Chapter 5

A Detailed Explanation and Definition of the Stylistic Concepts Relevant to our Theory of Teaching Literature
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5.1 Introduction

We teach literature to our ESL learners in India because it is a kind of language-use and since it is a kind of language-use it has to be taught in relation to other kinds of language use. Contrary to much received opinion¹, it is difficult however to make a linguistic distinction between literary and non-literary forms of language use.² Deviant and figurative expressions are found in all kinds of language use, but whereas these occur randomly in ordinary discourse, they figure as part of a pattern in literature. To Widdowson³ what is crucial to the character of literature is this organisation of its language into patterns over and above those required by the actual language system. Thus what is distinctive about a poem is that its language is organised into a pattern of recurring sounds, structures and meanings which are not required by the phonology, syntax or semantics of the language code which provides it with its basic resources. The phonology of English, for example, requires no alliteration, assonance, rhyme, or metric measure in message forms but these sound patterns are exploited in a poem to create a code for the occasion. Whether the aspects of its language are deviant, non-deviant, or both from the rules of the language code or from the conventions of its use are only of secondary importance. It is this unique organisational aspect in literary texts that Wellek and Warren also referred to in their Theory of Literature published in 1949.

Poetic language organises, tightens, the resources of everyday language, and sometimes does even violence to them, in an effort to force us into awareness and attention.... every work of art imposes an order, an organisation, a unity on its materials.⁴
This exposition points to two possibilities:

(i) Literary use of language can be thought of not as a totally different way of using language but as an extension of the way language is used in ordinary kinds of communication. Leech admits this stating that "deviant and surprising uses of language are to be found not only in literature, but also in other domains such as joke-telling, advertising, and ordinary conversation." Thus an absolute distinction between literary and non-literary forms of language becomes impracticable.

(ii) Since it is unique to literary discourse that its language is organised into patterns over and above those which are required by the language code, the learners' understanding of literary texts depends on their recognising these patterns of linguistic organisation in the texts and on their inferring the special values the linguistic items contract as elements in these created patterns.

Whereas the first of these possibilities further justifies the use of literature in a TESL class, the second possibility points to the need for explaining those stylistic concepts which exemplify some of the key language patterns the literary writers devise to convey their personal and unique vision. It is to these patterns of language organisation in literary texts and the meanings they convey that we now turn our attention to.

5.2 Foregrounding

Taken as a predominantly literary feature, the term foregrounding refers to an effect brought about in the reader by linguistic or other forms of deviation in the literary text. The deviant features of the text, being unexpected, come to the foreground of reader's attention against the background of its normal linguistic
features. The Prague School linguists\textsuperscript{10} consider foregrounding, which confers unexpectedness, unusualness and uniqueness on literary texts, as the differentiating factor between poetic and non-poetic language.\textsuperscript{11} They consider the maximisation of foregrounding as the function of poetic language. Leech\textsuperscript{12} analysed the poem "This Bread I Break" by Dylan Thomas and recognised the expressions "the oat was merry", and "broke the sun" in it, figuring in the stanza quoted below, as foregrounded.

\begin{verbatim}
Once in this wind the summer blood
Knocked in the flesh that decked the vine,
Once in this bread
The Oat was merry in the wind;
Man broke the sun, pulled the wind down.\textsuperscript{13}
\end{verbatim}

In the expression "the Oat was merry", the noun which normally has the feature of inanimacy in the language code is given an animate and more precisely a human feature in the poetic context, thereby creating a deviation which is foregrounded against normal expressions like 'the man was merry', 'the teacher was merry' etc. Similarly the construction 'broke the sun', by bestowing on the sun the quality of frangibility which we would normally associate with objects like cups and clocks, breaks the selection restriction rule and becomes deviant from normal expressions like 'broke the glass' or 'broke the leg' and hence gets foregrounded. Foregrounding occurs here because the semantic features of these items in the language code do not correspond with those which are bestowed upon them by the contextual environment in which they appear.
5.2.1 Factors Contributing to Foregrounding

Foregrounding is not limited to any one particular language pattern or poetic device. Basically it serves as an attention-calling device in a literary text through the exploitation of a range of linguistic devices like repetition, coupling, unexpected lexical collocations, syntactic inversions etc. It is significant that Jan Mukarovsky refers to foregrounding as "the esthetically intentional distortion of the linguistic components."^14 This definition signifies two important aspects of foregrounding: first, poetic foregrounding, being 'intentional', presupposes some motivation on the part of the poet which in turn demands careful attention from the reader, and second, distortion of any 'linguistic component' may bring about foregrounding. Thus concentration of any linguistic features - phonological, syntactic, or semantic - which are rare or unnoticed in ordinary speech but brought into prominence deliberately in the literary text with the purpose of contributing to its total effect can result in foregrounding. This "calling of the reader's attention to linguistic structures", quite different from the way in which a non-literary writer will emphasise the language elements, "is an essential part of literary creation."^15

5.2.2 Kinds of Foregrounding

Leech and Short^16 identify two kinds of foregrounding: qualitative foregrounding and quantitative foregrounding. In the former, there is deviation from the rules of the language code or from the conventions of language use or both. In the latter, the deviance is from some expected frequency of linguistic occurrence and not from the language code. When a writer writes he is constantly involved in making linguistic choices. The choices he makes both outside and inside the language system may thus lead to foregrounding. The following extract
from James Joyce’s *Ulysses* exemplifies qualitative foregrounding:

Bob Cowley’s outstretched talons gripped the black deep-sounding chords.\(^1\)

In *Ulysses*, this sentence describes Bob Cowley who is playing the piano. The pianist’s hand placed above the keys becomes the talons of a bird of prey. It grips not physical objects like table or chair but ‘chords’. Further, the description attributes black colour to the ‘chords.’ How the choices Joyce makes fall outside the language system and become deviant and foregrounded is represented visually in the figures 5.1 - 5.3 below:

Fig. 5.1

"Bob Cowley’s ... talons": A Special Paradigm

<table>
<thead>
<tr>
<th>Eagle’s</th>
<th>NORMAL</th>
<th>talons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Falcon’s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hawk’s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Cowley’s</td>
<td>DEVIAN</td>
<td></td>
</tr>
</tbody>
</table>
Joyce here violates selection restrictions prescribed in the language code by providing a human possessor for 'talons', an abstract object for 'grip', and the modifier 'black' for an abstract noun 'chords'. Joyce thus presents his unique perception of reality, which may not be sanctioned by society as a whole, by bestowing on the linguistic elements values other than they have in the language code. He
combines what is kept separate in the code and separates what is combined in the code.

In quantitative foregrounding the writer, instead of utilising a wider choice available in the language code, deliberately restricts himself to a selected pattern to produce uniformity. The deviation here is not from the rules of the language code or from the conventions of language use but from some expected frequency in normal use where variety would normally be expected.Hopkin's short poem "Heaven-Haven", on a nun's taking the veil, illustrates quantitative foregrounding:

I have desired to go
   Where springs not fail,
To fields where flies no sharp and sided hail
   And a few lilies blow.

And I have asked to be
   Where no storms come,
Where the green swell is in the havens dumb,
   And out of the swing of the sea.\(^{18}\)

(1 - 8)

In both the stanzas, Hopkins restricts himself to the selection of the same grammatical structure of parallelism as is shown in the skeletal version\(^{19}\) below:

I have ....--ed to ........--ed
Where ................. Where ................

To fields where............... Where ................

And ................ And ................
Thus by superimposing on language the over-regularity of the same syntactic choice within the language system, Hopkins achieves foregrounding effect for the poem.

