

CHAPTER ONE

Introduction

1.1. Background

Many literary critics agree that, Edgar Allan Poe was master of modern short story. He was also a well-known poet and crime-storyteller, as well as a literary critic of his time. ‘Most other theoretical discussions, however, are predicated in one way or another on Poe’s thesis that stories must have a compact, unified effect.’ (Encyclopedia Britannica, vol. 23:138).

Most of his short stories are constructed with unusually wide range of deviant features that can hook attention. They also have definite departure from the normal functions of language, in terms of their style.

This study is on the stylistic analysis of Poe’s selected short stories— that is focusing in the inner most part of the story. There is established difference after Poe, regarding the short story form. To analyze the difference, another method of study could be stylistic analysis. By carefully selecting some short stories, and focusing, scrutinizing the foregrounding features could be most appropriate. David Birch (1989:105) confirms this idea, “stylistic analysis shades imperceptibly in to literary appreciation.”

It was believed that, Widdowson has explored the proper position of stylistics. For him stylistics is an area of mediation between two disciplines— linguistics and literary criticism. “It should be noted that the claim is not that stylistic analysis can replace literary criticism, but it can prepare the way for it to operate more effectively.’ Widdowson (1975:4).

M. A. K. Halliday (1973:120) discusses the idea from another angle, saying ‘in stylistics we are concerned with language in relation with all the various levels of

meaning that a work may have.’ His focus of stylistic analysis or study lies on semantics implies a functional interpretation of meaning.

Regarding the discussion of literary stylistics, Coulthard(1991:179)underlines some points. ‘It is reasonable to suggest that a detailed analysis of authorial technique and stylistic features can be more successfully achieved within a rigorous linguistic framework.’

Poe chooses numerous ‘styles for his several moods and purposes....’ Therefore, better to connect the text with proper analyzing device and workable methodology. It is interesting to know the power of Poe’s short stories, because the language usage and the style are beyond itself. Many forms of the deviant features lead the framework to be foregrounding. Studying the elements of fiction could not cover all features. Therefore, applying stylistic analysis could be better.

1.2. Statement of the Problem

Many comments have been made about Poe and the nature of the short story. Nevertheless,only a few studies on his works are found. According to the survey made on this writer indicated, there is a BA thesis that analyses three of Poe’s poems. Even none of his short stories are translated into Amharic. On the other hand, thousands of studies, books, reviews, articles, critical notices... have been written on Poe’s literary works, abroad. This clearly indicates that there is a gap in this area. Olga indicates in her study that, even the short story is ‘an unexploited genre’ in our country.

The initial case of this study was the course entitled “Stylistic Analysis of Fiction”. In the pilot study done previously, it was discovered that Poe’s works hold unusual foregrounded features — parallelism, repetition, and different forms of deviations. Therefore, it is better to follow that way in order to write the Masters paper on Poe’s selected stories. Hence, this study identifies the foregrounded features of selected short stories.

1.3. Objectives

This paper aims at manifesting and analyzing some selected short stories of Poe, from stylistics perspective. Besides, it attempts to show how and why various linguistic features are systematically manipulated to form the quality and value of the work. More to the point, as the general objective, it probes into the foregrounding features and their significance. Moreover, the study has specific objectives:

- To investigate unique stylistic features within the selected short stories of Poe.
- To identify the style of selected works in the framework of the foregrounding model.
- To show how Poe uses deviation, parallelism, and repetition devices in order to contribute to foregrounding, and in generation of meaning.

The Basic Research Questions are:

- What are the dominant stylistic features in Poe's short stories?
- What stylistic devices are foregrounded in Poe's style?
- In what way does the stylistic analysis contribute to the study of selected works?

1.4. Significance

The paper attempts to present the concepts of style and stylistics and demonstrates its application to literary texts —that can motivate and elaborate certain important points.

This thesis examines the stylistic features manifested in Poe's works that will be an indicator to another unexploited area for further study. It can be a material relating with the concepts of stylistics and foregrounding in literature and language teaching.

1.5. Limitations of the Study

The paper is limited to the analysis of four short stories stylistically. For this effect, the linguistic features manipulated by the writer to signify the literary quality and meaning generation are examined thoroughly. Furthermore, not all the stylistic features of the stories are analyzed, but the foregrounded ones. Moreover, analyzing the elements of fiction is beyond the scope of this paper.

From all the short stories that Poe writes, only four are taken. The stories that are assumed rich in foregrounded features are chosen for analysis.

1.6. Methodology and Procedures

The research is descriptive and analytical. This is done to describe various linguistic features and analyze stylistic devices used in the stories.

The paper uses stylistic analysis as a theoretical framework in order to identify various linguistic and stylistic features within the works. Having foregrounding as a framework of the study, the analysis is done to show the foregrounded features of the stories; and the possible meanings that are generated.

As it is said, ‘the natural voice for the young Poe was poetry’, (Birch, 67), his short stories have poetic touch. ‘For these types of works the foregrounding model is an appropriate choice.’

