LINGUISTIC ANALYSIS OF LITERARY TEXTS-A NECESSITY OR A MERE ABERRATION?

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ABSTRACT: *"Her approach (to text analysis) marks her out as someone who believed firmly that there needed to be a recognition within intrinsic criticism that linguistic analysis of literary text was a necessity and not simply an aberration" (Nowottny,1962).In the light of this excerpt, we have chosen and analysed three literary texts. The study includes both linguistic and literary analysis, with greater emphasis on the linguistic aspect of the analysis so as to give credence to this view by Nowottny. Indeed, good stylistic analysis of literary texts should include linguistic analysis if the analysis is to be standard and is targeted to unveil the 'full style' of an author .Three literary texts are used in this study: The Hollow Men (T.S. Elliot).The Beatitudes (Jesus Christ) and (listen) (E.E. Cummings).*

KEYWORDS: intrinsic criticism, linguistic analysis, literary text, aberration, stylistic analysis

Research Objective

This study seeks to underscore the fact that literary texts need to be analysed linguistically as well as literarily in doing stylistic studies so as to reveal the *true* or *full style* of an author. The study argues that when linguistic analysis is absent in a stylistic study of a literary text, the study is deemed deficient as far as uncovering the *real style* of the author is concerned.

Theoretical Underpinning

 In modern times, the focus of stylistics is the investigation of the linguistic resources deployed in the construction of texts – both literary and non-literary. Studying style, thus, concerns the analysis of the linguistic features employed consciously or otherwise in textual production with the aim of adducing communicative reasons for such features. Basically, stylistics sets to answer the question of '*how'* a text is configured in relation to 'why' it is thus structured. The *how* concerns 'the form, the architectonics', while the *why* is the 'axis of interpretation and speculation' (Salman, 2013:114). Style study is essentially an interpretative exercise whose thrust is the elucidation of the manner of the matter (Osundare, 2003).

 Sometimes stylistics is an exercise aimed at revealing the linguistic peculiarity or uniqueness of an author's art. This perspective conceives of style as being an idiolect. According to Crystal and Davy (1969:77), studying an author's work via this theory is 'an attempt to isolate, define, and discuss those linguistic features which are felt to be peculiarly his, which help to distinguish him from other authors'. Authorship identification, therefore, underlies the stylistic

efforts that employ this theory. However, this can be dicey due to certain unifying factors in textual production.

Style is also studied in terms of deviant forms in a piece of work and their communicative implications. The style- as- deviation perspective presupposes that there are set norms or standards against which deviations are identifiable and analysable. Lawal (1997) differentiates accuracy (grammatical correctness) and appropriateness (social acceptability) as the norms of the standard varieties of language. Nonconformity to these, therefore, amounts to deviation. Todorov (1971:31) similarly identifies four types of deviation as: quantitative (deviation in frequency of occurrence), qualitative (deviation from standard grammar), syntagmatic (deviation from a norm preset in the text) and paradigmatic (deviation from norm outside the text). Deviation is not error; it is conscious and motivated by communicative needs. Explanation of these needs through the deviant forms is the task when this theory is employed.

Additionally, style is viewed as choice made from among competing and variant options inherent in language for textual constructions. Simpson (2014:22) explains the concern of stylisticians using this theoretical framework: There are often several ways of using the resources of language   system to capture the same event in textual representation.   What is of interest to stylisticians is why from possible several   ways of representing the same happening, one particular type   of depiction should be privileged over another.

Making choices in text composition are usually conditioned by selectional possibility and constraint in language (Lawal, 1997) but language does not necessarily incapacitate its users through these prescriptions as adventurous users can liberate their styles through 'its elastic edges' (Osundare, 2003:17). The theory of style as choice is interrelated with the perception of style as situation or product of context. The interface is grounded on the fact that choices in communication are made with due consideration to the situation. Effective communication thrives on purposeful choices mediated by the context of interaction. Context - linguistic and non linguistic; immediate and wider – are essential to textual comprehension. As Azuike (1992) notes, context encompasses intra textual and inter textual ordering as well as extra textual features that are essential to resolving textual meaning. Context is essential to stylistic execution as most choices from the linguistic system are 'occasioned by the writer's expectation that the reader will locate the meaning within a broad context' (Chinelo and Macpherson, 2015:67).

This context-choice concern of stylistics is underpinned by Traugott and Pratt's (1980:29) definition of style as 'the characteristic choices in a given context'. This position neatly falls in tune with the systemic perspective on language as a network of options and a resource for meaning making.

THE HOLLOW MEN (T.S. Elliot)-Analysis

There are four levels of stylistic analysis: Graphology, Phonology, Morphology, and Lexicosyntax while the elements under each level have been described below.

Analysis

The poem has been analyzed by the following levels of analysis.

Graphological Devices

Bold Print

The title of the poem is written in bold to show the effectiveness of the title in the poem.

Spacing

The poem is written in 5 sections and each section has divided into unrhymed stanzas.

Repetition

The word "men" is repeated 5 times, "kingdom" 9 times, "world" thrice, "ends" thrice, "hollow" thrice, and "stuffed" twice in the poem. The repetition of these words shows the shallowness in the poem that nothing is there left behind in the universe after world wars.