5.2.3 Coherence of Foregrounding

Deliberate linguistic foregrounding is not confined to literature, but is found, for example, in jokes and children's games. What characterises literature, as the Czech scholar Mukarovsky says, is

the consistency and systematic character of foregrounding. The consistency manifests itself in the fact that the reshaping of the foregrounded components within a given work occurs in a stable direction. The systematic foregrounding of components in a work of poetry consists in the gradation of the interrelationships of these components, that is, in their mutual subordination and superordination.20

This means that in literary discourse, deviations are not just to be interpreted in isolation, but to be seen as forming a meaningful pattern with other linguistic features, both regular and irregular, to form a whole. They are understood, therefore, "not in isolation with reference only to the linguistic system, or code, but also with reference to the context in which they appear."21

Mukarovsky's observation prompts Leech to search for coherence of foregrounded features in a literary text at two levels: at horizontal level termed as 'cohesion between deviations', and at vertical level termed as 'congruence between deviations'. Leech exemplifies both the concepts with reference to Shelley's "Ode to the West Wind." He recognises cohesion of foregrounding in the parallelism of the three elements - Earth, Sky, and Sea - in the first three stanzas. In the
fourth stanza, the same parallelism is resumed in the triple if-clause structure:

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power,

(IV, 1-3)

The same pattern once again recurs in a variant form in

Oh, lift me as a wave, a leaf, a cloud!

(IV, 11)

The "Ode to the West Wind" also illustrates congruence of foregrounding by way of "anticipatory structuring" that takes place at different linguistic levels in the poem. Enjambment at the metrical level, the interweaving of rhymes at the level of rhymes, alliterative patterns spanning the line boundaries at the phonemic level, hyperbaton at the syntactic level, and the incompleteness of the first three stanzas at the discourse level contribute to this foregrounding of anticipation in the poem. To Leech, it is these aspects of linguistic structure in the text that combine to give the sense of impetus and restlessness appropriate to the nature of the west wind. These features have a mimetic function and they enact the theme of the poem.

The deviations in a text can thus form intra-textual patterns when they are related among themselves to produce coherence of foregrounding.

5.3 Linguistic Deviation

The concept of deviation is important to the study of literary texts. To be stylistically distinctive, a feature of language must deviate from some norm of
comparison. To Leech, this norm may be an absolute one, functioning "for the language as a whole" or a relative one "provided by some set of texts which for the purposes of the study are regarded as comparable." Levin proposes another distinction, in this connection, between determinate and statistical deviations. Whereas statistical deviation is a quantitative measure of linguistic differences between the domain and the norm, determinate deviation is non-quantitative. In determinate deviation, the deviation is observed as a discrepancy between what is allowed by the rules and conventions of the language system and what occurs in the text. It is this type of deviation which is considered by Leech as significant in the study of literary style, and especially in poetry.

It is also possible to consider deviations in literary texts at three levels - where the text deviates from norms of the language as a whole (primary deviation), where it deviates from norms of literary composition in particular (secondary deviation), and where the deviation is from norms internal to a text (tertiary deviation or internal deviation).

Primary deviation takes two main forms:

(a) Where the language allows a choice within the rules of its code and the conventions of its use, the writer goes outside the choices available.

(b) Where the language allows a choice, the writer denies himself the freedom to choose, and uses the same item repeatedly. This results in deviation from some expected frequency and in the expression of some linguistic elements "more rarely than usual" and "more often than usual."

The first category of primary deviation can be exemplified using the following
O thou,

Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low.\textsuperscript{32}

(I. 5-7)

Here the deviation is caused by the use of the rare verb 'chariotest' and by the collocational oddity of 'the wind charioting the seeds to bed.'

Fig. 5.4

The Collocational Oddity of "Who (the wind) chariotest ... seeds."
As the figure shows, 'wind' and 'seeds' do not share human feature in the language code; the prediclator 'chariotest' attributes these features to them in the context of the poem, thereby personifying both. Further, the phrase order

\[
\text{Who chariotest to their dark wintry bed} / \text{The winged seeds}
\]

\[
S + P + A + O
\]

is abnormal for English which demands the syntactic organisation of Subject + Predicator + Object + Adverbial. Thus the breaking of the syntactic rule of the language code also contributes to the deviation of the lines quoted.

The second category of primary deviation can be exemplified using the very last line of Hopkins' "The Wreck of the Deutschland":

\[
\text{Our hearts' charity's hearth's fire, our thoughts'}
\]
\[
\text{Chivalry's throng's Lord.}^{33}
\]

(XXXV, 8)

Deviation here is caused by the repetitive use of the genitive construction to an unusual degree: three successive genitives occur in each parallel half-line. This linguistic feature is 'more often than usual' for, in practice, one very rarely has cause to make up a sequence of more than two genitives in spite of the fact that genitive construction in English is one of those which can be indefinitely repeated.

The opposite tendency in which a linguistic feature occurs 'more rarely than usual' is illustrated in Halliday's analysis\textsuperscript{34} of Lok's language in Golding's The Inheritors. Halliday recognises the limited grammar of Lok's language in its paucity of clauses with a direct object or clauses with a human subject. To represent the limited universe of Lok, Golding thus uses a limited language, especially in the
area of transitivity.

In secondary deviation, the text deviates not from the norms of linguistic expression in general, but from norms of literary composition, including norms of author or genre. Leech identifies this deviation in Shelley's "Ode to the West Wind" in which the metrical pattern shows a deviation from the ode's implicit iambic pentameter pattern of \(x/\overline{x}/\overline{x}/\overline{x}/\overline{x}\). He extends his analysis to reveal how the metrical variation contributes to the impression of the wind's unruly force in the poem.

In internal deviation, the features of language within the text depart from the norms the text itself has led us to expect. It is identified by its contrast with the preceding context. Internal deviation explains why even ordinary and banal pieces of language acquire extraordinary prominence and impact in literary contexts. Analysing Jane Austen's language, Norman Page attributes the prominence of the three-word sentence "Miss Taylor married" at the beginning of the novel *Emma* to its internal deviation from the text's background of longer sentences where the average sentence length for the first five paragraphs runs up to 26.5 words.

Internal deviation often signals a point of climax. The last line of Shelley's "Ode to the West Wind"

\[\text{If Winter comes, can Spring be far behind?}\]

(V, 70)

exhibits internal deviation with its strict iambic rhythm and its self-contained syntactic structure, after the persistent metrical variation and the run-on lines of the preceding context. These two factors help to explain why it seems to imply a
sense of finality after the restless movement of preceding stanzas which tried to capture the onward impetus of the wind. Thus what is normal by the standard of secondary deviation becomes deviant by the standard of internal deviation.

5.3.1 Kinds of Deviation

Apart from the broad categories of deviation discussed in 5.3, we shall identify specific deviations across different linguistic levels outlined in the figure below:

Fig. 5.5

Tripartite Model of Linguistic Components

<table>
<thead>
<tr>
<th>REALIZATION</th>
<th>FORM</th>
<th>SEMANTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phonology</td>
<td>Grammar</td>
<td>Denotative</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>or</td>
</tr>
<tr>
<td>Graphology</td>
<td>Lexicon</td>
<td>Cognitive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meaning</td>
</tr>
</tbody>
</table>


As the figure shows there can be deviations of phonological (conventional poetic licences such as elision, aphesis, apocope etc) and graphological (visual patterning, capitalisation, spacing, punctuation etc) kind within the linguistic level of realization. Under semantics, we have semantic deviation which prompts the readers to prefer a figurative interpretation to a literal one in literary expressions. This is
evident in Keats' celebrated paradox "Beauty is truth, truth beauty." Lexical deviation results when a new word is coined, or a word is unusually converted, or a new word is formed through affixation. Leech traces the origin of a number of widely used words in English to lexical deviations in literature: blatant (Spenser), assassination (Shakespeare), pandemonium (Milton). He also cites Hopkins' line "the widow-making unchilding unfathering deeps" as formed of both compounding and affixation by way of lexical deviation from the norms of language. An example of functional conversion, by which a lexical item undergoes a change in function without a corresponding change in form, is found in the use of the word 'achieve' in "the achieve of, the mastery of the thing!" in "The Windhover". As for the grammatical deviation, we shall examine the following introductory passage from James Joyce's *A Portrait of the Artist as a Young Man*:

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo....

This passage provides us with a specimen of language that lacks normal logical transitions. Its repetitive structure and apparently uncontextualised presentation impressionistically evoke a reexperience of Stephen's (the hero's) childhood consciousness.

