

25 November 2017
Hyderabad

Dear Participants

Hello and welcome to this course on Stylistics! I am the Faculty in charge of this course. Please write to me for any queries you may have about the course, the study material and the assignments.

I hope you will enjoy doing the course.

Wishing you all the best,



(Dr. K. Lavanya)

Department of Literatures in English
School of Distance Education
The English and Foreign Languages University

Email: lavanya@efluniversity.ac.in

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD 500 605



SCHOOL OF DISTANCE EDUCATION

POST-GRADUATE DIPLOMA IN THE TEACHING OF ENGLISH

STYLISTICS

(These assignments are on 10 printed pages.)

2017-2018

Assignment I

(Based on Block I, Units 1, 2 & 3)

(This assignment comprises three questions. Attempt all three.)

- I. Given below is Philip Larkin's poem "The Trees" followed by a commentary on the poem. Read both and then answer the following questions:
- Would you consider the given commentary to be a stylistic analysis of the poem? Explain your answer. (around 300 words)
 - If your answer is 'yes', point out and explain the stylistic features that the commentary takes into account. [Note: Do not attempt *your own* stylistic analysis of the poem; analyse what is given in the commentary]

If your answer is 'no', then state and explain what features of the poem you think should be taken into account for a stylistic analysis of the poem.
(400-500 words)

The Trees

—Philip Larkin

The trees are coming into leaf
Like something almost being said;
The recent buds relax and spread,
Their greenness is a kind of grief.

Is it that they are born again
And we grow old? No, they die too.
Their yearly trick of looking new
Is written down in rings of grain.

Yet still the unresting castles thresh
In fullgrown thickness every May.
Last year is dead, they seem to say,

Begin afresh, afresh, afresh.

Commentary

In 'Church Going' and 'The Building', as in 'The Explosion', Larkin looks to familiar social and natural rituals for the inspiration that might formerly have come from the church. In other poems he concentrates on the rewards of the natural world more exclusively – but, as 'Cut Grass' or 'Forget What Did' illustrate, they provide an equivalently ambiguous comfort. 'The Trees' is another example..... 'The Trees' denies that nature allows people to believe in their immortality. But, while this denial provokes the same vulnerability as that produced by lack of faith in orthodox religion, there are positive aspects as well. In spite of their steadily increasing age, the trees do at least 'seem' to return unchanged each year, and invite the speaker to follow their example and begin his life afresh. The towering solidity (they are like 'castles') dwarfs his knowledge of mortality. And this is their consolation: their rejuvenation confirms his human potential, without deceiving him into thinking that it can last for ever. Larkin, here as elsewhere, sees through appearances at the same time as he seizes on them.

That said, he is much less interested in nature for its own sake than for the opportunities it offers to moralise about the human condition. It is this which accounts for what Donald Davie has uncharitably called 'his imperiousness towards the non-human'; it is in fact not imperiousness but an admission that the natural world is beautiful, restorative and necessary, yet also vulnerable and transient.

[Andrew Motion. 'Philip Larkin and Symbolism' in Stephen Regan (ed.): *Philip Larkin*. Macmillan New Casebooks 1997, pages 34-5]

II. In Units 1 and 2 of this Block, you learned about the antecedents of Stylistics (i.e., the people, ideas and concepts that shaped the discipline of Stylistics). Based on this, explain the contributions of the following to Stylistics:

- a) IA Richards (300-400 words)
- b) Ferdinand de Saussure (300-400 words)
- c) Roman Jakobson (300-400 words)

Note: For each of the above figures, you must mention their main ideas and explain their relevance to Stylistics.

III. Unit 3 of this Block discusses various definitions /theories of style. Which of these definitions /theories do you find most relevant to Stylistics and why? Explain your choice. (around 500 words)

Assignment II
(Based on Block I, Unit 4)

(This assignment comprises two questions. Attempt both.)