Punctuation Marks

Full-stop (.)

8 full-stops are used in the poem.

Comma (,)

There is the usage of 11 commas.

Semi-colon (;)

Semi-colon is used once in the whole poem.

Colon (:)

Colon too like semi-colon is used once in the poem.

Exclamation marks (!)

Exclamation mark is used once only in 1st part of the poem.

Apostrophe (')

Apostrophe is observed 4 times in the phrases given below:

 "Rat' feet", "Rat's coat", "death's other kingdom", and "death's twilight kingdom".

Dash (--)

Dashes are followed three times in this poem.

Phonological Devices

Rhyme

There is no rhyme pattern in the poem.

Alliteration

The Alliterated sounds include: /v/, /h/, /m/, /s/, /t/, /l/, /f/, /d/, /k/, /g/, /r/, /b/, /k/, /p/, /dj/, /n/, /ð/

Consonance

The Consonantal sounds comprise: /n/, /v/, /r/, /d/, /s/, /t/, /m/, /l/, /f/, /g/, /k/, /b/, /ð/, /θ/, /z/

Assonance

The Assonant sounds consist of: /æ/, /a:/, /i/, /e/, /i:/, /a/, /ai/, /au/,/u:/, /ie/, /ə/ etc.

Onomatopoeia

"prickly pear"

Phonological devices are used to increase the musicality in the poem.

Morphological Devices

Coinages

"Paralyzed" is used as a coinage for a specific context to show the creative power of the poet and the emptiness of the world. This is used as an adjective while this cannot be used as an adjective.

Affixation

Suffix

There is the use of suffix in words such as:

"ends" – end+s "creation" – create+ ion "conception" – concept+ ion "stuffed" – stuff+ ed "men" – man+ plural "falls" – fall+ s "reality" – real+ ity

 "eyes" – eye+ s "gathered" – gather+ ed "meeting" – meet+ ing "Places" – place+ s "lost" – lose+ past participant "kingdom" – king+ dom "broken" – break+ past participant "stars" – star+ s "dying" – die+ ing "prayers" – prayer+ s "lips" – lip+ s "trembling" – tremble+ ing "tenderness" – tender+ ness "waking" – wake+ ing "fading" – fade+ ing "supplication" – supply+ cation "raised" – raise+ d "images" – image+ s "nearer" – near+ er "behaves" – behave+ s "behaving" – behave+ ing "crossed" – cross+ ed "staves" – stave+ s "disguises" – disguise+ s "singing" – sing+ ing "voices" – voice+ s "swinging" – swing+ ing "dreams" – dream+ s "souls" – soul+ s "filled" – fill+ ed "leaning" – lean+ ing

Prefix

Prefixes are used in words such as:

 "unless" – un+ less and "reappear" – re+ appear

Compounding

"sunlight", "meaningless", "headpiece" and "sightless" are used as compounding.

Lexico- syntactic Devices

Paradox

"We are the hollow men/ We are the stuffed men"

"Gathered on this beach of the tumid river/ Sightless, unless…"

"We grope together/ And avoid speech"

"Our dried voices, when/ We whisper together"

Antonym

"Hollow men" and "stuffed men", "bang" and "whimper", "voices" and "whisper", "fade" and "distance", "idea" and "reality", "conception" and "creation", "essence" and "descent"

Oxymoron

"Not with a bang but a whimper"

"Shape without form, shade without colour, paralysed force, gesture without motion;"

Litotes

"Headpiece filled with straw Alas! / Our dried voices…"

"…quiet and meaningless/ As wind in dry grass"

"Or rats' feet over broken glass"

"Shape without form, shade without colour,… gesture without motion;"

"…The supplication of a dead man's hand/ Under the twinkle of a fading star"

 "Not with a bang but a whimper"

Metaphor

 "Headpiece filled with straw"

"There, the eyes are/ Sunlight on a broken column"

"This is the dead land/ This is cactus land"

"In this valley of dying stars/ In this hollow valley"

"Gathered on this beach of the tumid river"

"Or rats' feet over broken glass"

Ellipses

The words or phrases in parenthesis should be there to complete the sentences.

(We are…) "Leaning together"

(We are…) "Headpiece filled with straw…"

(Our dried voices, when/We whisper together/Are quiet and meaningless…)

"Or rats' feet over broken glass / In our dry cellar"

"Shape without form, (rats' feet over broken glass/In our dry cellar …ellipsis) shade without colour,(rats' feet over broken glass/In our dry cellar …ellipsis) Paralysed force, (rats' feet over broken glass /In our dry cellar … ellipsis)gesture without motion;…"

"The stuffed men" (and…)

(Eyes I dare not meet …) "In death's dream kingdom"

(such as…) "Rat's coat, crowskin, crossed staves"

(It is…) "Not that final meeting"

"Lips that would kiss" (…)

(we…) "From prayers to broken stone"

(There is) "This broken jaw of our lost kingdoms"

(We are) "Gathered on this beach of the tumid river"

(and) "Multifoliate rose"

(This is) "The hope only/ Of empty men"