5.3.2 Interpretation of Deviation

Since deviation is especially characteristic of poetic language, it provides us with a working criterion for the selection of those linguistic features which are of literary significance. Leech and Short in their *Style in Fiction* recommend two
different models of style which could locate stylistic effect in a literary text. They are

(a) 'Stylistic variants model' which locates stylistic effect against a background of other equivalent variants, and

(b) 'foregrounding model' which locates stylistic effect against a background of more normal or expected expressions that could have occurred.

These models are based on two basic assumptions. First, deviation is a matter of degree. It is possible for quantitative foregrounding to shade into qualitative foregrounding. A writer is not restricted by the choices within the language system alone, he can opt for choices outside the system as well, thereby bringing about qualitative foregrounding. The second assumption is related to the importance of a comparative methodology in the study of literary style. Whereas 'stylistic variants model' presupposes comparison with other equivalent variants, the 'foregrounding model' assumes comparison with more normal and more expected expressions.

The relevance of these models of style to the study of literary texts is that they provide two methods which are mutually complementary and pedagogically viable in the interpretation of deviant and foregrounded expressions in literature. This can be illustrated with the following examples, one from Katherine Mansfield's story "A Cup of Tea" and the other from Hopkins' "The Wreck of the Deutschland":

(i) But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her for ever.

The discreet door shut with a click. She was outside on the step, gazing
at the winter afternoon.\textsuperscript{46}

(ii) Wiry and white-fiery and whirlwind-swivelled snow spins to the widow-making unchilding unfathering deeps.\textsuperscript{47}

(XIII, 7-8)

In the first extract, Mansfield describes her rich and rather spoilt heroine's exit from a high class antique shop in London. The sentence, "The discreet door shut with a click", figuring in the story can be compared with its equivalent variants such as:

(a) The door was shut with a click.

(b) The discreet door clicked shut.

(c) With a click, the discreet door shut.

and lead the students thereby to an awareness of the implications of the intransitive verb construction in it: the world in which the heroine moves with assurance is a world of self-effacing service wherein even the doors open and shut almost of their own accord and are discreet like its sophisticated salesmen.

But in Hopkins' example where the writer violates the rules of the language code, it is appropriate to compare it with its normal paradigm, for its equivalent variants cannot simply exist within the limits of language code. Thus a normal and more expected expression in the context for 'the widow-making unchilding unfathering deeps' could be

the deeps that deprive the women of their husbands, children of their parents and fathers of their children.
Thus by comparing what actually occurs with what ought to have occurred in a normal discourse situation, the learners can be led to recognise the degree of compression and economy in the original expression brought about by its use of affixation and compounding, and also the "concept-making power of neologism." Hopkins attributes to sea properties like widow-making, unchilding, and unfathering which they do not originally share in the language code. Whereas the paraphrase above simply describes tragic happenings connected with the sea, the original deviant expressions invest the sea with three awe-inspiring qualities thought of as intrinsic to them as are saltiness, blueness and wetness to sea-water.

5.3.3 Conclusion

Analysis of language patterns created by linguistic deviations in a literary text can lead to its interpretation. But a deviant linguistic feature does not exist in isolation. It enters into two kinds of relations: into intra-textual relations with other language elements - both regular and irregular - in the context, and into extra-textual relations with the language code from which it derives. Thus in the following extract from Wilfred Owen's "Futility"

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.49

(1-7)
'the sun' is assigned human features as it is represented as 'touching' the living sleeper to wake him up and as 'whispering' in his ear. Further it is pre-modified with the adjectives 'kind' and 'old' in the phrase 'the kind old sun'. But we must notice that although the context confers human qualities on the sun, at the same time the word retains the quality of inanimacy which accompanies it from the code. The pronouns in the poem (its and it) do retain this code feature. So here we have an example of a hybrid unit which makes the sun both inanimate and human and yet, of course, at the same time neither. It results from the overlap of extratextual and intratextual relations in the poem. This analysis brings to light two important aspects of linguistic deviations:

(i) linguistic deviations, as in the case of foregrounded features in general, do not occur randomly in a literary work but pattern in with other linguistic features.

(ii) linguistic deviations are understood not in isolation with reference only to the context in which they appear, but also with reference to the language system or code. Without the rules, of course, the writer's deviation from the rules would lose its communicative force.

It is the learners' knowledge of the language code and how it normally works in ordinary discourse that helps them make quantitative judgement of how far the deviation has gone and qualitative judgement of whether it is artistically successful. This makes literary experience at once both personal and subjective. It also conveys to the teachers of literature how closely linked are their learners' linguistic competence and their skill for literary interpretation and how literary reading can contribute to the development of this competence.
5.4 Parallelism

While discussing linguistic deviation in 5.3, we referred to the linguistic choices a writer makes both inside and outside the language system. Even when he confines himself to the system, the choices he makes can deviate from some expected frequency of linguistic occurrence. Occurrence of language elements more often than usual is as quantitatively deviant as their presence more rarely than usual. One obvious example of the former category is the repetition of lexical items or the grouping of words from the same area of association in a text. Parallelism provides another example for this over-regularity of a particular choice within the system. Parallelism is identified as "structural repetition in which variable elements occur."50

Short quotes51 the following line from Shakespeare's Othello as the "best example ever" of parallelism:

I kissed thee ere I killed thee52

(5.2.357)

The line consists of two parallel clauses linked by ere: <[SPO] cj [SPO]>. The words I and thee are repeated. This leaves 'kissed' and 'killed' which are parallel, as shown below:

(i) phonetic

| / kist /, / kild / |

There is phonetic parallelism through alliteration (the repeated word-initial /k/ and the similarity of word-final /d/ and /t/) and assonance (the repeated /t/ vowel). Further both the words are monosyllabic and have the same structure,
CVCC.

(ii) orthographic - kissed, killed

The only orthographic difference between the words lies in the presence of double 's' and double 'I' in 'kissed' and 'killed' respectively. Even here there is parallelism due to doubling.

(iii) morphological - kiss-ed, kill-ed

Both the words consist of two morphemes, the second of which is a past tense marker.

Kissed (Affixation)       Killed (Affixation)

- stem - affix
  - root - suffix
    - kiss - -ed
    - kill - -ed

(iv) grammatical -

P
I (kissed) thee ere
VP

P
I (killed) thee.
VP

Both kissed and killed are predicators within the parallel clauses.

Short concludes that it is this parallel linguistic pattern in the line that makes it
foregrounded and therefore important interpretatively.

5.4.1 Effect of Parallelism

Parallelism tends to foreground the relations of meaning between parallel words and phrases which fill the variable positions. The relations of meaning foregrounded in this way are in general relationships of similarity or of contrast. The synonymical or antonymical relations of meaning between the expressions paralleled may also be reinforced by phonological, morphological, and grammatical features.

In the expression "I kissed thee ere I killed thee" discussed above in 5.4, parallelism promotes the observation of antonymical relations of meaning between the paralleled items 'kissed' and 'killed'. It is this effect of parallelism that makes the readers see\textsuperscript{53} the two halves of the quoted line as opposed to each other and in particular 'kissed' as opposed to 'killed' and thereby relate the former to the love theme in \textit{Othello} and the latter to its theme of hate or jealousy. It may be noted that 'kissed' and 'killed' are not considered antonyms in the language code; the relationship of antonymy is attributed to them by the poetic context through the use of parallelism.

An example where parallelism promotes synonymical relations of meaning is found in Pope's \textit{The Rape of the Lock}:

\begin{quote}
Here files of pins extend their shining rows,

Puffs, powders, patches, bibles, billet-doux\textsuperscript{54}
\end{quote}

\textit{(Canto First, 137-138)}

This is a special kind of parallelism in which the writer resorts deliberately to a language pattern which resembles the structuring of items in a list. It exhibits morphological equivalence in that all are plural in number, grammatical equiva-
ience in that all are nouns, and phonological equivalence in that word-initial /p/, /b/, and /d/ alliterate. These features make us interpret the items in the list as being the same in some way. Thus though the language code doesn’t prescribe synonymical relationship between bible and cosmetics, the poetic context does with the help of the unique language pattern created through parallelism. It is as elements of a pattern in a context that linguistic items acquire values other than they have in the language code. Again it is this difference between the code meaning of the word 'bible' and its contextual meaning that makes Pope’s description heavily ironical.