- I. Identify and explain the chief foregrounding device(s) in the following extracts:
(300-350 words each)
- a. What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!
(from William Blake's "Tyger! Tyger!")
- b. pity this busy monster, manunkind,
not. Progress is a comfortable disease;
(e.e. cummings)
- c. The fair breeze blew, the white foam flew,
The furrow fallowed free;
We were the first that ever burst
Into that silent sea.
(from Coleridge's "The Ancient Mariner")
- d. Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
(from William Shakespeare's *Macbeth*, Act V scene v)
- II. Read the following extract, paying particular attention to the foregrounding device of repetition and parallelism. Point out the instances of this device in the extract and explain their effect.
(400-500 words)

BRUTUS

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: --Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was

valiant, I honour him: but, as he was ambitious, I
slew him. There is tears for his love; joy for his
fortune; honour for his valour; and death for his
ambition. Who is here so base that would be a
bondman? If any, speak; for him have I offended.
Who is here so rude that would not be a Roman? If
any, speak; for him have I offended.

(from William Shakespeare's *Julius Caesar*, Act III, Scene iii)

Assignment III
(based on Block II, Unit 1)

(This assignment comprises three questions. Attempt all three.)

- I. Read the following poem by Emily Dickinson; identify and explain the chief foregrounding devices in the poem. Explain how they contribute to the overall meaning/ interpretation of the poem. (around 700 words)

Apparently with no Surprise

Apparently with no surprise
To any happy Flower,
The Frost beheads it at its play—
In accidental power—
The blond assassin passes on—
The Sun proceeds unmoved
To measure off another Day
For an Approving God

- II. Attempt an interpretation of the following poem based on an analysis of its stylistic features: - (about 1000-1500 words)

Pied Beauty

—G.M. Hopkins

Glory be to God for dappled things –
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced – fold, fallow, and plough;
And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

- III. Choose a poem and describe how you would teach it using the linguistic features of the poem so as to bring out its meaning. Remember to (a) state the level at which you teach and (b) attach a copy of the poem.

(1000 words)

Assignment IV
(based on Block II, Unit 2 and Unit 3)
(This assignment comprises three questions. Attempt all three.)

- I. In Section 2.2 of Unit 2, Block II, you saw how foregrounding may be employed in the analysis of Fiction. Based on this, attempt a stylistic analysis of the following passage from D.H. Lawrence's *Lady Chatterley's Lover*.
(around 1000 words)

The car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, the black slate roofs glistening their sharp edges, the mud black with coal-dust, the pavements wet and black. It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. The stacks of soap in the grocers' shops, the rhubarb and lemons in the greengrocers' the awful hats in the milliner's all went by ugly, ugly, ugly, followed by the plaster-and-gilt horror of the cinema with its wet picture announcements, 'A Woman's Love!', and the new big Primitive chapel, primitive enough in its stark brick and big panes of greenish and raspberry glass in the windows. The Wesleyan chapel, higher up, was of blackened brick and stood behind iron railings and blackened shrubs. The Congregational chapel, which thought itself superior, was built of rusticated sandstone and had a steeple, but not a very high one. Just beyond were the new school buildings, expensive pink brick, and gravelled playground inside iron railings, all very imposing, and mixing the suggestion of a chapel and a prison. Standard Five girls were having a singing lesson, just finishing the la-me-doh-la exercises and beginning a 'sweet children's song'. Anything more unlike song, spontaneous song, would be impossible to imagine: a strange bawling yell that followed the outlines of a tune. It was not like savages: savages have subtle rhythms. It was not like animals: animals mean something when they yell. It was like nothing on earth, and it was called singing.

- II. Read the short story by J.M. Synge given below, and comment on the following aspects in the story:
- a) Mode of narration, type of narrator and point of view (500 words)
 - b) Mode(s) of speech and thought presentation employed (800 -1000 words)

One day I was travelling on foot from Galway to Dublin, and the darkness came on me and I ten miles from the town I was wanting to pass the night in. Then a hard rain began to fall and I was tired walking, so when I saw a sort of a house with no roof on it up against the road, I got in the way the walls would give me shelter.

As I was looking round I saw a light in some trees two perches off, and thinking any sort of a house would be better than where I was, I got over a wall and went up to the house to look in at the window.

