

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY  
HYDERABAD 500 007**



**SCHOOL OF DISTANCE EDUCATION**

**POST-GRADUATE DIPLOMA IN THE TEACHING OF ENGLISH**

**STYLISTICS**

**(These assignments are printed on 09 pages.)**

**2018-2019**

**Assignment I  
(Based on Block I)**

- I.** In Unit 1 of this Block, you were given an overview of the antecedents of Stylistics in literary criticism from the Renaissance to the Modern age. Based on this, answer the following questions in about 250 words each:
- a) “Classical rhetoric was prescriptive whereas modern stylistics is descriptive.” Explain.
  - b) How do the views of the New Critics on the language of literature differ from the views of the critics preceding them?
- II.** Explain the contributions and relevance of the following to Stylistics: (500-750 words each)
- a) Saussurean concepts and distinctions
  - b) Russian Formalism
  - c) Transformational Generative Grammar
- III.** Of the various definitions of style provided in Unit 3, which do you think are relevant to Stylistics and why? (500 words)
- IV.** Given below is a commentary on Archibald MacLeish’s poem “Ars Poetica”. (The poem is given in Unit 3 of Block I.) Analyse the commentary and then answer the following:

Is the commentary based on a linguistic analysis of the poem? Justify your answer. If yes, point out the linguistic aspects that the commentary discusses. If no, say what aspects of the poem should be discussed for a linguistic analysis of the poem

(700-800 words)

*Commentary:*

Archibald MacLeish, who like Cummings arrived on the poetic scene after the first imagists had created the new movement, nevertheless can be credited with the poetic summing up of imagism in his “Ars Poetica” in 1926, written well after the imagist decade had ended. It is inconceivable that such a poem could have been written without imagism, because the technique as well as the philosophy of MacLeish’s most famous poem is imagist. It consists of a sequence of images that are discrete but that at the same time express and exemplify the imagist principles and practice of poetry.

The Latin title is borrowed from Horace, who wrote a prose treatise in the first century A.D., the Silver Age of Rome, called “Art of Poetry,” advising poets among other things to be brief and to make their poems lasting. MacLeish wanted to link the classical with the modern in his poetic “treatise” as a way of implying that the standards of good poetry are timeless, that they do not change in essence though actual poems change from age to age and language to language. His succession of opening images are all about the enduring of poetry through time, as concrete as “globed fruit” or ancient coins or stone ledges, and as inspiring to see as a flight of birds or the moon rising in the sky. The statements are not only concrete but paradoxical, for it is impossible that poems should be “mute” or “Dumb” or “Silent” or “wordless,” which would mean that there was no communication in them at all; rather, what MacLeish is stating in his succession of paradoxical images is that the substance of poetry may be physical but the meaning of poetry is metaphysical: poems are not about the world of sensible objects as much as they are about invisible realities, and so the universal emotions of grief and love can be expressed in words that convey the experience in all its concreteness, yet the words reach into the visionary realm beyond experience, toward which all true images point. The final paradox, that “A poem should not mean but be,” is pure impossibility, but the poet insists it is nevertheless valid, because beyond the meaning of any poem is the being that it points to, which is ageless and permanent, a divine essence or spiritual reality behind all appearances. MacLeish’s modern “Art of Poetry” is a fulfillment of the three rules of imagism (be direct, be brief, and use free verse), of Pound’s definition of the image, and at the same time of Horace’s Latin statement on poetry, that good poetry is one proof that there is a permanence in human experience that does not change but endures through time.

(from *Singing the Chaos: Madness and Wisdom in Modern Poetry* by William Pratt)

**V. Identify and explain the chief foregrounding device(s) in the following extracts.**

- a. Food Bill Leaves Rupee Famished  
(newspaper headline)
- b. The Forgettle  
(advertisement tagline for an electric kettle that switches itself off automatically when it boils)
- c. Those that I fight I do not hate  
Those that I guard I do not love  
(from W.B. Yeats’ “An Irish Airman Foresees His Death”)
- d. What leaf-fringed legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loath?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?

- e. And I above standing, saying in thinking:  
 Is first baby, warm in mother,  
 Before born and is still mother,  
 Time passes and now is other,  
 Is knowledge in him now of other,  
 Cries in cold air, himself no friend.  
 In grown man also, may see in face  
 In his day-thinking and in his night-thinking  
 Is wareness and is fear of other,  
 Alone in flesh, himself no friend.  
 (from W.H. Auden's "It was Easter as I Walked")

f. **40 — LOVE**

—Roger McGough

middle	aged
couple	playing
ten	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	be
tween	them

- g. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

(from a speech by Winston Churchill in the House of Commons, 1940)

**Assignment II**  
**(Based on Block II & Block III)**

**Q I (Based on Unit 1, Block II)**

**Attempt a stylistic analysis of the following poem.**

(1000-1500 words)

**A MARTIAN SENDS A POSTCARD HOME**

— Craig Raine

Caxtons are mechanical birds with many wings  
and some are treasured for their markings--

they cause the eyes to melt  
or the body to shriek without pain.

I have never seen one fly, but  
sometimes they perch on the hand.

Mist is when the sky is tired of flight  
and rests its soft machine on the ground:

then the world is dim and bookish  
like engravings under tissue paper.

Rain is when the earth is television.  
It has the properties of making colours darker.

Model T is a room with the lock inside --  
a key is turned to free the world

for movement, so quick there is a film  
to watch for anything missed.

But time is tied to the wrist  
or kept in a box, ticking with impatience.

In homes, a haunted apparatus sleeps,  
that snores when you pick it up.

If the ghost cries, they carry it  
to their lips and soothe it to sleep

with sounds. And yet, they wake it up  
deliberately, by tickling with a finger.