Parallelism has thus an effect on readers: it makes them interpret the parallel items either as opposed or parallel in meaning. Michael Short however strikes a note of caution against ascribing these particular relations of meaning to all parallelisms as a general rule. He considers the interpretations rather as the result of a "processing tendency" by which it is the readers, when faced with parallel structures, who "try to interpret them in this way."

5.4.2 Parallelism as Intra-textual Equivalence

Parallelism rests upon the principle of equivalence. Every parallelism sets up a relationship of equivalence between two or more elements where equivalences would not normally occur. Jakobson refers to the two axes upon which language is organised: the paradigmatic axis or the axis of selection, and the syntagmatic axis or the axis of combination. Items ranged on the former represent alternative choices for any place in a structure and are in this sense equivalent. Thus, for example, the following table provides a number of alternative choices for completing the given structure:
The items ranged vertically in column two are equivalent in that any could be chosen to make up the completed structure. If instead of selecting, we combine all of the alternatives, we thereby project the principle of equivalence from the axis of selection to the axis of combination, where it does not normally function, so as to produce parallel structures. And the sentence shown in the substitution table actually occurs in a poem titled "Wants" by Philip Larkin:

Beneath it all, desire of oblivion runs:

Despite the artful tensions of the calendar,

The life insurance, the tabled fertility rites,

The costly aversion of the eyes from death -

Beneath it all, desire of oblivion runs.57

(6-10)

It is this setting up of intra-textual equivalences which Jakobson regards as the defining feature of the poetic function of language:

The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence.58
A sentence is both a selection and a combination; the writer selects from items in a paradigmatic relationship and combines it with items from different paradigmatic sets. But what Larkin does is combining all the choices so that the linguistic elements become equivalent in combination as well as in selection, and the distinction between paradigmatic and syntagmatic relation is, as it were, neutralised.

The lines quoted from Larkin describe aspects of social life: the social group (implied in 'the artful tensions of the clendar,' related to social engagements), the family (implied in 'the life insurance,' and 'the costly aversion of the eyes from death'), and the sexually related couple ('the tabled fertility rites' with its mechanical associations for sex). The language pattern of the stanza, created through parallelism, invites us to see these different aspects of social life as essentially the same. In spite of the different things they refer to, they all basically stand for the mechanical nature of modern social life which makes the speaker, presumably, desirous of 'oblivion' (death).

Widdowson makes a penetrating observation in this context. A writer's expression through parallel structures may in all probability reflect his search for the inexpressible, "aspects of a concept for which the code provides no lexical item." In Larkin's poem, each parallel item represents an element in a semantic compound which the poet conceptualises but cannot explicitly state. We find meanings conveyed by a kind of cumulative effect as the writer expresses, in a series of equivalent structures, the semantic features which together constitute his dissolutionment with the social reality. It is this incompatibility between the uniqueness of the artist's personal vision and the banality of the language code that prompts the literary artists to devise their own patterns of language so as to
communicate intensely their individual perceptions.

That "the assignment of significance to parallelism rests upon the principle of equivalence" has an important implication for the teacher of literature. He could get the learners to reproduce the substitution table, as we did in the context of Larkin's poem, which would help them understand the notion of structural equivalence and how it can condition the meanings of linguistic elements. Thus in a literature class, the primary emphasis should be on drawing the learners' attention to the patterns of language in literary texts and their communicative function.

5.5 Coupling

Levin develops in his book *Linguistic Structures in Poetry* the notion of equivalence as outlined by Jakobson (discussed in 5.4.2) and exemplifies how it operates at the phonological, syntactic and semantic levels to create structural features which distinguish poetic discourse from other kinds of discourse.

Levin distinguishes two types of equivalence. He designates the first one as Type I or positional equivalence. It occurs when positions are comparable or parallel in constructions. In a construction like 'nice and small car', the two adjectives, both modifying the same head, are in positions which are comparable. In 'concrete but cheap houses', concrete and cheap occur in comparable positions. Likewise occurring in comparable positions are tall, dark, and handsome in 'the tall, dark, and handsome man'.

Another way in which positions may be equivalent is when they are parallel in their constructions. In the example 'good service and moderate charge', both 'good' and 'moderate' are modifiers but of different heads. 'Service' and 'charge' like-
wise occur in equivalent positions, both being heads of different modifiers. Other examples of equivalent positions in parallel constructions shall be found in 'bring me a chalk and buy me a note-book'. Here 'bring' and 'buy' as well as 'chalk' and 'note-book' are in equivalent positions. This kind of double pairing is characteristic of parallel constructions.

The second type of equivalence which Levin calls Type II or natural equivalence manifests itself between elements which share common semantic or phonological features. Two elements can have natural semantic equivalence when the relationship between them is one of synonymy as in 'sad' and 'melancholic', or one of antonymy as in 'friend' and 'foe', or that of hyponymy as in 'move' and 'walk'. Words which constitute semantic fields would also be members of the same equivalence class, as in 'sun', 'moon', 'earth' and 'mars'.

Natural equivalence of a phonological kind may exist between elements sharing certain distinctive phonological features like nasality, voice, plosion, sameness of rhythm and syllabic structure. Thus in the phrase "full fathom five", the three words are naturally equivalent as they have phonologically equivalent initial consonants. However it may be noted that they are not naturally equivalent from the semantic point of view.

The third notion which Levin postulates, apart from positional and natural equivalence, is that of coupling. This concept can be explained with the help of the following extract from a poem by W.C. Williams:
If the Muses

Choose the young ewe

you shall receive

a stall-fed lamb

as your reward.

but if

they prefer the lamb

you shall have the ewe for

second prize.  

(1-9)

The entire passage consists of two constructions which are absolutely parallel:

If  |  the Muses  |  choose  |  the young ewe  |  you  |  shall receive
if  |  they  |  prefer  |  the lamb  |  you  |  shall have
a stall-fed lamb  |  as  |  your reward  |  but
the ewe  |  for  |  second prize.

Here 'choose' and 'prefer' have positional equivalence, both being transitive verbs of their respective subjects. At the same time, they have semantic equivalence in that they are synonymous. The same relationship of positional and semantic equivalence can be recognised in the pairs of words young ewe/lamb, receive/have, and
reward/second prize. Thus naturally equivalent forms, in this case semantic, occur in equivalent positions in the poem. We may say that the linguistic elements are simultaneously members of two different paradigms, that of Type I, and Type II. It is this convergence of positional equivalence with natural equivalence (either semantic or phonological) that Levin refers to as coupling in his *Linguistic Structures in Poetry*.

### 5.5.1 Literary Relevance of Coupling

From the stylistic point of view, the structure in which naturally equivalent couples occur in parallel positions is more significant than that in which such couples occur in comparable positions. The parallel position ensures an additional positional equivalence and hence provides one more naturally equivalent couple. Moreover, in most cases, when the members of one couple occupying equivalent positions in a parallel construction are naturally equivalent, that fact will serve to foreground whatever affinities exist between the members of the couple occupying the other pair of equivalent positions in that construction. See the following extract from Alexander Pope:

A youth of frolics, an old age of cards;
Fair to no purpose, artful to no end,
Young without lovers, old without a friend ... 64

Each line has two parallel phrases. The head words figuring in their respective phrases in the first and the last lines are positionally equivalent. Thus 'youth' has positional equivalence with 'old age', and 'young' with 'old'. Further these pairs of headwords are naturally equivalent in that the semantic relationship between
them is one of antonymy. Similarly 'frolics' and 'cards' are naturally related in that both share the common semantic field of /+entertainment/, as in the case of 'lovers' and 'friend' which share the feature of /+affection/. 'Purpose' and 'end', being synonymous, also have natural equivalence. Thus synonymous expressions occur in each line as the second part of each phrase, and these are balanced in the first and third lines by antonymous expressions relating to youth and age. The terms 'fair' and 'artful', occurring in the second line, however do not follow this pattern. There is no explicit indication in the poem about their relation to this dichotomy of youth and age either. But the systematic pressure of the couples occupying the equivalent positions in the parallel constructions preceding and succeeding the middle line foregrounds their relationship in the same way as youth/old age and young/old are related. The expressions fair and artful are thus conditioned by the context in which fairness is represented as a feature of youth and artfulness as a quality associated with age. This is one example of how the intra-textual pattern created by poetic coupling bestows meaning on words over and above that recorded in the language code.