I saw a dead man laid on a table, and candles lighted, and a woman watching him. I was frightened when I saw him, but it was raining hard, and I said to myself, if he was dead he couldn't hurt me. Then I knocked on the door and the woman came and opened it.

“Good evening, ma'am,” says I.

“Good evening kindly, stranger,” says she. “Come in out of the rain.”

Then she took me in and told me her husband was after dying on her, and she was watching him that night.

“But it's thirsty you 'll be, stranger,” says she. “Come into the parlour.”

Then she took me into the parlour—and it was a fine clean house—and she put a cup, with a saucer under it, on the table before me with fine sugar and bread.

When I'd had a cup of tea I went back into the kitchen where the dead man was lying, and she gave me a fine new pipe off the table with a drop of spirits.

“Stranger,” says she, “would you be afeard to be alone with himself?”

“Not a bit in the world, ma'am,” says I; “he that's dead can do no hurt.”

Then she said she wanted to go over and tell the neighbours the way her husband was after dying on her, and she went out and locked the door behind her.

I smoked one pipe, and I leaned out and took another off the table. I was smoking it with my hand on the back of my chair—the way you are yourself this minute, God bless you!—and I looking on the dead man, when he opened his eyes as wide as myself and looked at me.

“Don't be afeard, stranger,” said the dead man; “I 'm not dead at all in the world. Come here and help me up and I 'll tell you all about it.”

Well, I went up and took the sheet off of him, and I saw that he had a fine clean shirt on his body, and fine flannel drawers.

He sat up then, and says he:

“I've got a bad wife, stranger, and I let on to be dead the way I'd catch her goings on.”

Then he got two fine sticks he had to keep down his wife, and he put them at each side of his body, and he laid himself out again as if he was dead.

In half an hour his wife came back and a young man along with her. Well, she gave him his tea, and she told him he was tired, and he would do right to go and lie down in the bedroom.

The young man went in and the woman sat down to watch by the dead man. A while after she got up and “Stranger,” says she, “I'm going in to get the candle out of the room ; I 'm thinking the young man will be asleep by this time.” She went into the bedroom, but the devil a bit of her came back.

Then the dead man got up, and he took one stick, and he gave the other to myself. We went in and we saw them lying together with her head on his arm.

The dead man hit him a blow with the stick so that the blood out of him leapt up and hit the gallery.

That is my story.

III. Given below is an extract from the play *Refund* written by Fritz Karinthy. The play is about a former student who visits his school to claim refund of his school fees. This former student, whose name is Wasserkopf, is now 40 years old and has not managed to find employment anywhere. People tell him that he is good for nothing and so, feeling that he has not received anything worthwhile from school, he demands a refund of his school fees from the Principal. The Principal calls a meeting with his staff and all the teachers decide to hold a re-examination for Wasserkopf in which they plan to pass him no matter how he fared, whether he got the answers right or wrong. Wasserkopf is determined to fail. The humour of the play hinges on how Wasserkopf and the teachers try to outwit each other.

Now read the extract and then analyze it in the light of what you have learned about conversational maxims and implicature in Unit 3 of this Block. Comment on how the comic effect is achieved. (around 1000 words)

THE PRINCIPAL [*silencing him with a gesture*]: The examination in Geography.

[*The Geography Master takes the place facing Wasserkopf*]

WASSERKOPF: Just look at him! The old hypocrite! How are you, anyhow, nitwit?

THE GEOGRAPHY MASTER: I beg your pardon?

WASSERKOPF: My name used to be in our class-book, didn't it? You old reprobate! You just wait! I'll fix you all right!

THE GEOGRAPHY MASTER: Tell me, candidate –

WASSERKOPF: I'll tell you! I'll tell you! Oh, how I used to hate you eighteen years ago!

THE GEOGRAPHY MASTER: [*imperturbably*]: Please tell me what city of the same name is the capital of the German province of Brunswick?

WASSERKOPF: What a dumb question! The answer's part of the question.

THE GEOGRAPHY MASTER [*pleased*]: Isn't it? And the answer – what is it?