"For Thine is the Kingdom" (which…)

"Life is very long" (which indicates that…)

"Not with a bang but (with) a whimper"

Hyperbole

"Paralysed force"

"Life is very long"

Simile

"Are quiet and meaningless/ As wind in dry grass"

"Remember us—if at all—not as lost/ Violent souls, but only/ As the hollow men"

"In a field/ Behaving as the wind behaves"

"Is it like this/ In death's other kingdom"

"The eyes reappear/ As the perpetual star"

Periphrasis

"twilight kingdom" (death), "valley of dying stars" and "hollow valley" (place of despair), "prickly pear" (inaction), and "Shadow" (anxiety of death)

Epizeuxis

"prickly pear/ Prickly pear prickly pear"

Parallelism

"We are the hollow men/ We are the stuffed men"

"Here we go round the prickly pear/ Prickly pear prickly pear/ Here we go round the prickly pear"

"Between the idea/ And the reality/ Between the motion/ And the act/ Falls the Shadow" parallel with "Between the conception/ And the creation/ Between the emotion/ And the response/ Falls the Shadow" and this stanza parallels with "Between the desire/ And the spasm/ Between the potency/ And the existence/ Between the essence/ And the descent/ Falls the Shadow"

"For Thine is…", "For Thine is" and "For Thine is" are parallel to each other.

"This is the way the world ends/ This is the way the world ends/ This is the way the world ends"

Anastrophe

"Such deliberate disguises/ Rat's coat, crowskin, crossed staves"

"In death's other kingdom/ Waking alone"

"Trembling with tenderness/ Lips that would kiss/ Form prayers to broken stone"

"This broken jaw of our lost kingdoms"

"The hope only/Of empty men"

"Here we go round the prickly pear/ Prickly pear prickly pear"

"Falls the Shadow/ For Thine is the Kingdom"

"Life is/ For Thine is the"

Parts of speech

Adjectives

"hollow", "stuffed", "dried", "dry", "broken", "direct", "violent", "fading", " deliberate", "crossed", "twilight", "dead", " cactus", "stone", "Multifoliate" , "dying", "perpetual", "empty".

Prepositions

Prepositions like: "at", "in", "of", "on", "to", "it" and "with" are used in this poem.

The poet has chosen particular parts of speech to give precision and accurate description of the poem. To sum up, all language choices made by the poet show his depression, wretchedness, desolation and despair both for the present situation and the future of the human beings. For him, the world wars have spread too much disaster that human beings are unable to survive and that is why they seem barren, having no interest in life and do not even want to change their wretched condition as if they are helpless and unable to do anything for themselves. They have lost their relationship both with one another and nature.

CONCLUSION

It is clear that the use of stylistic devices highlights the rhythm and hollowness of the universe after both world wars. The description of the frustrated world is depicted through figurative language so that the poet can indicate that state precisely. It is highlighted by the researcher that all language choices used by the poet lead towards the shallowness, despair, vagueness, nothingness and inability of love for the universe/ people. The people are isolated from nature, one another, and live in a place which is dead, cactus, and barren of any spiritual presence just like the people of that land as what Saeedi (2011) foregrounds in The Waste Land. The world wars have spread too much calamity that human beings are powerless to continue their lives and that is why they seem barren, having no interest in life and do not even want to change their worthless condition as if they are high and dry and unable to do anything for themselves as what Singh (2013) and Urquhart (2010) have been highlighted in their studies.

THE BEATITUDES (Jesus Christ)-Analysis

ANALYSIS

The analysis is categorised into sections as follows:

Structural Analysis of the Beatitudes

The Beatitudes describe nine blessings in the Sermon on the Mount as recorded in the Gospel of Matthew chapter 5:3-12. The study structurally divides the Beatitudes into nine parts with sub-headings for easy analysis as shown below:

Poor in spirit – 5:3

Blessed are the poor in spirit, for theirs is the Kingdom of Heaven.

1. Mourning – 5:4

Blessed are those who mourn, for they will be comforted.

2. Meek – 5:5

Blessed are the meek, for they will inherit the earth.

3. Hunger and thirst – 5:6

Blessed are those who hunger and thirst after righteousness, for they will be satisfied.

4. Merciful – 5:7

Blessed are the merciful, for they will receive mercy.

5. Pure in heart – 5:8

Blessed are the pure in heart, for they will see God.

6. Peacemakers – 5:9

Blessed are the peacemakers, for they will be called the children of God.

7. Persecuted – 5:10

Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of Heaven.

8. For my sake – 5:11-12

Blessed are you when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice and be glad, for great is your reward in heaven, for in the same way they persecuted the prophets who were before you.

It can be observed that each verse of the Beatitudes is a proclamation that is precise and full of meaning, and introduces a topic that forms a major biblical theme. With the exception of line 9, each line consists of two main clauses. The first clause indicates a condition and the second, a result. The Beatitudes are nine in number and they follow a simple pattern. It can be seen from the structures that Jesus names a group of people normally seen as portraying virtuous character (meek, merciful, pure in heart, peacemakers, etc), and pronounces them "Blessed". This is in conformity to the realm of Christianity. Outside Christianity however, and in real life situations, that is, in worldly thinking, these people (meek, peacemakers, merciful, etc), will be seen as the unfortunate or the under privileged. This is because, they are the people usually taken for granted because they often run away from trouble as it were. Thus, Jesus assures them that though the world may disregarded them, in His kingdom, they are indeed the ones that are blessed.