As another example of how poetic coupling can condition meanings in literary discourse, the following extract from E.M. Forster's novel A Passage to India is quoted:

The mountains rose, their debris silted up the ocean, the gods took their seats on them and contrived the river, and the India we call immemorial came into being.65

The effects exerted by the mountains and the gods are paralleled in the passage. The structural equivalence between them, as the passage exemplifies, can be seen
The 'mountains rose' is thus positionally equivalent to 'the gods took their seats', and 'their debris silted up the ocean' is positionally equivalent to '(the gods) contrived the river'. In the passage, 'ocean' and 'river' are also positionally equivalent, being the objects of transitive verbs 'silted up' and 'contrived' respectively. Their synonymous relationship also makes them naturally equivalent. The fact that 'ocean' and 'river' thus form a couple in the construction serves to highlight the relationship between 'mountains' and 'gods' which function in the text as subjects of parallel constructions and in the context as initiators of action. This has the effect of equating the mountains, which refer to geology, and the gods, which refer to religion. 'Mountains' and 'gods' which are ordinarily not thought of as aspects of a concept are here rendered so by their occurring in equivalent positions of a parallel construction whose other equivalent positions represent a coupling. The passage thus emphasises the inextricable blending of the mystical (supernatural) and geological (natural) features in the complex concept which is India.

5.5.2 Coupling and Poetic Unity

The fact that the forms in coupling enter into both positional and natural equivalence has certain important implications for poetry. In ordinary messages, usually there is no relation existing between two forms occurring at corresponding positions in the message, beyond the fact that they both share positional equivalence and that they serve to communicate what is intended. Poetic messages, however,
very often exhibit this additional relation: the linguistic elements occurring in corresponding positions are also related to each other phonically or semantically. It is in this way that coupling serves to unify form and meaning in a poem and make it memorable.

5.6 Arrest and Release

Sinclair, in his analysis of Philip Larkin's poem "First Sight" postulates two aspects of linguistic organisation which play a significant role in the setting up of intra-textual patterns in literary texts. He identifies them as 'arrest' and 'release'. Arrest occurs when a predictable syntactic pattern is interrupted, and its completion delayed by interposed linguistic units. In Larkin's poem:

Lambs that learn to walk in snow
When their bleating clouds the air
Meet a vast unwelcome ...

(1-3)

the interposition of the adverbial clause "when their bleating clouds the air" arrests and thereby delays the completion of the syntactic pattern

\[ S \rightarrow NP + VP \]

where NP is "Lambs that learn to walk in snow", and VP is "Meet a vast unwelcome."

The second kind of language pattern, namely release, occurs when a syntactic structure is extended after all grammatical predictions have been fulfilled. In the following line from the same poem by Larkin:

They could not grasp it if they knew
the conditional clause "if they knew" functions as a releasing element since its preceding clause is already grammatically complete.

5.6.1 Stylistic Effects of Arrest and Release

It may be noted that theoretically it is possible for a writer who employs releasing and arresting elements to deny his readers fulfilment of the syntactic predictions which they invariably bring to the reading of a poem. Their predictions based on their knowledge of the rules and conventions of language may be replaced in the context with new predictions resulting from the use of these language patterns. We shall examine how this comes about, first, with extracts from Shelley's "Ode to the West Wind":

O thou,

Who chariostest to their dark wintry bed

The winged seeds, where they lie cold and low,

Each like a corpse within its grave, until

Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth, and fill

(Driving sweet buds like flocks to feed in air)

With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;

Destroyer and preserver; hear, oh, hear!69

(I, 5-14)

Leech70 identifies Shelley's use of enjambment (run-on lines) and hyperbaton
(inverted word order) in the poem and explains how they function as arresting elements in the context. In line six, the prepositional phrase "to their dark wintry bed" functioning as adverbial interposes itself between the transitive verb (charioteest) and its direct object (the winged seeds). The adverbial functions here as an arresting element, delaying the completion of the syntactic pattern SPO. A more extreme example is found in lines 10 to 12 where both a parenthetical information and a whole prepositional phrase ("Driving sweet buds like flocks to feed in air"/"with living hues and odors") intervene between "fill" and its direct object "plain and hill." The following lines:

:there are spread
On the blue surface of thine aery surge,
Like the bright hair uplifted from the head
Of some fierce Maenad, even from the dim verge
Of the horizon to the Zenith's height,
The locks of the approaching storm.

(II, 18-23)

from the same poem present a further remarkable case of syntactic delay; after "there are spread", three adverbials are interposed before we finally arrive at the logical subject ("the locks of the approaching storm"). The striking picture of Maenad is brought in before we are told what he is to be compared with.

The use of these arresting elements in Shelley's "Ode" which Leech prefers to term as "anticipatory use of syntax" prevents the reader from reaching a point of repose: where the verse reaches a staying point, the syntax hurries him on. The-
matically, it suggests to the readers the precipitate onward movement of the wind.

The first three stanzas of Shelley's "Ode to the West Wind" also exhibit, in their larger structures, the arresting and releasing elements in operation. Each of these stanzas presents elaborated vocatives in their first thirteen lines, and postpone their main clause (the imperative "hear, oh, hear!") to their last line. In the first stanza, for example, the text begins with the vocative "O wild West Wind" and the poet, instead of completing the sentence as can be predicted from our code expectations, brings in repeatedly a number of exceptionally complex phrases beginning with "thou". Notice that at this point another expectation is developed in our minds: one which is created by the context and which primes us to expect more of the phrases beginning with the vocatives to be continued. The writer's patterns, in other words, have the effect of keeping us in suspense, waiting for the syntactic completion of the structure which he has arrested, and of leading us to expect the established pattern to be repeated. What we have here, then, is a patterning of language in context which arrests the completion of the syntactic pattern of the code and has the effect of setting up different expectations which co-exist with, and can dominate, the expectations deriving from the code. But by the line 14, the poet prefers to complete the syntactic pattern of the code by providing the verb phrase 'hear'. However 'hear', being a transitive verb, prompts us to read further on to locate its object. Thus besides completing the syntactic structure, the lexical item 'hear' functions as a releasing element and goads us to read on across the stanzas.

Another example to this communicative effect can be located in Wordsworth's lines from "Tintern Abbey" quoted below:
And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.⁷¹

(93-102)

Syntactically, the poem has the following structure:
A: the end of reading the first line, the reader is likely to predict the occurrence of an object for the verb 'felt', as it is a transitive verb. The noun phrase following it (beginning with "a presence ...") fulfils his syntactic prediction. But the next noun phrase beginning with "a sense sublime" and functioning therefore as a releasing element develops in the reader a different linguistic expectation based, not on the code this time, but on the context. The reader anticipates a continuation of this pattern of repeated noun phrases. But his anticipation is thwarted since what he gets at the end of the phrase is an arresting element in the form of an elaboration of the second noun phrase by means of a relative clause ("whose dwelling is..."). This gives rise to another pattern wherein repeated noun phrases ("the light of setting suns", "the round ocean", "the living air" and so on) happen to occur as complements of the embedded sentence. The context once again forces the reader to adjust his expectations to the new pattern created. At the end of line 99, the new pattern comes to an end, and the reader imagines the structure to be complete as all grammatical predictions have been fulfilled. But the next noun phrase ("A motion and a spirit") returns him to the old pattern again. It also functions as a releasing element for it occurs after all syntactic predictions have been fulfilled.

