a monologue, as the barber keeps speaking with hardly a response from the shop's customer. We understand the character of the barber through the characteristics of his speech and are not given any arbitrary information by the author.

Teaching Questions

- 1) What does the repeated use of the first person and the second person pronoun in the first paragraph signify? Does this seem like a conversation?
- 2) Who is conversing? Has the protagonist been named?
- 3) Read the first sentence. What is the protagonist's occupation?
- 4) Where do you think the conversation is taking place?
- 5) Where is the shop located? In which country? Near which town?
- 6) Do you know if it is a weekday or the weekend when this conversation is taking place? How do you know that?
- 7) What impression do you get about the town's residents from the first paragraph?
- 8) There is a use of double negative in some sentences. Identify the sentences. Do you think an educated man uses double negatives in his conversation? What does this tell you about the protagonist?

- 9) In the second stanza, the barber asks the customer a question. Does he wait for a response? Why do think he answers the question himself? Have you been to a barber shop? Do you talk when getting a haircut?
- 10) “As I say, we ain't no New York City or Chicago, but we have pretty good times.” In this sentence is the barber criticising his town or defending it? What does the contrast linker “but” signify?
- 11) After the protagonist tells the customer “I hope you like it good enough to stay” why do you think the barber talks about Jim Kendall and Hod Meyers?
- 12) Only those who are agents in the discourse are termed characters of the passage. They are not passive. They are either acting or they are actively thinking and feeling in the passage. Based on this definition, how many characters are there in the passage? Justify.
- 13) Write all that you know about the barber in two columns: one is for facts given in the passage and another for what you infer from the passage. Has the author given you any direct information about the character? What is this method of characterisation called?
- 14) Comment on the connection of the title to the given extract.

7.3. EXERCISE

1) Consider that you are about to teach this poem in class. You wish to make the poem learner-centred, so instead of explaining the poem, and drawing implications from it, you ask a series of questions, and expect that in the process of answering the questions, they will understand the poem. Note that you questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. “The understanding of the text is through its linguistic features and the way these features reflect the content.”

You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an average undergraduate class.

Also prepare a content analysis of the given poem.

The seas are quiet when the winds give o'er,
 So calm are we when passions are no more.
 For then we know how vain it was to boast
 Of fleeting things, so certain to be lost.
 Clouds of affection from our younger eyes
 Conceal that emptiness which age describes.
 The soul's dark cottage, battered and decayed,
 Lets in new light through clinks that time hate made;
 Stronger by weakness, wiser men become
 As they draw near to their eternal home;
 Leaving the old, both worlds at once they view
 That stand upon the threshold of the new.

2) Consider that you are about to teach this poem in class. You wish to make it learner-centred, so instead of explaining it, and drawing implications from it, you ask a series of questions, and expect that in the process of answering the questions, they will understand it. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. "The understanding of the text is through its linguistic features and the way these features reflect the content". You may ask questions to draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an average undergraduate class.

Also Prepare a content analysis of the poem.

Palanquin-Bearers

Lightly, o lightly we bear her along.
 She sways like a flower in the wind of our song :
 She skims like a bird on the foam of a stream.
 She floats like a laugh from the lips of a dream.
 Gaily, O gaily we glide and we sing.
 We bear her along like a pearl on a sting.
 Softly, O softly we bear her along.
 She hands like a star in the dew of our song:

She springs like a beam on the brow of the tide.

She fails like a tear from the eyes of a bride.

Lightly, O lightly we glide and we sing

We bear her along like a pearl on a string

(Note : A *palanquin* is a covered coach on poles and is carried on shoulders by men. It is usually used for ceremonial reasons and in a folk dance)

3) Consider that you are about to teach the following passage in class. You wish to make the class learner-centered, so instead of explaining the passage, and drawing implications from it, you ask the students a series of questions, and expect that in the process of answering the questions they will understand the passage. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. The understanding of the text is through its linguistic features and the way these features reflect the content. You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities. You are expected to ask approximately 10 questions. Also prepare a content analysis of the passage.

“What will you do?” Zahra asked her.

“whatever I am told to. Laila, don’t look so solemn and I’ll tell you a story of a girl who was not like you and believed in old customs. When she was married, when the time came for the ceremony of seeing the face of the bride, she was carried in where the guests were waiting. As you know a bride must not move nor make a sound when the veil of flowers is moved aside each time someone wishes to see her face. After a while the woman who was supporting her felt the girl’s body become as heavy as lead. She had fainted. And what do you think they discovered? A centipede had buried itself in her foot and she hadn’t even taken an extra breath.”