Close reading has been done before the selection of the four short stories, which seemed to be rich in their foregrounded features. The analysis is done based on the stylistic analysis of fiction. Hence, for theoretical framework and analysis, Mick Short’s (1996) “Exploring the language of poems, plays and prose”, and Leech and Short’s (1981) “Style in fiction”, that guide the analysis are the major references.

Chapter Two

A Review of Related Literature

The aim of this chapter is to review related studies conducted in stylistic analysis, and to examine theories of stylistics and foregrounding. As it is clearly shown in the introductory part, this paper does not try to analyze all the features of stylistics; but the foregrounded features of the selected short stories. This way of analyzing is chosen because of the nature of Poe's short stories. Edgar Allan Poe was basically a poet, and many of his short stories have poetic touch. To analyze such kinds of short stories stylistically, the better approach would be to focus on foregrounded features— both linguistic and literary.

Hence, this chapter starts by reviewing previous studies conducted in this area, to know the general information and status of local works done on style and stylistics subject matter. And then the theories of style, stylistics and foregrounding are reviewed so as to find an appropriate framework for the analysis of Poe's short stories.

2.1A Review of studies conducted in this area

As it is indicated in the introduction, this paper focuses on literary style and stylistics. According to the survey made at Addis Ababa University libraries, there are a few research studies that established the issue of style and stylistics. That is why this researcher is interested to conduct the study on stylistic analysis of Poe's selected short stories.

Eventhough, the researcher got few BA papers related to the topic, none of them tries to analyze from stylistic perspective. These research studies include, Rahel Zewdu, (1999), who tries to analyze three of Edgar Allan Poe's poems, from thematic point of view. Her analysis focuses on some elements of the poems, like figures of speech. The

other paper is, Zenebech Zerfu's (2000), stylistic analysis of songs, which compares two singers. Zenebech tries to analyze the poems of the songs in terms of parallelism, repetition and metaphors. The study attempts to show the value of spiritual songs of protestant churches abroad.

At MA level, Zerihun Asfaw, (1983) conducted a detailed study on style of Haddis Alemayehu and Baalu Girma novels. After choosing some novels from each writer, he has analyzed the style focusing on figures of speech, syntactical features, repetition, sentence length, diction... and other linguistic features. He proposed the distinct style of each writer, based on the categorized analysis of the selected novels.

Mekonnen Minda, (1995) also studied the style of Kebede Micheal's creative works. He focused on the major themes of Kebede's works. Furthermore, he tried to show the style of poetry, versification, rhyme, diction, and different forms of figurative speech. Even if the paper indicates the style of the adopted works, the focus was thematic analysis.

The other one is Assefa Zeru, (1996) who studied the literary style and historical meaning of three Amharic historical novels, at MA level. He analyzed Mamo Wedeneh's novels, Yohanes and Alula Aba Nega, and Abera Jembere's Aba Koster, focusing on the role of review generating the meaning of the novels. Assefa also tried to analyze the style of these works from the angle of various linguistic features.

Mesfin Adinew, (2000) studied the content and style in Ethiopian short fictional narratives in English. He studied the historical aspect, content and style, narrative techniques, figures of speech and other features of Ethiopian short fiction written in English, in a generalized approach. The study analyzed the content and style of some sixty-six narratives of diverse kinds, ranging from simple, experimental writings to fully developed short stories, in order to show trends in them. He also tried to analyze the short

narratives from the perspective of Edgar Allan Poe's theory, "readable at one sitting, and limited to a certain effect."

At the MA level Yideg Alemayehu (2004) is the one who studied the foregrounding in narrative focalization and voice with reference to Achebe's "Things Fall Apart." He followed Leech and Short's (1981) foregrounding model in order to examine how focalization is manipulated and managed throughout the novel. It is a detailed study that focuses to show how voice and focalization together contribute to the interpretation of the foregrounded features in the novel.

Andualem Hadero, (2007) studied the style in Bewketu Seyum's selected narratives, focusing in foregrounding. He made the analysis after selecting eight short stories. His analysis conducted based on point of view, parallelism, and deviation according to the dominant features of each narrative. Andualem's focus (ultimate analysis) was, highlighting the contribution of point of view to foregrounding.

Another MA thesis done in this area was Zewdu Belay's (2009) stylistic study of andemta commentary. He analyzed the four Gospels focusing on Mathews, in the commentary. He did a detailed analysis on the commentary by the process of foregrounding as a framework. Zewdu analyzed parallelism, repetition, and deviation by selecting poems, verses, proverbs, rhetorical questions, and figures of speech... from the andemta.

Regarding the PhD studies, Berhanu Matthews' (1994) dissertation, "English Poetry in Ethiopia: The Relevance of Stylistics in an EFL Context" is a stylistic analysis approach in the teaching of literature. The dissertation shows the principles of stylistic analysis approach and the main stylistic features related with 'the teaching of literature at AAU with particular reference to poetry.'