The effect of this elaborate patterning of syntax by means of arresting and releasing elements is that it defeats prediction and leaves the reader in suspense. By creating expectations in the reader and then denying him his satisfaction, it suggests to the reader the fluid nature of the world the poet is trying to create and the elusiveness of its certainties. Widdowson comments on Wordsworth's lines analysed:

The elusiveness of the syntactic patterning in these lines becomes part of
the elusiveness of the message that the lines convey. In this sense, the meaning of this passage from Tintern Abbey lies in the very manner in which the syntax is organised.\textsuperscript{73}

5.6.2 Conclusion

In conclusion, we can say that the arresting and releasing elements can play an important part in setting up intra-textual patterns in poetic contexts and that the communicative force of these language patterns is decisive in the interpretation of literary discourses where such patterns occur. Chapman affirms:

The unique quality of literary language is often to be found in the tension between expectation and fulfilment. The writer leads us into familiar paths of language before offering a new and exciting continuation.\textsuperscript{74}

5.7 Topicalisation

In every language, and in every registral variety of it, one can identify normal or unmarked order of phrases.\textsuperscript{75} This unmarked order is statistically the most frequent one, and it matches the native speaker's intuitive feel for normal lexical ordering. Once the normal patterns are established, the non-normal arrangements, which to Simko are the "functional variants of the normal sentence patterns,"\textsuperscript{76} can be easily highlighted for purposes of analysis. And in this connection it is possible to assume a neutral, basic order of clause elements\textsuperscript{77} for English - SP O / C / A - which is incidentally that of the normal declarative clause. Another way of expressing the same thing is to say that the SP O / C / A order is the unmarked order - the neutral order that will be used unless there is some reason for doing otherwise - whereas the O / C / A SP order is marked. The derived or marked
form is often the less frequent one and the one which is stylistically more noticeable.

In describing the information structure\textsuperscript{78} of sentences in English, what occurs first is the 'topic' of discourse, and the remainder is the 'comment'. The concept of topic and comment is not, however, identical with subject and predicate. Subject-predicate refers to the grammatical structure of a sentence rather than to its information structure. The difference is illustrated below:

As for your book, I will bring it tomorrow.

\begin{array}{c}
\text{Subject} \\
\text{I} \\
\text{ Predicate} \\
\text{I will bring it tomorrow.} \\
\text{Comment}
\end{array}

In some sentences of English, topic-comment and subject-predicate are however identical:

She loves music

\begin{array}{c}
\text{Subject} \\
\text{She} \\
\text{Predicate} \\
\text{loves music} \\
\text{Comment}
\end{array}

In registrally unmarked declarative sentences, the subject and the topic thus become one. This is generally labelled 'unmarked topic'. A writer however has the freedom to isolate one of the constituents of a sentence as 'topic' and shift it to the sentence initial position. He can highlight the prominence of even those elements already functioning as topic with special syntactic devices. Topicalisation is the stylistic mechanism by which an element is thus fronted for thematic prominence or is attributed added thematic and focal prominence incase it functions already as
topic. In the example given below:

Martin likes Volleyball.  \rightarrow  Volleyball Martin likes.

\rightarrow  It is Martin who likes Volleyball.

'Martin likes Volleyball' is the basic order. It is represented as giving rise to two derived orders.

[SPO]  \rightarrow  [OSP]

\rightarrow  [It be S who P O]

SPO represent the normal order of constituents in a sentence. In OSP, the object (Volleyball) is fronted from its normal, non-initial position and made the topic of the sentence. The second derivation however shares an important aspect with its basic order: in both, Martin is the subject and the topic. But in the derived order, the topic is given additional prominence and focus of information by prefixing to it the prop subject 'it' and the verb 'to be'. Both these derived orders thus exemplify the stylistic mechanism of topicalisation.

5.7.1 Devices for Topicalisation

All languages possess some means of carrying out topicalisation. English offers a number of devices for identifying or highlighting or delaying the topic. Some of these devices are:

(i) Fronting

(ii) Passivization

(iii) Cleft transformation, and
(iv) Extraposition

In 'fronting', a phrasal constituent of the clause is shifted from its normal, non-initial position to the initial position. There can be O-fronting, C-fronting, A-fronting, and A-P-fronting.

\[
\begin{align*}
\text{Basic order} & \quad \text{Derived order} \\
\text{[ (He) (rejected) (my appeal)]} & \quad \text{[SPO]} \\
\text{[(My appeal) (he) (rejected)]} & \quad \text{[OSP]} \\
\text{[(He) (is) (a politician)]} & \quad \text{[SPC]} \\
\text{[(A politician) (he) (is)]} & \quad \text{[CSP]} \\
\text{[(They) (sat) (under the tree)]} & \quad \text{[SPA]} \\
\text{[(Under the tree) (they) (sat)]} & \quad \text{[ASP]} \\
\text{[(The soldiers) (stood) (around the car)]} & \quad \text{[SPA]} \\
\text{[(Around the car) (stood) (the soldiers)]} & \quad \text{[APS]}^79
\end{align*}
\]

These are all examples of marked topic or of topicalisation which represents a foregrounding of the speaker's point of departure and has a contrastive meaning. In each derived construction, the topic is the element that the sentence is about. The rest of the sentence (comment) contributes new information about the topic.

'Passivisation' is a special type of topicalisation which moves the noun phrase that is the centre of interest at the moment to the subject position and marks it topic. In the examples below

(a) The war has destroyed ten major cities.
(b) Ten major cities have been destroyed by the war.

(c) Ten major cities have been destroyed.

Sentences (b) and (c) are passivisations of sentence (a). In sentence (a), the noun phrase 'the war' functioning as subject, and the noun phrase 'ten major cities' functioning as object are important. Besides being the topic and the subject of the sentence, 'the war' has an additional first position emphasis in that it serves to attract the reader's attention first and also set the scene for what follows. In sentence (b), the phrase 'ten major cities' acquires these emphases by virtue of its fronting as 'topic'. Another advantage of this kind of topicalisation, quite opposite of this, is to permit the logical subject (the war) to be omitted altogether, as in (c), by depriving it of its agent. Consequently (a), (b), and (c) are likely to have different communicative effects.

A construction which gives both thematic and focal prominence to a particular element of the clause is the cleft sentence. It derives its name from the fact that a single clause is cleft into two separate clause-like parts. Most cleft sentence statements begin with the pronoun 'it' followed by the verb 'be', which in turn is followed by the element on which the focus falls. From a single clause such as 'John is playing Tennis in the indoor stadium', it is possible to derive three cleft sentences, each highlighting a particular element of the clause.

(a) It is John who is playing Tennis in the indoor stadium.

(b) It is Tennis that John is playing in the indoor stadium.

(c) It is in the indoor stadium that John is playing Tennis.
The mechanism of cleft construction can be thus used to predicate and topicalise any of the constituents: subject, object, or adverbial. The cleft sentence unambiguously marks the focus of information in written English, where intonation is absent. The highlighted element provides the new information, and the rest of the clause is taken as given information. Further, the highlighted element has "the full implication of contrastive focus" with other items which might have filled the focal position in the sentence. Thus each of the sentences above has an implied negative which can be made explicit as:

- It is John, and not Tom, who is ...
- It is Tennis, and not football, that John is ...
- It isn't in the municipal ground, but in the indoor stadium ...

Cleft mechanism is thus a powerful stylistic device for it combines the mechanisms of both predication and topicalisation.

In extraposition, a noun clause functioning as subject is postponed to the end of main clause, and is replaced in its basic position by the empty subject 'it'.

\[
\text{To err is human} \quad \rightarrow \quad \text{It is human to err}
\]

\[
[S_{NCI} \ PC] \quad \rightarrow \quad [It \ PCS_{NCI}]
\]
By postponing subject from its initial position to the end position, the introduction of the main theme is delayed and the readers are kept in a state of suspense. The subject and the topic of the basic sentence 'To err is human' is the same: "to err". But by using the mechanism of extraposition, the writer separates these two roles in the derived order: he introduces a dummy 'it' as the grammatical subject and puts his listeners in an anticipative mood for the delayed topic which appears at the end of the sentence. Since the transformation from the basic to the derived structure leaves the content of the sentence largely unchanged, Verma considers the basic and the derived versions as only the stylistic variants of the same set of basic constituents and calls them "allosentences." At the same time, the fronting of the adjective phrase 'human' from its end position in the basic order to the near-initial position in the derived order is significant. The fact that it is preceded by a subject which is only a dummy adds to the prominence it already possesses in the construction by virtue of its position. Further, extraposition also serves the principle of end-weight. In a sentence such as:

To neglect the practice in favour of the theory, whether in art or in science, is a mistake

the whole of the construction before the predicator is so complex and long that the writer may prefer its syntactic alternative through extraposition:

It is a mistake to neglect the practice in favour of the theory, whether in art or in science

which puts the weight of the complex linguistic elements in final position.