WASSERKOPF: 'Same' of course. That's the answer. If the name of the city is same, then the name of the city is 'Same.' Right? If it isn't I fail, and you refund my tuition fees.

THE GEOGRAPHY MASTER: The answer is correct. The name of the city is 'Same.' Gentlemen, the candidate shows exceptional knowledge of the history of the city Brunswick. There is a legend that once, as the Emperor Barbarossa was riding in to the city, he met a young peasant girl who was munching a bun, and whose mouth was full. He called out to her, 'God bless you. What's the name of this city?' and the peasant girl answered 'Same to you, sir.' Then she stopped because her mouth was full, and the Emperor laughed and said, 'Ho, ho! So the name of the city is "Same."?' And for many years, thereafter, he never referred to Brunswick, except by that title. [*He turns, winks solemnly at his colleagues.*] The answer is excellent. The candidate is entitled to a grade of 'Excellent' in Geography.

[*He returns to his place to be showered with congratulations*]

THE PRINCIPAL [*writing*]: 'Geography: Excellent.' Thus far the candidate has come through with flying colours. Only the examination in mathematics is left. Should he pass that he will have passed the entire examination.

Assignment V
(based on Block III, Units 1 & 2)

(This assignment comprises three questions. Attempt all three.)

- I. Examine the following passage from Arundhati Roy's novel *The God of Small Things* in terms of the language of representation. The scene described in the passage takes place towards the end of the novel, and it shows Ammu (Rahel and Estha's mother) meeting Velutha, a *paravan* (untouchable) at the riverbank, with whom she has an intense and fulfilling though disastrous relationship.

(600-800 words)

He [Velutha] began to swim towards her. Quietly. Cutting through the water with no fuss. He had almost reached the bank when she looked up and saw him. His feet touched the muddy riverbed. As he rose from the dark river and walked up the stone steps, she saw that the world they stood in was his. That he belonged to it. That it belonged to him. The water. The mud. The trees. The fish. The stars. He moved so easily through it. As she watched him she understood the quality of his beauty. How his labour had shaped him. How the wood he fashioned had fashioned him. Each plank he planed, each nail he drove, each thing he made, had moulded him. Had left its stamp on him. Had given him his strength, his supple grace. He wore a thin white cloth around his loins, looped between his dark legs. He shook the water from his hair. She could see his smile in the dark. His white, sudden smile that he had carried with him from boyhood into manhood. His only luggage.

- II. In Block III of your course material you studied stylistics from the perspectives of the contexts of language use (society, culture, ideology). Which of these perspectives would you use for an analysis of the following poem? Explain your choice.

(around 750 words)

The Mistress

—Keki N. Daruwalla (1937-)

No one believes me when I say
my mistress is half-caste. Perched
on the genealogical tree somewhere
is a Muslim midwife and a Goan cook.

But she is more mixed than that.
Down the genetic lane, babus
and professors of English
have also made their one-night contributions.

You can make her out the way she speaks;
her consonants bludgeon you;
her argot is rococo, her latest 'slang'
is available in classical dictionaries.

She sounds like a dry sob
stuck in the throat of darkness.

In the mornings her mouth is sour
with dreams which had fermented during the night.
When I sleep by her side
I can almost hear the blister-bubble
grope for a mouth through which to snarl.
My love for her survives from night to night,
even though each time
I have to wrestle with her in bed.

In the streets she is known.
They hiss when she passes.

Despite this she is vain,
flashes her bangles and her tinsel;
wears heels even though her feet
are smeared up to the ankles with henna.

She will not stick to *vindaloo*, but talks
of roasts, pies, pomfrets grilled.
She speaks of contreau and not cashew
arrack which her father once distilled.

No, she is not Anglo-Indian. The Demellos would
bugger me if they got scent of this,
and half my body would turn into a bruise.
She is not Goan, not Syrian-Christian.
She is Indian English, the language that I use.

- III.** One of the characteristic features of postcolonial literatures is the representation of differences in proficiency levels and codes of “english”. Explain the effects and purposes achieved by such representation, with reference to the short story “Bride for the Sahib” provided with this Block as Appendix X. [1000 words]