Akalu Getaneh's (1997) is another PhD dissertation done in this area, focusing in the analysis of the, 'pedagogic advantages and disadvantages of the traditional practical

critical criticism and the innovative stylistics approach in the teaching of dramatic literature at AAU.’ The debate between stylistics and literary critics shown in the study, analyzes different theories, by comparing the stand of the well-known scholars of the field.

The PhD dissertation of Abiye Daniel (1998) is also another study entitled, “African Literary Texts & Language Based Approaches in ELT: A study of Motivation.” The focus area of the study is, ‘the use of African literary texts in the language teaching approach.’ Moreover, the main aim of this research is to argue for the use of culturally appropriate texts in the teaching of English as a foreign language in Ethiopian context.

As shown in this review, previous studies have not used the foregrounding model in the analysis of fiction.

The current paper deals with stylistic analysis of selected short stories of Edgar Allan Poe, with the framework of foregrounding. It applies similar framework of Short as the above two MA papers, (Andualem, 2007 and Zewdu, 2009) in order to make the stylistic analysis. It differs from Andualem’s paper in two main points. First, it does not try to analyze from the framework of point of view; and second, the short story writers are different. He did the study on domestic works (Amharic language short stories), whereas this study is conducted on short stories written in English. There is also focus area differences between these two studies. Even if Zewdu applied the same framework for the analysis, his main concern was examining Ethiopian exegetical tradition, rather than the short narrative.

2.2 Style and Stylistics

The aim of this section is to review the basic theories of style and stylistics. It attempts to analyze the possible views and theories derived by various authorities of the field. The two basic concepts (style and stylistics) are reviewed coordinately, because of their interrelation. Then the notion of foregrounding would follow.

2.2.1 The concept of Style

Every literary work, whether it is classified in any kind of genre, has its own style. The writers have their own way of using words in expressing their perception or their surroundings. Therefore, they create expressions to achieve a certain effect. Writers' styles are revealed in their use of different linguistic and literary features. In order to explore the style of a literary text we apply stylistic analysis. Hence, style and stylistics are two highly related terms. Style, therefore is believed to result from choice and deviation, and stylistics could be viewed as the study of style in both spoken and written texts.

Style has been defined by various authorities in the field. According to M. H. Abrams (1981:191):

Style is the manner of linguistic expression in prose or verse – it is how a speaker or writer says whatever it is that he says. The characteristic style a work or a writer may be analyzed in terms of diction or choice of words, its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm, component sounds and other formal features and it's the rhetorical and devices.

Abrams furthermore explains that there are traditional theories of style, which are classified into three main levels: the high (grand), the middle (mean), and the low (base) style —that is highly related with diction. Furthermore, style is word choice, tone, and syntax; it is the 'voice' readers "hear" when they read some ones work.

Leech and Short (1981:11) forward this perception of style:

.... It refers to the way in which language is used in a given context, by a given person, for a given purpose. ... Style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written texts.

The main concern is the written literary style. That is, their most specific domain and focus of style lie on style of texts. Furthermore, 'style is a way in which language is

used, the choice which is done by a particular author, in a particular genre, or in a particular text.’ (Ibid:38)

There is a familiar saying, about style, ‘style is the man himself.’ It shows that style (speaking or writing) has attachment with someone as a ‘thumb-print.’ In Mat. 26:73, it is written that, “for thy speech bewrayeth thee,” when the soldier said to Peter in the night of betrayal, before the cockcrow. Therefore, style manifests someone.

‘The style of a discourse is the message carried by the frequency –distribution and transitioned probabilities of its linguistic features, especially as they differ from those of same features in the language as a whole.’ Bernard cited in Sebeok (ed.), (1964:88)

Charles E. Osgood (cited in Sebeok, Ibid:293) strengthens the above idea: “Style is defined as an individual’s deviation from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree in his code.”

The common denominator of the above comments, underlines style from the choice of linguistic features.

Renè Wellek (Ibid: 408) explains the different aspects of style:

I was particularly struck by the fact that the question of style has not been discussed at all in terms of the enormous labor which has gone into it for centuries or in terms even of the theories and methods of the many contemporary practitioners of stylistics who came to the mind of every student of literature.... No stylistic analysis of a literary text was presented....

This is to show that, the theories of style yet not established as the usefulness of the subject matter. No one could say, this is the best theory of style.

Encyclopedia Britannica (Vol. xxi, 1971:332.) elaborates some points about style. “Literary style, involves the selection and organization of the features of language for expressive effects, and includes all uses of sound patterns, words, figures of speech, images and syntactic forms.”

Hence, style is the authors' careful choice of words and arrangement of words, sentences, and paragraphs to produce a specific effect on the reader. A writer's style evolves out of the chosen linguistic and literary features. Some authors have simple economical style whereas others not. Some choose figures of speech whereas others use everyday language.

Leech and Short (Ibid:43) cited Bernard Bloch's definition of style of a text as, "the message carried by the frequency distributions and transitional probabilities of its linguistic figures, especially as they differ from those of the same features in the language as a whole."

As Encarta (2009) points out: "writers employ a wide range of rhetorical devices for contrast and emphasis, including paradox, metaphor, patterns of imagery, repeated motifs, symbolism, and irony."