Stylistically, each line contains three parts. The first part is the ascription of blessedness, the second being a description of the person's character or condition and the third, a statement of the reason for the blessedness. The table below further illustrates this point.

ASCRIPTION OF BLESSEDNESS

DESCRIPTION OF A PERSON'S CONDITION/CHARACTER

A STATEMENT OF THE REASON FOR THE BLESSEDNESS

Blessed are the poor in spirit for theirs is the Kingdom of Heaven.

Blessed are those who mourn for they will be comforted.

Blessed are the meek for they will inherit the earth.

Blessed are those who hunger and thirst after righteousness for they will be satisfied.

Blessed are the merciful for they will receive mercy Blessed are the pure in heart for they will see God.

Blessed are the peacemakers for they will be called the children of God.

Blessed are those who are persecuted for righteousness' sake

for theirs is the kingdom of Heaven.

Blessed are you when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

….for great is your reward in Heaven

Analysis of Sentences and Sentence Patterns

In the Beatitudes, the study identifies nine declarative sentences. Declarative sentences are sentences in which the subject is present and generally precedes the verb. Sekyi-Baidoo (2003) opines that the declarative sentence makes a statement about the speaker/writer's thoughts, knowledge or feeling. From the Beatitudes, we realise that the entire text consists of declarative sentences. The choice of the declarative sentences in the Beatitudes has some discoursal functions. Basically, they are used to convey information or make statements. The abundance of declaratives in the Beatitudes therefore suggests that the text basically gives information to listeners, and Jesus, being the speaker of the text, proclaims blessings upon different people with different religious virtues by means of open pronouncements.

The first eight declarative sentences consist of two main clauses connected by the coordinator 'for'. The first clause in each sentence is seen as a conditional clause while the second is seen as a clause of result. The two clauses in each sentence of the first eight Beatitudes together constitute a compound sentence. There are eight compound sentences. This is so because the connector 'for' is used as a coordinator and therefore cannot undergo the process of shuffling unlike other subordinators. Any attempt to place for in the initial position for thematic

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prominence will render the sentence semantically incorrect. The use of for in the Beatitudes as a coordinator serves as a potential point of expansion and projection of the preceding clauses. Its use also tend to introduce the reason for the preceding clauses and to add a bit of weightiness to the complex ideas expressed by the speaker. The use of for is also significant as it provides explanation on the circumstances of the preceding clauses. This is achieved by expanding the primary clauses by embellishing around it in order to accentuate meaning. Stylistically, for is used in the Beatitudes to show the semantic relationship between sentences, and this enables the language analyst to see what kind of information it adds, what is the core information and how other information are added and the various discoursal stance of the information. The essence of this is to identify the semantic relationships that exist between the complex ideas used by the speaker.

A compound sentence consists of two or more simple sentences joined together by a coordinating conjunction. Two ideas are put together and equal weight is put on the two ideas. We realise that 'for' has been used as a co-ordinating conjunction to link the two equally important ideas. The meaning of the first clause is, however, obtained from the second clause in the sentence and vice versa. The idea is that the condition in the second clause prevails because that of the first clause prevails. That, there will be no, for instance, inheritance of the earth if meekness is not displayed by people (Christians); There will be no comforting if people do not mourn; no seeing of God if purity of heart is not displayed, etc. In other words, there is inheritance of the earth, comforting, etc because people are meek, people mourn, etc respectively. This implies that in the packaging of ideas in the Beatitudes, though the speaker (Jesus) puts equal importance on two different clauses in one sentence to show grammatical balance, each clause in each sentence complements each other, and Jesus uses the compound sentences as a means of conveying more than a single idea in a stretch of language.

The average sentence length is 14.1 words per sentence which seem to suggest that they are all medium sentences. It must be noted that the range of sentences is 8-31 with a high number of sentences having 10 words to a line. We can infer that the speaker does not want to use short sentences because readers may be put off by the breaks in the message. Again he avoids very lengthy sentences perhaps, because such long sentences may confuse listeners with too much detail. In writing medium sentences, the writer is able to not only ensure that there is continuity in the message but also maintain the relatedness between the various sentences in the text.

In structural terms, two of the three basic sentence types are used in the presentation of the message. These are the compound and the compound –complex sentences. The use of compound sentences in this text enables the speaker to put more detail in his message. Compound sentences allow us to indicate that two ideas are closer in meaning to each other than they are to the other sentences in the same paragraph; in stylistic terms, they're a convenient way of varying sentence structure and prose rhythm while still using a straightforward subject verb structure. Compound sentences are used in the Beatitudes to create a rhythmic effect. The compound sentences here are also used to provide rationale and make the simple sentences in them more persuasive.