Only the young are allowed to suffer  
openly. Adults go to a punishment room

with water but nothing to eat.  
They lock the door and suffer the noises

alone. No one is exempt  
and everyone's pain has a different smell.

At night, when all the colours die,  
they hide in pairs

and read about themselves --  
in colour, with their eyelids shut.

## **Q II (Based on Unit 2, Block II)**

**Given below is an extract from the opening of Virginia Woolf's novel *Mrs. Dalloway*. Analyze and explain the modes of speech and thought presentation used in the extract.** [1000 words]

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning — fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"— was that it? —"I prefer men to cauliflowers"— was that it? He must have said it at breakfast one morning when she had gone out on to the terrace — Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished — how strange it was! — a few sayings like this about cabbages.

She stiffened a little on the kerb, waiting for Durtnall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright.

**Q III (Based on Unit 3, Block II)**

**Given below is an extract from Shakespeare's *Hamlet*. Read it carefully and then analyze it in terms of what you have learned about Conversational Maxims and Conversational Implicature in Unit 3, Block II. [1000 words]**

[Just before the conversation in the extract, Polonius claims, (before Queen Gertrude, Hamlet's mother, and King Claudius) to know the reason for Hamlet's affliction. He proceeds to read out a letter he had confiscated from Ophelia, his daughter, written by Hamlet. Criticizing the style in which Hamlet has written the letter, Polonius tells Claudius and Gertrude that he has forbidden Ophelia from accepting any advances from the Prince. And this, he claims, has led poor Hamlet into madness. Polonius then suggests that he and Claudius hide themselves behind a needlework wall hanging so they can eavesdrop on the couple when Ophelia meets with Hamlet to return his love gifts. Claudius agrees, just as Hamlet enters reading. Polonius asks the King and Queen to leave them so that he may speak to Hamlet himself.

*Extract begins:*

LORD POLONIUS

Away, I do beseech you, both away:  
I'll board him presently.

*Exeunt KING CLAUDIUS, QUEEN GERTRUDE, and Attendants  
Enter HAMLET, reading*

LORD POLONIUS

O, give me leave:  
How does my good Lord Hamlet?

HAMLET

Well, God-a-mercy.

LORD POLONIUS

Do you know me, my lord?

HAMLET

Excellent well; you are a fishmonger.

LORD POLONIUS

Not I, my lord.

HAMLET

Then I would you were so honest a man.

LORD POLONIUS

Honest, my lord!

HAMLET

Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

LORD POLONIUS

That's very true, my lord.

HAMLET

For if the sun breed maggots in a dead dog, being a god kissing carrion,--Have you a daughter?

LORD POLONIUS

I have, my lord.

HAMLET

Let her not walk i' the sun: conception is a blessing: but not as your daughter may conceive. Friend, look to't.

LORD POLONIUS

[Aside] How say you by that? Still harping on my daughter: yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I'll speak to him again. What do you read, my lord?

HAMLET

Words, words, words.

LORD POLONIUS

What is the matter, my lord?

HAMLET

Between who?

LORD POLONIUS

I mean, the matter that you read, my lord.

HAMLET

Slanders, sir: for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down, for yourself, sir, should be old as I am, if like a crab you could go backward.

LORD POLONIUS

[Aside] Though this be madness, yet there is method  
in 't. Will you walk out of the air, my lord?

HAMLET

Into my grave.

LORD POLONIUS

Indeed, that is out o' the air.

[Aside]

How pregnant sometimes his replies are! a happiness  
that often madness hits on, which reason and sanity  
could not so prosperously be delivered of. I will  
leave him, and suddenly contrive the means of  
meeting between him and my daughter.--My honourable  
lord, I will most humbly take my leave of you.

HAMLET

You cannot, sir, take from me any thing that I will  
more willingly part withal: except my life, except  
my life, except my life.

LORD POLONIUS

Fare you well, my lord.

HAMLET

These tedious old fools!

#### **Q IV (Based on Unit 1, Block III)**

Read Ernest Hemingway's short story "Cat in the Rain" in Appendix VII and attempt an analysis of the story in terms of the language of representation as discussed in Unit 1 of Block III. (about 1000 words)

#### **Q V (Based on Unit 2, Block III)**

In Unit 2 of Block III, you read about the different strategies used by postcolonial writers to appropriate English—glossing, syntactic fusion, neologism, calques, etc. Based on this, identify and explain the types of appropriation used in the following extracts.

(200-300 words each)

- a. Yehi hai right choice baby. Aha! (Tagline of an advertisement for the soft drink Pepsi)
- b. ....; the language of her kingdom was English and nothing but. 'All these different lingos cuttofy us off from one another' she explained. 'Only English brings us together.'

(from Salman Rushdie's novel *The Moor's Last Sigh*)



- c. Babu ji Babu ji God will make you prosperous. Please make my message reach the ears of the Hakim ji. I have been shouting shouting and have even asked some people to tell the Hakim Sahib that I have a prayer to make to him.  
(from Mulk Raj Anand's *The Untouchable*)
- d. Later, each one pulled,  
sitting cross-legged on the steps  
of the choultry, familiar coconuts  
out of the fire  
of rice-and-pickle afternoons.  
(from R. Parthasarathy' poem "Homecoming")
- e. 'It was only after I set out that I remembered that it was an inauspicious hour. So I went back home again and spent some time with Amma. You can't go and see a newborn baby during the inauspicious pattu rashi period, you know!' said Ammu Amma to everyone in general, as she came into the Nalapat compound. She had come to see my Cheriamma's first baby. She wore a loose, striped blouse and a shining white mundu and veshti.  
(from Kamala Das's *A Childhood in Malabar a memoir*)

**Q VI (Based on Unit 2, Block 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"(Appendix X).  
[1000 words]

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