From the examples of topicalisation given, it will be clear that the
transformations from basic to derived structures leave the content of sentences largely unchanged. Hence many transformations, particularly those which move constituents around in the sentence, are primarily stylistic in function. This stylistic relevance of topicalisation, as found in literary contexts, is discussed in the next section.

5.7.2 Literary Significance of Topicalisation

Creative writers have at their disposal a repertoire of mechanisms for externalising different degrees of topicalisation and a variety of other features. They make choices keeping in view topical, cotextual, and contextual requirements. These choices get organised into layers of patterns and contribute to the writers' total meaning. Consider the following extracts from Stephen Spender's "The Express":

But gliding like a queen, she leaves the station.

(3)

Beyond the town, there lies the open country

(8)

Ah, like a comet through flame, she moves entranced.

(25)

In the process of describing the journey of the train through familiar towns and crowded cities into the wide open country beyond, Stephen Spender brings into
focus the significant features of her movement by front-shifting the adverbials. See how Spender topicalises the key clause elements:

She leaves the station \(^{\text{A}}\) (gliding like a queen)

\[\longrightarrow\] \(^{\text{A}}\) (Gliding like a queen), she leaves the station.

There lies the open country \(^{\text{A}}\) (beyond the town)

\[\longrightarrow\] \(^{\text{A}}\) (Beyond the town), there lies the open country.

She moves entranced \(^{\text{A}}\) (like a comet through flame)

\[\longrightarrow\] \(^{\text{A}}\) (Like a comet through flame), she moves entranced.

To see the effect of topicalisation in a prose passage, the following lines are quoted from Charles Dickens' *Bleak House*, chapter 1.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation, Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.\(^84\)

The order of elements in the last sentence is unusual: [ cj A A A P S A ]. Besides the fronting of the three adverbials in a row, it also exhibits the inversion of subject and predicator. Note that the sentence before the last one has led us as far as 'Temple Bar'. The last sentence begins from 'Temple Bar' and leads us to 'High Court of Chancery'. The last sentence with its fronting of the adverbials thus achieves end-focus - leading the reader from given to new information. The writer
has also carefully moved the complex noun phrase 'the Lord High Chancellor in his High Court of Chancery' to the end of the construction by fronting the predicator along with the front-shifting of the adverbials. This, it may be noted, is in keeping with the principle of end-weight, discussed already. The literary significance of topicalisation employed in the quoted passage is that it helps to build up syntactic suspense through the fronting of the adverbials of place. The passage thus illustrates a special descriptive effect brought about by the deliberate patterning of its language elements.

5.7.3 Conclusion

Languages have their own language-specific rules to permit non-normal scrambling of constituents. Languages like Latin and Sanskrit, in which grammatical functions are marked inflectionally, permit greater freedom in the positioning of elements. In English where grammatical functions are defined positionally there are restrictions imposed on the shuffling of phrase order. Discussing topicalisation, Jespersen observes that it is one of the means by which the disadvantages of having a comparatively rigid grammatical word order [SPO] can be obviated.\(^\text{85}\) This also explains why similar constructions are not found, or are not used extensively, in languages in which the word-order is considerably less rigid than in English. This once again shows how the language patterns, topicalisation included, created by literary artists suggest their urgent search for a way of expression which may transcend the limits of normal language use but will bestow on the linguistic items concerned just those values which convey their unique vision.
The sentence as the largest unit of meaning is the focal point of stylistic investigation in textual studies. The study of the sentence, however, is capable of yielding results in terms of intra-sentential relationships, and inter-sentential relationships. That is, a sentence can be examined in relation to its own constituents, or in relation to other sentences in the text. The latter study forms the basis of Halliday's\textsuperscript{86} theory of cohesion or what Hill calls "syntactic relationships beyond the sentence."\textsuperscript{87} Halliday and Hasan thus limit the study of cohesion to relations between sentences.\textsuperscript{88}

Cohesion is a dimension of linguistic description which is very effective in studying literary texts. As cohesion results when the independent choices in different points of a text correspond with one another to form a network of sequential relation, it is applicable to various levels of language such as phonological, lexical, and syntactic. It is this property of cohesion by which separate linguistic units combine into stretches of meaningful discourse that has prompted Leech\textsuperscript{89} to consider it as a property which is unique not to poetry alone but to all types of texts.

5.8.1 Kinds of Cohesion

Leech and Short identify 'cross-reference' and 'linkage' as the two major kinds of cohesion.\textsuperscript{90} Cross-reference relates to the various means which language uses to indicate that the same thing is being referred to or mentioned in different parts of the text. Linkage, on the other hand, is the use of overt connectors such as coordinating conjunctions, subordinating conjunctions, and linking adverbials. In the expression "Michael spoke aloud. Still, only a few could hear him," the pronoun 'him' is an example of cross-reference and the conjunction 'still', an example of
linkage. Leech and Short also furnish a comprehensive list of the most important cohesive devices falling under the categories of cross-reference and linkage:

CROSS-REFERENCE

A  Definite Reference

(a) personal pronouns  :  he, she, it, they, etc.
(b) the definite article  :  the
(c) deictics  :  this, that these, those, etc.
(d) implied  :  same, different, other, else, such, etc.

B  Substitution  :  pro-forms such as 'one', 'ones', 'do', and 'so' which substitute for other linguistic expressions.

C  Ellipsis  :  omission or deletion of elements whose meaning is recoverable from the context.

D  Formal Repetition  :  repeated use of an expression (morpheme, word, phrase, etc) which has already occurred in the context.

E  Elegant Variation  :  use of an alternative expression (not a pronoun or a substitute) as a replacement for an expression in the context.
5.8.2 Cohesion in Literary Texts

We already referred to the statement by Leech (5.8) that cohesion is a property which is unique not to literary texts alone but to all kinds of texts. It follows cohesion is an essential part of what makes a text, whether it is literary or non-literary. Paradoxically, cohesion is not always an essential aspect of literary style. The fact that the readers automatically expect a text to be cohesive offers a unique possibility to the literary writer: by exploiting the cohesive devices, he patterns the language in such a way that the expectations of readers are defeated and in the process bestows on linguistic elements a new value in the context. Consider, for example, this well-known poem by Ezra Pound:

The apparition of these faces in the crowd;
Petals on a wet, black bough.91

(1-2)

The poem does not constitute a text: it consists of two noun phrases which are not linked syntactically. They do not rhyme either, and even the demonstrative 'these' in 'these faces' does not corefer to any other expression in the text either anaphorically or cataphorically: it has a deictic reference. By juxtaposing the two
phrases, the poet implies inferred linkage, and hence associative rather than logical connection between the two. In the absence of overt connectors, the direct juxtaposition of 'faces in the crowd' and 'petals on the wet, black bough' prompts the readers to search for similarities between them: the juxtaposed lexical items blend to create a unique semantic image by virtue of their conditioning in the context due to co-occurrence. The value each of these lexical items derives in the poem is thus not from the code alone but from this association in the context too.

Another interesting example where cohesive links are deliberately dispensed with for literary effect is found in this poem "Child on Top of a Greenhouse" by Roethke:

The wind billowing out the seat of my britches,
My feet crackling splinters of glass and dried putty,
The half-grown chrysanthemums staring up like accusers,
Up through the streaked glass, flashing with sunlight.
A few white clouds all rushing eastward,
A line of elms plunging and tossing like horses,
And everyone, everyone pointing up and shouting.92

(1-7)

The poem, as a text, is a series of noun phrases structurally unrelated to each other and it also lacks the obligatory category of verb phrase. In the absence of supplementary information from the preceding context and the specification of tense, the poem fails to convey any specific time reference. That is, the poet specifies aspect (billowing, crackling, staring, etc) but not the tense in the text. We do not know whether the wind is 'billowing out the seat', or was 'billowing out the seat', or
will be 'billowing out the seat'. Further the lack of cohesive links between the lines of the poem suggests that the events described in the poem are not arranged in any temporal sequence and that the lines themselves can be possibly\(^93\) arranged in any order. The absence of rhyme, which otherwise establishes a cohesive link between lines, also contributes to this independence in ordering. The noun phrases are thus unconnected with the specific time-bound reality outside the poem as well as among themselves within the poem.