The power of prominent authors' works derives from their use of these devices. It is not only the matter of 'what they use, but how they use', that determines their specific style. Despite the fact that all linguistic items are accessible equally, writers make various choices, and organizing in various ways. In addition, this enables writers to adopt various skills and the recurring of these gradually results into a distinguished style by which the writer is recognized.

"Halliday's approach is one that is hard to reconcile," said Leech, (1981:34), "with this everyday insight about 'style'. For him, even choices which are clearly dictated by subject matter are part of style." This makes the domain of style very wide.

Enkvist cited in Berhanu, (1994:143) elaborates the difficult nature of style: "First of all, the very concept of 'style' is notoriously slippery and difficult to codify into concrete terms that allow operational study."

Peck and Coyle (1993) cited in Zenebech Zerfu (2000:5) defines style as a “manner of expression what in the end distinguishes one writer from another.”

Conventionally, style is classified in to three categories: **authorial style** deals with study the different works of authors to determine the basic nature of style. **Period style** focus on determining different literary period works. Whereas, **genre-style** categorizes and studies literature in conventionally accepted genres.

Hence, “style is such a complicated phenomenon that it would be impractical to demand hard evidence for every observation made.” (Leech and Short Ibid:47)

2.2.2. The Notion of Stylistics

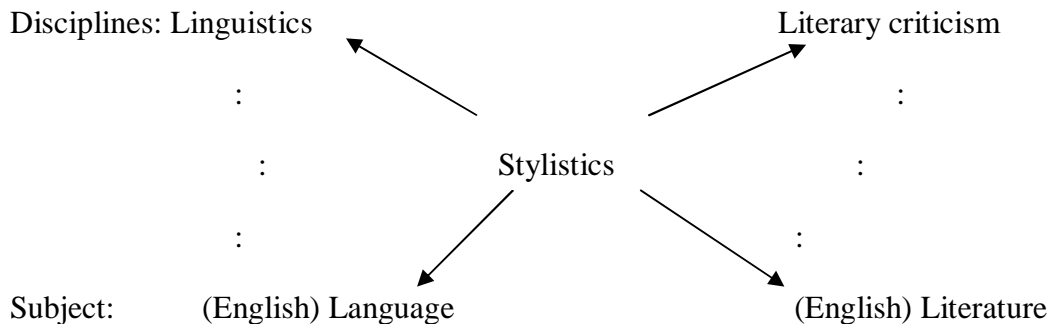
Stylistics is the study of spoken and written discourse to probe their literary quality and value, through various linguistic features.

Short (1996:1) defines stylistics as the analysis of literary texts that spans the borders of the two subjects, literature and linguistics. “As a result, stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it.”

Because it is between two disciplines, (linguistics and literary criticism) there is always ‘border dispute’ between linguists and literary critics. Linguistic stylistics is dominated by linguists, who analyze a text for developing linguistic inclined theory. Literary stylistics on the other hand, ‘combines linguistic description to literary interpretation.’

Stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline it links literary criticism and linguistics, but has no autonomous domain of its own. Widdowson is believed to have explored the proper position of stylistics. For him stylistics is an area of mediation between two disciplines: linguistics and literary criticism

(1975:4). The following diagram of Widdowson illustrates the relationship of stylistics and other disciplines.



This simple diagram seeks to capture the fact that stylistics is neither a discipline nor a subject in its own right, but a means of relating disciplines and subjects. As the diagram indicates, this relationship is not only between discipline and discipline, subject and subject but also between subject and discipline, and the reverse. This is reflected in Widdowson’s (1975:3) definition of stylistics:

By ‘stylistics’ I mean the study of literary discourse from a linguistics orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own.

Short (*Ibid*, 1996:5) strengthens his argument of stylistics:

Stylistics is thus concerned with relating linguistic facts to meaning in as explicit a way as possible. ...Stylisticians suggest that linguistic description and its relationship with interpretation should also be discussed as explicitly, as systematically, and in as detailed a way as possible. One advantage of this is that when we disagree over the meaning to describe to a text or part of a text, we can use stylistic analysis as a means to help to decide which of the various suggestions are most likely.

M. H. Abrams (*Ibid*:193) defines stylistics, connecting with its historical emergence of 1950s. He underlines that it is a method of analyzing works of literature, which proposes to replace the “subjectivity” and “impressionism” of standard criticism

with an “objective” or “scientific” analysis of the style of literary texts. “...the attempt to extend the analysis of style to include everything that is held to be valid in literary criticism. This tendency is particularly evident in the stylistic analysis of poems.”

Berhanu (1994: 221) indicates the systematic way of stylistic analysis, “the basic procedure of the stylistic analysis approach thus is a movement from initial access to the exploration of the various levels of textual patterning.”

As it is mentioned above, style is an aggregate of the distinctive linguistic choices systematized effectively in a literary work. That includes of sentences, clauses, phrases, words, images, figurative language, symbols etc. Hence, ‘stylistics is the application of linguistics to the depth study of the unexplored beauty of the literary style.’