Clearly, the study observes that each of the Beatitudes has "Blessed are ...." as its point of departure. Beyond this, we also see a call and response pattern in the text; the first clause being the call, and the second clause, the response, as in:

 "Blessed are the merciful" (Call)

"For they will receive mercy" (Response)

The two clauses that reside in each of the Beatitudes are separated by a comma. Each of the Beatitudes ends with a full stop, and this shows the speaker's fullness of thought in each pronouncement. The text makes use of the third person pronouns "theirs" and "they" from

Beatitude one (1) to eight (8). "Theirs" and "they" are the objective and subjective forms of the third person plural pronoun "they". 'Theirs' is used in only Beatitudes one and eight while 'they' is used in the rest of the Beatitudes, with the exception of Beatitude nine. Jesus sounds indirect with regard to his address to the audience in His use of theirs and they in the second clauses of each sentence. The actual addressee seems to be far away, but, the distance between the speaker and His listeners seems not to be wide. This is because, Jesus appears to be talking to some people gathered, yet, His pronouncements seem to be directed to others not present at the venue of the talk. Thus, His use of "they" and "theirs" as His referents. The style of the talk, and its implication are, perhaps, to make us aware that it is not only the people who follow or gather around Jesus to listen to Him that are blessed, but rather those who actually practice and live by the Christian principles. Again, it is worth considering that 'theirs' goes with possessing "the Kingdom of Heaven" as reflected in Beatitudes one and eight. Hence, in talking about the kingdom of Heaven, Jesus says "... theirs is the Kingdom of Heaven". On the other hand, 'those' and 'they' are used when we are talking about God's general providence for mankind on earth.

Instead of using the usual third person plural pronoun they, the speaker uses the second person plural pronoun you in Beatitude nine. This pro-nominal deviation in the context of the Beatitudes, has some rich stylistic significance. It is realised that the speaker sounds more direct, personal and definite in his address because the addressees appear to be close and listening directly to him. The you probably refers specifically to Jesus' disciples and other christians who would have to endure multiplicity of tribulations before they get their great rewards in Heaven. This multiplicity of tribulations is seen in how ideas that denote different unpleasant experiences are packed together in the last Beatitude thus; Blessed are you when men shall revile you, and persecute you, and shall say all manner of evil against you falsely,...., for great is your reward.... In just a single line, we see christians being reviled, persecuted, accused, unlike the other lines. This line happens to be the final line in the Beatitudes. Being the last line and packed with a number of experiences that are not pleasant also indicates that the Christian journey is not an easy one, and that, for one to fully walk through Christianity to earn rewards of Heaven, one must go through and endure tribulations one after the other.

Furthermore, there are some deviations in the sentence structures of the Beatitudes. In Beatitudes one (1) to eight (8), we see the 'condition' and 'result' sentence types which are characterised by a description of one's condition / character. However, we see a departure from this trend in verse nine (9). Beatitude nine has a single ascription with three conditions, and the statement of the reason for the blessedness is packaged in a separate sentence. Unlike Beatitudes 1-8 where the condition and the result are represented with single clauses, that of Beatitude nine (9) has three successive clauses representing the conditions one must prepare to go through to be blessed. Because people would have to satisfy one condition as in Beatitudes 1-8 to receive a single reward or blessing in a way, those in Beatitude nine (9) would have immeasurable and limitless reward because they have to satisfy three conditions. Inversely, Beatitude nine (9) can be seen as a summary of all the other eight Beatitudes, because in Christianity it is believed that 'No Cross, No Crown'. This may imply that if the followers of

Jesus suffer immensely on earth by way of tribulations, they will rejoice in multiple folds in heaven someday.

Tense Usage

A closer examination of the text shows that the verb 'are' is used as main verb in all the conditional clauses in the Beatitudes as in "Blessed are....". 'Blessed' is the subject in each of

the Beatitudes whereas the poor in spirit, those who mourn, the meek, those who hunger and thirst for righteousness' sake, the merciful, the pure in heart, etc are the subject complements to the verb 'are'. In the second clauses of each of the Beatitudes, it is observed that Beatitudes 1,8, and 9 use is as the main verb to link the subject and the complement in each clause, as in: for theirs is the Kingdom of Heaven (1 & 8) and for great is your reward in Heaven (9).

It is realised that apart from having is as their lexical verb showing the state of the blessedness, it is also used as a lexical verb by the speaker to express a general truth of unchanging reward for the "blessed" people. The speaker is therefore certain about the rewards that those who live virtuous lives will get in the end.

Similarly, in Beatitudes 2, 3,4,5,6 and 7, the speaker uses the future marker will to describe future rewards that the virtuous followers of Jesus are hopeful of receiving. The speaker gives assurance and promises them comfort, inheritance, and satisfaction among others. Another assurance to his followers at the time is that they will see God and that those people will be called the children of God. These future rewards are not visible and tangible and could probably mean spiritual blessings which the early disciples are assured of rather than physical or material rewards that present day Christians crave for instantaneously just after serving their creator for a while.