The dissociation of tense from aspect and the absence of cohesive links between lines are used to communicative effect in the poem which tries to record the subjective impressions of a boy perched on top of a green house. They confer on the poem sensations of ongoing movement outside time, unconnected with each other but associated at the same time because they occur together.\(^94\) Thus the boy who is physically aloof from the world below is shown as separated from the reality it represents by being detached from its time.

In contrast to the examples discussed above, literary passages can be especially cohesive and harmonious as well. Ronald Carter\(^95\) identifies one such example in Hemingway's short story "Cat in the Rain". Here Hemingway manipulates the cohesive patterning of language to attain particular literary effects. In the introductory passage of the story, which Carter analyses for its cohesive patterning, Hemingway achieves exceptional cohesion mainly through verbal repetition, and exophoric and anaphoric references. This cohesive organisation in the text can arouse certain linguistic expectations in the readers. They may, for example, expect variation when references to the same noun phrases occur repeatedly. They may look for these noun phrases to be substituted by pronouns, replaced by synonyms
or hyponyms, and further modified or qualified in the context. But in the passage:

In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. The motor-cars were gone from the square by the war monument. Across the square in the doorway of the cafe a waiter stood looking out at the empty square. Where references to 'the hotel', 'the square', 'the palm trees', 'the sea', and 'the war monument' recur, the writer makes no effort to qualify or modify them in any way. The readers' expectations for variation get deflated. Again, as another example of this reversal of expectations, we can cite the first sentence where the writer sets up expectations of good weather along with the romantic picture of artists and bright colours. This prompts the readers to interpret the sentence 'It was made of bronze and glistened in the rain' as 'it was made of bronze and glistened whenever it rained.' The glistening is lexically connected, too, with the bright colours. The sentence which follows, "It was raining" deflates these expectations. We realise abruptly that the artists and the good weather are absent. The cohesive pattern is thus one of expectation leading to the frustration of expectation. Carter finds this deflation of expectation which is created in the very linguistic texture of the passage as paralleling the thematic development of frustration and the consequent rift in the relationship between the two Americans in Hemingway's story.

Our discussion of cohesion reveals how a literary context can confer new values to linguistic elements by foregrounding the violation, not necessarily of
language rules but even of textual expectations. Even the most mundane features of textual form, cohesion for example, can be thus exploited by a literary writer for heightened expression in literary discourse.

5.9 Conclusion

That literary discourse is characterised by the creation of unique language patterns and that its linguistic items contract special values as elements in these created patterns are of considerable importance in literary studies. To the linguist, it points to the possibility of representing literary works not as totally different ways of using language but as extensions of the way language is used in ordinary kinds of discourse. To the literary artist himself, it signifies the inadequacy of the resources of language code to provide for the expression of his individual perceptions and concepts and the demands it makes on him to devise his own patterns. To the critic it points to the need for restricting oneself to the linguistic analysis of textual data rather than muse over the extratextual details. As for the teacher of literature, he becomes conscious of the pedagogic need to develop among his learners an awareness of the way language is used in literary discourse, as distinct from its use in everyday discourse, for the conveying of unique messages. The study of literature becomes primarily a study of language use and as such not a separate activity from language learning but an aspect of the same activity. How this can be attained practically in a literature class is the subject of discussion in the next chapter.
Notes

1 Stylistics generally assumes a predictable relation between situational parameters and the kind of language use associated with them. It is therefore presumed that just as there is a special kind of language called 'journalistic language' or 'legal language', there must be a special kind of phenomenon called 'literary language'. This in turn has led to the dichotomy between literary and non-literary forms of language.


6 It may be noted that the normal categories of linguistic description cannot be applied indifferently to works of literature as these texts contain dimensions of meaning additional to those operating in other types of discourse. The stylistic concept of coupling, for example, provides us with one such dimension of meaning.

7 Foregrounding is not confined to literature alone. It can be related to wider aesthetic contexts such as music, painting, architecture etc. The concept invokes the analogy of a figure seen against a background of any mass-produced, automatic regularities of norms or patterns.
Foregrounding is Paul L. Garvin's (1958) translation of the Czech term aktualisace.

Leech points out that foregrounding demands from readers "an act of imaginative interpretation" besides the normal process of interpretation applicable to texts. When an abnormality comes to our attention, we try to make sense of it. It is in these imaginative acts of attributing meaning that the special communicative values of foregrounding lie.


It is a major school of thought in linguistics which began with the founding of the 'Prague Linguistic Circle' in 1926 and comprises such well-known linguists as Jakobson and Trubetzkoy. Unlike the earlier trend of American descriptivism modelled on the work of Leonard Bloomfield and the recent trend of transformational theory, the Prague School approach is characterised by its emphasis on the study of the functions of language.


G. Leech. ' "This Bread I Break": Language and Interpretation,' Review of English Literature 6.2 (1965) : 68.


23 Enjambment (run-on lines) refers to a lack of fit between metrical and syntactic units so that a line-end occurs at a point where there is no major grammatical boundary.

24 Hyperbaton refers to the use of inverted or transposed word order in a text: for example, placing an adjective after the noun it qualifies (cities fair) instead of before (fair cities).


35 G. Leech. "Stylistics." Discourse and Literature. ed. Teun A. Van Dijk (Amster-
For this reason, Leech (1985) considers internal deviation as a dynamic phenomenon. Unlike primary and secondary deviations, it is not static: what counts as internal deviation at one point of the text will not do so elsewhere.


44 Stylistic variants model assumes that language specifies a code and that a writer's style consists in preferences exercised within the limits of that code.

45 Foregrounding model assumes that creative users of language often overstep the rules and conventions of language code to produce original meanings and effects.


Hyponymy refers to the relationship between two words in which the meaning of one of the words includes the meaning of the other word. For example, in English the words 'animal' and 'dog' are related in this way. The specific term 'dog' is called a hyponym, and the general term 'animal' is called a superordinate.

Superordinate : animal

Hyponyms : dog cat cow goat


E. M. Forster. A Passage to India (New York : Edward Arnold, 1924) 123.

To Widdowson (1975,42), it is this blend of the natural and the supernatural in India that A Passage to India as a whole tries to communicate. He recognises this theme


72 The poet proclaims, "I have felt." But he does not convey precisely what it is that he has felt. We suspect that it is an elusive sensation: part presence, part spirit, part sense, and part motion; all of these and yet none of them.


75 When people discuss English word order, they almost invariably refer to what
would be more correctly called 'phrase order' - the order of elements in the clause. The order of words in phrases is more or less fixed.

76 Jan Simko, Word-order (Halle: Veb Max Niemeyer Verlag, 1957)7.


78 'Information Structure' makes use of devices such as word order, intonation, and stress to indicate how the message expressed by a sentence is to be understood. In particular, it is concerned with the 'given' and 'new' information and their sequencing in messages.

79 It may be noted that P-shifting is preceded by A-fronting.

80 Leech points out that "the final position is the most important in terms of information." He calls it 'end-focus'. He explains that the readers in general are helped if 'given information' is placed before, rather than after, 'new information'. Hence out of the two kinds of information a text may contain - the given and the new - it is the final position that carries the new information and hence the end-focus. From this point of view, the object of the sentence (a) is important as well.


Ramesh Mohan (Hyderabad: CIEFL, 1980) 69.


88 Leech and Short (1981, 255) in their *Style in Fiction* point out that it is difficult to draw a line between inter-sentential relationship and intra-sentential relationship in literary texts, and if attempted it will become "restrictive for purposes of literary analysis."


93 Though there are indications that the line four follows line three and that line seven appears as the last of the sequence, the other lines of the poem are freely interchangeable.