Leech and Short (*Ibid:13*) point out some distinctive ideas about stylistics:

*Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language. ... In general, literary stylistics has implicit or explicit, the goal of explaining the relation between language and artistic function. The motivating questions are not so much **what**, as **why** and **how**.*

The focus is that the study of style lies on explaining the literary text, how it is organized and why it uses such and such linguistic and literary features. Furthermore, stylistics also attempts to establish principles capable of explaining the particular choices made by individual writers.

Literary stylistics, (in sights) is a critical interpretation of a text, focusing on the effect, how language operates in a text. Through stylistic analysis, it is easier to show how writers construct meaning, through interplay of different textual features. Encyclopedia Britannica (1993:118) discusses that analyzing style is the key to reach the core of the message. “...the literary expression perfectly reflects the writer’s intention.”

W. C. Brown cited in Zerihun Asfaw(2000:328), (*translation mine*)

Stylistics is the main issue, relatively from the emergence of literary criticism. Many attempts have done to indorse conventional theory. Though they are many,

it is impossible to come to common ground definition. This makes stylistics to be a dynamic concept.

There is no clear-cut definition of stylistics, because, different scholars derive different definitions. Arguments of stylistics have set some conventional differences between literary criticism and literary stylistic analysis: the former responses are stated in an ‘impressionistic (subjective) manner, non-procedural, and non-retrievable, that it matters value; whereas the latter response is sought in the language of the text (objective), procedural, and retrievable, which is ideologically positional.’

Stylistic helps to analyze a certain literary work and get its quality, and appreciate its aesthetic value. Every one differs on the attractive way of presentation, choice of diction, language usage, figures of speech, and other literary features, in which the quality of writing is revealed.

Wikipedia reflects some points about the historical aspects of literary stylistics: “The analysis of literary style goes back to classical rhetoric, but modern stylistics has its roots in Russian Formalists, and the related Prague school, in the early twentieth century.”

Michael Halliday (Ibid:103, 112) is one of the late twentieth century literary stylistician. This is what he writes:

It is no new discovery to say that pattern in language does not by itself make literature.... But we lack general criteria for determining whether any particular instance of linguistic prominence is likely to be stylistically relevant or not. ... It is the text and not some super-sentence that is the relevant unit for stylistic studies.... Where that function is relevant to our interpretation of the work, the prominence will appear as motivated.

His focus of attention has been on language in general, on the language system and its relation to the meaning of a literary work.

Coulthard (1991:179) has something to say about the usefulness of stylistic analysis; and shows that it could be another alternative besides literary criticism. “Like all other branches of applied linguistics, stylistics depends on the tools provided by

theoretical linguistics; as the techniques of discourse analysis have become more sophisticated, so there has been a growing exploitation in stylistics”

There is another clarification of linguistics and stylistics: (Miller G. A, cited in Seboak, 1964: 88)

Whereas, linguistics is concerned with the description of code, stylistics is concerned with the differences among the messages generated in accordance with the rules of that code. The analysis of style essentially involves the identification and calibration of the various dimensions along which may differ.

It is to say that, ‘stylistics in some way is dependent on linguistics, since style cannot be clearly defined without reference to grammar; but, whereas the aim of grammatical analysis is essentially predictive, the aim of stylistic analysis is primarily classificatory.’ (Seboak, 93)

Short (Ibid, 358) underlines that, stylistic analysis can help to acquire a rational basis for deciding between interpretations, and helps to be more conscious in the process of interpretation of any literary work. *“So, it is with stylistic analysis... the discovery of new forms of analysis will always throw up new findings; and as meaning is generated through the interaction between texts and their readers, they will always be open to reinterpretation.”*

As can be noted from statements above, the theory of stylistic analysis is controversial and has many unsettled arguments; this may happen due to its new emergence. Leaving the argumentative discussion, and holding the common ground will be the approach of this study— as Halliday (Ibid, 114)stated, ‘it is not distinction between two types of prominences; it is a distinction between two ways of looking at prominence, depending on the stand point of the observer... so that, what is globally a departure may be locally a norm.’

To conclude the sub topic, let us see what Crystal (1987:71) cited by Wikipedia has to say about stylistic analysis:

In practice, most stylistic analysis has attempted to deal with the complex and 'valued' language within literature, i.e. 'literary stylistics'. In such examination, the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the border structures that are found in whole texts or discourses.

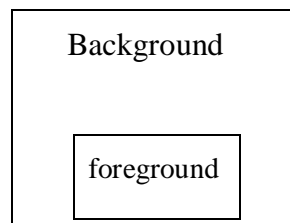
Crystal's argument underlines that, better to focus on the deviant features of any literary work, when stylistic analysis is undergone— that is foregrounding. The deviant features could determine one's style, and insight. As it has been said earlier, any practicable method of stylistic analysis must select some features for analysis and ignore others. Hence, stylistic analysis is chosen to analyze Poe's short narratives with the framework of foregrounding. This approach believed to be a means to show the prominent nature of the works. The foregrounding features include repetition, parallelism and different kinds of deviation, that will presented in the proceeding sub-title.