There is also a remarkable discrepancy between Beatitudes 1, 8 and 9 on one hand, and the rest of the Beatitudes on the other. When Jesus talks about the rewards of the 'poor in spirit' (1), 'the persecuted' (8) and 'those reviled, persecuted and falsely accused you for my sake' (9), He does not express it in future time (shall/will be) but in the present tense using is. He, however, uses 'shall/will be' to express a potential blessing in future in terms of God's general providence for man on earth in Beatitudes 2, 3, 4, 5, 6 and 7. This implies that the speaker is certain and definite about the assurance to those who are persecuted for his, and righteousness sake, and, those who are poor in spirit. The speaker is, however, not specific with time with which the promises to the other third person addressees will be fulfilled. It must be added that the second clauses of the first and the last Beatitudes open and end with the present tense 'is' respectively. This implies that the speaker does not have any shred of doubt in the assurance he is giving to the audience for, the assurance is concrete, specific and time bound.

Parallel Structures in the Beatitudes

'The Beatitudes', an example of Hebrew poetry, does not use rhyming words but rhyming ideas. The use of Hebraic poetic parallelism can be seen in the Beatitudes. The principle of parallel construction requires that expressions of similar content and function should be outwardly similar. Sekyi-Baidoo (2003:496-7) explains parallelism as "an instance of pairing up or sequencing forms which are similar in structure or form, and also in focus". This means that items in parallelism must be of the same word class, and must perform the same function. Therefore, when form sequencing and instances flout this rule, faulty parallelism is produced. This means that when two or more sentence elements have the same logical office they are

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seen as grammatically parallel. Proper parallelism helps to establish balance and flow in a well-constructed sentence; the alignment of related ideas supports readability and clarity. Lack of parallel structures can disrupt the rhythm of a sentence or text, leaving them grammatically unbalanced. In the Beatitudes, three types of parallelism are identified, namely whole text parallelism, inter-sentential parallelism and intra-sentential parallelism.

The study reveals that all the nine sentences that constitute the Beatitudes have one common beginning Blessed are ... It is these parallel structures that distinguish the Beatitudes from the rest of the Sermon on the Mount. It is an example of anaphoric parallelism. This is because the same phrase repeatedly occurs at the beginning of each sentence of the Beatitudes. In essence, the whole Beatitudes are phrased in parallel structures. Aside the whole text parallelism, it is observed that some of the sentences in the Beatitudes have some similar and peculiar features in terms of parallelism. For instance, there are parallel structures in the first parts of the sentences in Beatitudes 1, 3, 5, 6 and 7. These begin with "Blessed are the ...." respectively, whereas lines 2, 4 and 8 also have the parallel structures "Blessed are those ...". Beatitudes 1 and 8 also have an example of cataphoric parallelism, For theirs is the Kingdom of Heaven, which occurs at the end of Beatitudes 1 and 8. The study identifies intra-sentential parallelism in the Beatitudes in the last line. The last line (9) of the Beatitudes shows some intra-parallel structures within the same sentence. The three parallel structures are seen in Jesus' use of ...when men revile you, persecute you, say all kinds of evil falsely against you". These three italicised structures fetch their beginning from the same source Blessed are you when men ..... and the ending ... for my sake. We realise that insult, persecute and say are in the same lexical category and therefore satisfy the condition for being parallel structures. In the third structure, there is an expansion but that does not disturb the total value of parallelism in the sentence. The expansion is meant to show the urgency, necessity and rapidity with which Jesus addresses the audience. It shows the seriousness with which he talks to the disciples and the speed with which the disciples will be persecuted because of his sake. The repetition of the modal shall implies that Jesus knows and is certain that his followers will face inevitable persecution which is part of the processes being rewarded in Heaven.

The use of parallelism in the beatitudes has enormous stylistic significance. In the first place, it serves as a useful device for instruction, and Jesus uses it to express his thoughts to his audience. Due to the use of the parallel structures, we (readers) are able to concentrate on the message and immediately make meaning out of it. It acts as an aide memoir, in that the idea, when spoken twice, is doubly memorable and like poetry or song, it is easier to remember than mere prose or narrative.

Essentially, it can be observed that in the Beatitudes, parallelism has been used to ensure complementarity and contrast of ideas, choices and values. Between Beatitudes 1-8 in the Sermon, Jesus sounds impersonal with the use of 'they' and 'those'. However, it could be seen that in Beatitude 9, Jesus switches from the impersonal 'the poor, the meek, those' etc to the more personal and concrete 'you' to climax the Beatitudes. Jesus' focus on the unseen addressee changes to the visible addressee. That is to say that Jesus moves his sermon from the distanced audience to the immediate audience. This is an internal deviation from generality to specificity.

Additionally, as the composer of the Beatitudes deliberately uses parallel structures to ensure balance of ideas and clarity of arguments, he also establishes a sense of harmony by giving the lines in the Beatitudes roughly the same length but with varied meanings. The varied sentence

structures help to maintain the interest of readers. Closely linked ideas expressed in series of parallel structures as in the case of the Beatitudes create clarity and heighten interest. From the sermon, Jesus makes use of this balance to ensure that He puts equal weight on the three parallel structures in the last Beatitude. This is illustrated in His use of "when men ... revile you, persecute you, and say all manner of evil against you falsely for my sake". This further shows that each of the structures plays a complementary role in the understanding of the other.

Parallelism has thus enhanced the reading and understanding of the Beatitudes. It has also made it interesting, pleasing to the ear, and even more persuasive.

Rhythm is another important stylistic significance expressed with the use of parallel structures in the Beatitudes. Rhythm is stylistically employed to ensure that Jesus highlights a vital point in his sermon delivery thereby compelling His audience to sit up to listen whilst their interests are being addressed. In the sermon, Jesus makes use of some rhythmic movements to drum in His message to the listeners. It can be observed at a glance that Jesus' use of 'the' and 'those' creates a rhythm of "the-those-the –those-the-the-the-those-you". This rhythm indicates a "low, high, low, high, low, low, low, high, higher" pattern. The higher pattern is seen in the direct addresses at the end of the Beatitudes.

Furthermore, it has been observed that the use of parallelism has granted the Beatitudes a semiautonomous unity within the rest of the Sermon. Like an anaphora, it is used as rhetorical device to grant the whole text a definite pattern by giving two parts of the sentences a similar form. This adds insights which are useful for translation through word equivalence, and interpretation of difficult phrases by comparison with easier- to -understand parallel phrases as (Potter cited in Hodges & Whitten, 1972) puts it "Balanced sentences satisfy a profound human desire for equipoise and symmetry".

Lastly, the use of parallel structures also helps us to answer the question "Was Jesus referring to eight groups of people, or eight characteristics of a single group? The closing blessing "for theirs is the kingdom of Heaven" mirrors the opening, poetically suggesting unity between the groups. This means that the totality of God's blessing for mankind is in variegated segments and that same group of audience receive different blessings from God at different times. The essence of parallelism in sentence construction helps to create economy, rhythm, emphasis, and clarity in the message of the speaker. Parallel structures add both clout and clarity to the message being presented and this increases the readability and understanding of the message. This is done by creating word patterns which readers can follow easily, and this Jesus did in the Beatitudes.

CONCLUSION

The analysis of the Beatitudes came out with a lot of stylistic information based on the linguistic elements present in the text. It was found that each of the Beatitudes is a proverb-like proclamation, precise and full of meaning. The Beatitudes are nine in number and they all follow a simple pattern. Eight of the nine Beatitudes consist of two main clauses each, with the first clause indicating a condition and the second clause, a result. The analysis found out three types of parallelism used in the beatitudes namely whole text parallelism, inter-sentential parallelism and intra-sentential parallelism. The use of these types of parallelism improves writing style, readability and comprehension of the text. It was also found that parallelism

carried the idea of semantic equality of sentences and clauses within the Beatitudes, performed an emotive function on the reader, and created a satisfying rhythm in the language used by the composer. The study concludes that the different stylistic devices used in the beatitudes convey meaningful messages and aid clarity of expression, and the composer of the Beatitudes uses these meaning-making devices and strategies to drum home his message. Analysing the text stylistically highlights how the internal structures of the linguistic choices in the text come together to ensure that our interpretation of the text is explicit, holistic and grounded. The application of linguistic stylistic theory is therefore one of the effective ways of explaining a given text using systematic and analytical procedures.

Further studies on the Beatitudes may be carried out using other linguistic models such as the transitivity, modality, theme-rheme, clause-complexing, etc all under Halliday's Systemic Functional Grammar. It can also be studied under the lens of discourse and genre analyses.

(LISTEN)

Analysis

We begin the initial analysis through the analysis of the lexical features, then we look at deviation and parallelism and finally we look at the stylistic display of foregrounding in the poem.

Lexical features

There are open class words such as *dog, houses, spring, sunlight, streets, dreams,* etc which carry the majority of meaning in the language of the poem as opposed to the closed class words. The poem consists mainly of nouns and verbs. The nouns are mostly concrete objects. Two of the nouns *dreams and miracle* are abstract. We can divide the nouns into two areas of meaning or semantic fields. These are nouns related to nature and nouns related to humans. The mixture of nouns in two semantic classes accounts for an interconnection between nature and man.

The verbs in the poem create a sense of immediacy; they also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense are in the present tense. For example '*barks'* in line 2*, 'is'* in line 19 and '*arrives'* in line 24. There are also present progressive forms such as *'are (eagerly) tumbl/ing* in lines (6/7/8) and *o-p-e-n-i-n-g/are* (12/13). The progressive present participles *('tumbling' and 'opening')* indicate the stretched character of the actions. It contributes to the idea of the inevitability of nature. This is also reinforced by the use of adverbs; '*quickly', 'crazily', 'eagerly', 'irrevocably'*, which convey a sense of speed and inevitability.

We could sense that the poem is an address to someone through the use of directive verbs like '*listen', 'come', 'run, jump', 'shout', 'laugh', 'dance', 'cry'*, '*sing'* etc. The addressee is invited to join in, with the speaker's celebration of Spring, and to share in, and contribute to, his feelings of happiness. In the final stanza, there is a second person pronoun '*you'* in line 26. This addressee is referred to as '*my darling',* which suggests a romantic relationship between the speaker and whomever he/she is addressing.