2.3 The Notion of Foregrounding

In the previous section, the focus area of stylistic analysis of prose fiction or poetry has been indicated. Regarding stylistic features, there are various approaches to analyze such features. Foregrounding is one of the approaches that focuses on the prominent features of a literary work. Poe applies different linguistic and literary features in his short stories, purposely. By examining and analyzing these foregrounded features attempts are made to show the function of the features. Thus, the purpose of this sub-section is reviewing the aspects of foregrounding, namely parallelism, repetition and deviation.

Short (1996:11) defines foregrounding, in connection with deviation. “If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. We call this psychological effect foregrounding.”

Furthermore, Short examines foregrounding by relating it with paintings, using a very simple illustration:



‘The foreground is that part of a painting which is in the center, and towards the bottom; and will usually appear large in relation to the rest of the objects in the picture, and will normally be thought of as constituting the subject matter of the painting.’ (Ibid, 12). This is to show that, ‘the foregrounded part can be regarded as the most important of all.’

The use of linguistic features in a literary text is always purposive, for all the features have their contributions. Even if the background also contributes to the whole (i.e. nothing in a work of art is insignificant), but the matter ‘in the foreground is more important than the rest.’

Defining foregrounding, Leech (1969:57) strengthens Short’s idea:

The foreground figure is the linguistic deviation, and the background is the language — the system taken for granted in any talk of ‘deviation’. Just as the eye picks out the figure as the important and meaningful element in its field of vision, so the reader of poetry picks out the linguistic deviation in such a phrase as ‘a grief ago’ as the most arresting and significant part of the message; and interprets it by measuring it against the background of the expected pattern.

Thus, foregrounding is deviation from linguistic or other socially accepted norms.

Defining and elaborating foregrounding, Halliday (*Ibid:112*) says:

If we can relate the linguistic patterns (grammatical, lexical and even phonological) to the underlying functions of language, we have a criterion for eliminating what is trivial and for distinguishing true foregrounding from mere prominence.... Foregrounding, as I understand it, is prominence that is motivated. Patterns of prominence in a poem or prose text, irregularities of words or structures that stand out in some way, or may be brought out by careful reading. Such prominence contributes to the writer's total meaning.

Hence, foregrounding is paying special attention to certain features of texts, like parallelism, repetition, deviation and figures of speech, in analyzing a particular literary work. The main purpose of analyzing a literary work focusing on foregrounding is highly connected with meaning. This effect could be approached by analyzing prominent literary and linguistic features. In the proceeding sub-section we will see how these foregrounding devices manifested in different levels.

Devices of Foregrounding

2.3.1. Parallelism

Parallelism is the prevalence of similar patterns of syntactical items to signify something other than the usual. The parallel item could be a synonym or antonym, as Short (*Ibid, 67*) puts it in a distinct way: “when readers come across parallel structures they try to find an appropriate semantic relationship between the parallel parts.”

Example 1.

“No animal must ever live in a house, or sleep in a bed, or wear cloths, or drink alcohol, or smoke tobacco, or touch money, or engage in trade.”(Orwell,1945:14)

The sentence is built up of one main clause and six subordinate clauses. All the clauses have parallel structures which stress the command given by the Major. The parallel structure is purposive, that, in the course of the story will develop in to the content of the “seven commandments” of animal farm. This parallel structure and lexical choice makes the sentence interesting and rhymed.

Example 2.

“Some were great farmers, some were orators...”

Achebe, (1959:98)

This is the description of the elders in the wedding ceremony of a certain rural village in Africa. The two phrases are identical except for the replacement of *farmers* by *orators*; so, it involves parallelism. The parallel structure has effect to highlight the elders’ respect in the community, despite any profession.

Because it is one of the dominant features of Poe’s narratives, let us see one more example for “antonyms parallel” and conclude the topic.

Example 3.

“Weak or strong, clever or simple, we are all brothers.”

Orwell, (Ibid:14)

The first two phrases are parallel. *Weak* could go with *simple*, whereas *strong* with *clever*. The place of positive and negative words purposely reversed; (As it says “weak and strong”, it should follow the pattern to say “simple and clever”). This is done to eliminate the demarcation of the two categories. This is also Major’s speech, which conveys the message that all animals are brothers, whoever they are. This sentence exhibits paradox or focus on the two parallel terms, in order to reach constructing meaning.

2.3.2. Repetition

Repetition is an intentional reoccurring of a word or phrase to bring out some effect. It is one of the foregrounding devices that help writers to make something stand out. Thus, it also makes the generation of meaning to be easy for readers. Repetition occurs at various levels: words, phrases, clauses, sentences, or phonological level. Poe frequently applies this feature in his short stories.

Literary Education Online, points out the relation of cohesion with repetition: “cohesion is the glue that holds a piece of writing together. If a paper is cohesive, it sticks together from sentence to sentence and from paragraph to paragraph. ... Repetition of key words and use of reference words are also needed for cohesion.”