There are no unusual words or neologisms in the poem. But, some of the words are arranged on the page in a seemingly strange order. '*Tumbling* and *Wonderful',* for instance run across two lines and as a result they are highly foregrounded. Dividing the word across the morphemes (*wonder* and *ful*) allows us two interpretive effects. We first read the word as noun '*wonder'* and then as the adjective '*wonderful'.* The graphological deviation here foregrounds the word, and creates a double meaning. Deviation is an apparent feature in '(listen)' and therefore it is worth to examine it into detail by considering parallelism and the foreground effects that this also creates.

Deviation and Parallelism

It seems that the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where one would normally expect capitals. Naturally, Cummings' works are without capitalization therefore instances of this is seen as foregrounding. We can infer that the word 'Spring' in line 19 is an important concept in the poem, since it is the first word we come across with initial capitalization. Again, the final line of the poem (31) is heavily foregrounded by each word beginning with a capital letter. This emphasises the idea being expressed that nobody is able to stop the progression of Spring or the poet's love for the addressee not even conventionally powerful people such as policemen.

Furthermore, there is also some degree of possible geographical parallelism in the arrangement of the poem into stanzas. It may be seen as five 6-line stanzas, with a stand-alone line at the end of the poem. This seems to suggest that there is some order to the poem. Dixit (1977) indicates that a number of Cummings' poems suggest that graphological parallelism is a significant stylistic feature in his poetry. Dixit studied a corpus of E. E. Cummings poems in detail and concluded that the poems are systematically deviant.

Another instance of parallelism in the poem occurs at the phonological level where we find the repetition of particular sounds. The poem does not seem to have a rhyme scheme of any regularity. All that saves it from being defined as free verse is the regularity of its graphological organization on the page. Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two. Often we find a repetition of vowel sounds in words in close proximity to each other, as in how crazily houses /h**au** kreizili h**au**z∂z/, eyes people smiles /**ai**z pi:p∂l sm**ai**lz/, steeples are eagerly /st**i:**p∂l ∂r **i:**g∂li/

Congruence of foregrounding in the final stanza

There is a strong element of foregrounding in the final stanza of '(listen)'. Leech (1969) describes this as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. There is internal deviation where we notice the initial capitalization of each word in the last line. Again, unlike the other stanzas, there is a lack of any sort of phonological parallelism, and the grammatical ordering of the stanza follows conventional rules of syntax. All these come as a result of internal deviation, and all are foregrounded because they conform to our normal expectations of written language. What we

have in the last stanza is a kind of 'reverse' deviation in addition to the numerous deviant features of the poem.

Conclusion

The analysis of the poem '(listen)' shows how we use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. Deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem. The analysis of the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider to be 'normal', non-deviant language in both everyday communication and within poetry, and suggest a reason as to why this might be. Stylistics, then, is helpful in explaining parts of a text which we might not otherwise understand.

OVERALL CONCLUSION

The analysis of the three literary texts above proves abundantly that a standard literary text analysis needs the analysis of linguistic elements in it as well. The texts under study here contain a great deal of linguistic detail which need to be analysed for the meaning of the text to stand out clearly in the eyes of the stylistician. The phonetic, grammatical and semantic interpretation of these texts makes us really understand the *styles* of the authors. If we were to do only a literary analysis of these texts we would have missed a lot regarding the *styles* employed by the authors. Indeed, it is language (linguistics) that is needed to do even a literary analysis. And an author's style includes everything that is authored, both literary and non-literary. To leave out the non-literary (linguistic) aspect of an author's work in doing a stylistic study renders such study incomplete. Therefore, the linguistic analysis of literary texts is, indeed, a necessity and not a mere aberration.

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APPENDIX

(Listen) **by E. E. Cummings**

[1]   (listen)

this a dog barks and

                   how crazily houses
                   eyes people smiles
[5]   faces streets

steeples are eagerly

                   tumbl

                   ing through wonder
                   ful sunlight
[10]   - look –
               selves,stir:writhe
               o-p-e-n-i-n-g

   are(leaves;flowers)dreams

                   ,come quickly come
[15]   run run
               with me now
               jump shout(laugh
               dance cry

                   sing)for it's Spring

[20]   - irrevocably;
               and in
               earth sky trees
               :every

   where a miracle arrives
[25]   (yes)

                   you and I may not
               hurry it with
               a thousand poems
               my darling
[30]   but nobody will stop it

      With All The Policemen In The World

THE HOLLOW MEN **by T.S. Elliot**

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us-if at all-not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.

Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves

No nearer-

Not that final meeting
In the twilight kingdom

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river

Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

V

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
    For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
    Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
    For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

THE EIGHT BEATITUDES by Jesus Christ

''Blessed are the poor in spirit,
for theirs is the kingdom of heaven.

Blessed are they who mourn,
for they shall be comforted.

Blessed are the meek,
for they shall inherit the earth.

Blessed are they who hunger and thirst for righteousness,
for they shall be satisfied.

Blessed are the merciful,
for they shall obtain mercy.

Blessed are the pure of heart,
for they shall see God.

Blessed are the peacemakers,
for they shall be called children of God.

Blessed are they who are persecuted for the sake of righteousness,
for theirs is the kingdom of heaven."

Gospel of St. Matthew 5:3-10