“Repetition and parallelism are highly related; and parallelism is mostly a sophisticated form of repetition.”

Short (1996) cited in Andualem, (2007:27)

This is to show that there is a wide probability of occurring together. Leech (1969, 73) shares this idea, saying, “I shall place parallelism in the context of a broad class of repetitive effects.” This shows that there is overlapping or interconnection between the two features.

“The repetition of a word or a phrase in itself tends to change the emphasis and to make prominent with otherwise might be overlooked.”

Zenebech, (Ibid:27)

Example 4.

“The food is fine,” she said. “The food is fine, but the drinks...”

Armah, (1969:115)

It is obvious that the repetition of the sentence, ‘The food is fine,’ makes it stand out and that by inference we are likely to conclude the food is delicious. The repeated sentence is identical, which is done purposely for emphasis. The last phrase, ‘but the drinks...’, gives additional quality for the food.

Example 5.

“O my son Absalom, my son, my son Absalom! Would I had died instead of you, O Absalom, my son!”

2 Samuel 18:33, cited in Leech, (1969:78)

On this example, King David laments for the death of his son Absalom. There is lexical, phrasal repetition that highlights David’s love for Absalom. In these sentences, the noun “Absalom” repeated three times; and the phrase, “my son” four times, that shows the core meaning is connected with the death of the son of David. It indicates how the death of the son is painful.

2.3.3. Deviation

Deviation is the departure from the general orders or the norms of a given text or genre. Every language and literature has norms, which are accepted conventionally. If these norms are broken, then deviation occurs. Deviation has various features, like discursal, semantic, lexical, grammatical, morphological and graphological deviation. The dominant feature of all these is semantic deviation, which is highly related with meaning, and has various sub-categories. Figures of speech, symbolism, allegory and allusion are categorized within semantic deviation. The selected short stories of Poe are highly touched by these features; that is why the study engaged in this aspect also.

Leech and Short define deviation as, “...a matter of degree and choice.... It could be prose which deviates from the code in exploring new frontiers of communication.” That is to say, it is a deviation from the language code— ‘a breach of some rule or convention of English.’ (1981: 28, 48, 139)

Halliday marked out deviation as, “the use of ungrammatical forms, has received a great deal of attention, and seems to be regarded, at times, as prominence parexcellence.” (Ibid, 115)

Sebeok (1964: 70, 91) marks some features of deviation:

...poetic language shows various degrees of deviation from the linguistic norm—‘violence of language.’ ... A given message may deviate from a norm in two ways— it may include features that do not occur elsewhere, or phrased differently, certain restrictions....

This is to show that, deviation involves in the elimination of certain restrictions and the introduction of new ones. It is breaking the rules of the language for some literary purpose. Hence, deviation is one of the basic concepts of stylistic analysis. It is the part of foregrounded features in the text, which the author, consciously or unconsciously, is signaling as crucial to our understanding of what he has written.

There are various kinds of linguistic deviation in poetry or prose. Short discussed different kinds of linguistic levels that the deviation occur in order to produce foregrounding. (Ibid, 37-61)

2.3.3.1. Discoursal Deviation

Language at the level of discourse has some procedures to be kept during the course of organization; if it deviates from this norm, then discoursal deviation occurs— hence, foregrounding. One form of discourse is, there is a general assumption in language that one should begin and end. If the text deviates from this rule of beginning and ending, there discoursal deviation occurs.

As Short (1996: 37) has shown, discoursal deviation has many forms. “Although it is often more difficult to describe in an explicit and systematic way, linguistic behavior at the discoursal level has norms just as much as linguistic behavior at the grammatical level.”

In other words, ‘discourses should also begin at the beginning of discourses as well as at the beginning of sentences. But some texts do not begin or end at the beginning or ending.’

Example 6

A speech that began, “‘And, in conclusion...’ would seem very strange, as would one which ended with the sentence, ‘first let me deal with Anglo- Soviet relations.’

Short (Ibid, 38)

In another form of discursual deviation, ‘literary texts are also often deviant with respect to the interactions in the discourse.’ This occurs when this discourse is deviated. Some authors make the dead to speak, and even inanimate objects be participant in the discourse, hence, discursual deviation— foregrounding. Some of Poe’s short narratives deviate from the normal way of discourse.

There is other form of discursual deviation, as Short (Ibid, 39) indicates. In a normal discourse, there is addresser who talks, or gives message, to one addressee. But, when there appear more than one addresser, and more than one addressee, the discursual deviation occurs.

2.3.3.2. Semantic Deviation

Writers convey their message in different ways. They consciously or unconsciously put their views in a text. But usually there would be meaning differences. The face value of a sentence may differ from the internal meaning. When this happened, we call it semantic deviation. Meaning is constructed mainly in association with figures of speech, symbolism, and allusion... in prose fiction.

Semantic deviation, as Short (Ibid, 43) defines it, ‘is meaning relations which are logically inconsistent or paradoxical in some way.’ He attaches semantic deviation more with metaphors, in order to fit the characterization, (inconsistent semantic relations.)

Leech (1969:48-49) strengthens Short’s idea, that, ‘... transference of meaning, or metaphor in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane.’

Furthermore, Leech discusses semantic deviation by citing Words Worth's saying, 'the child is the father of a man', as an example. The face value of the line looks like odd or abnormal power of significance. However, when we examine it from another angle, it forces the reader to look beyond the dictionary definition for a reasonable interpretation. The noun "Father" should be understood in another sense than that of an ancestor.

Another **example (7)** of semantic deviation:

"On Sunday morning the habit of a whole week does not die of itself."

Armah, (Ibid:114)

Sunday is a holyday, that there is no work to do. It is the rest time from the toiling and anxiety of the weekdays. Armah shows, the mood of the working days does not remain by itself. The meaning of the word "die" deviates from the norm. It shows how the power of habitual experiences affect the exceptions. The semantic deviation of this sentence has further more meaning, which it uses Sunday (the Lord's Day) symbolizes freedom from slavery; but the "whole week" represents the bondage of many years. People who are free from bondage, tempted or affected by the past slavery mentality, hence semantic deviation— foregrounding.

Semantic deviation has sub categories, like figures of speech, symbolism, allegory, and allusion. Writers use these devices purposely to deviate from the norm. The stories of Poe are full of these features, which create meaning related deviation.

2.3.3.2.1. Figures of speech

Figurative language differs from everyday language in terms of meaning. Figures of speech upgrade the quality of any literary work, in terms of diction or language. They have the effect of embellishing prose fiction or poetry. When the writer says:

“He lost his eyes”, he/she may not mean the loss of natural eye or sight, but the most important thing in his life.

Abrams (Ibid, 63) defines figurative language, as:

A deviation from what speakers of a language apprehend as the ordinary, or standard, significance or sequence of words, in order to achieve some special meaning or effect. Such figures were long described as primarily “ornaments” of language, but they are entirely integral to the functioning of language, and in fact indispensable not only to poetry, but to all modes of discourse.

The main effect of figurative language is the change in the standard meaning. Authors use figures of speech to create deviant features, hence, foregrounding.

Within figures of speech there are some features:

i. Simile

Simile is one of the categories of figures of speech, when one thing is likened to another in such a way as to clarify and enhance an image in a figure of speech. When the writer says “she is as brave as a lioness” it creates the image of her bravery comparing with the lioness.

‘The likeness between two things is made explicit by using such words as **like**, **as** and **as if**. The more unlike the two things compared are, the more effective is the simile.’ Berhanu, (2009, 23-24)

Example 8

“Boxer was an enormous beast as strong as two ordinary horses put together.”

Orwell, (Ibid:11)

Horses are forceful animals by nature, but Boxer (mare) was stronger than two of them. This shows his enormous power in the farm activity.

Furthermore, Armah (Ibid:14) employs a good example of simile by comparing the 'dully light' with a 'declining bounce ball' as follows, "From the office floor the light came dully, like a ball whose bounce had died completely."

Another **example (9)** of simile:

And the shaft of his spear was like a weaver's beam

I Samuel 17:7

The comparison between spear and weaver's beam shows, how heavy and dangerous the armament of Goliath is, comparing with David's stick.

Furthermore, simile is a kind of figurative device used in prose and verse equally.

ii. Metaphors

Metaphor is a figure of speech in which one thing is described in terms of another. It is the imaginative use of a word or phrase to describe something or somebody as another object in order to show that they have the same qualities; and this makes the description more imagery. Metaphorical expressions have a touch of deviation semantically.

"Like the simile, metaphor is used to compare two things that are remote from each other by drawing on a certain aspect of similarity between them. The difference between them is that the metaphor does not use words such as 'like', 'as' and 'as if' to show the likeness between two things." Berhanu (2009, 24)

Example 10

"...others said that he could turn black into white"

Orwell, (Ibid:17)

This metaphor shows the character of Squealer (the propagandist) in Animal Farm. It magnifies how brilliant talker he is, and his persuasive ability.

iii. Personification

Personification is the impersonation or embodiment of some quality or abstraction. It is the action of treating something as a human being or representing it in human form. Writers purposely apply personified metaphor in order to capture the attention of the reader. Meanings could be tied up in the personified object or animal.

Abrams, (Ibid:77) defines personification as, "...the attribution of human qualities to inanimate objects. It is also used to attract the reader's attention beyond the power of works."

Example 11

"The singing of this song threw the animals into the wildest excitement"

Orwell, (Ibid:73)

It is clear that Animal Farm is an allegorical satire story. We look the animals doing whatever human beings do. In the above example, we see the excitement of animals by the song, as a human beings. This creates deviation in meaning. Thus, personification is used in prose and poetry in order to attract the reader's attention.

2.3.3.2.2. Symbolism

Symbolism is another category of figures of speech which created when anything signifies something else. Skillful writers use symbols in order to enhance the value and quality of their works. Usually, it is a purposive approach that gives depth to prose fiction or poem. Most of masterpieces of literary works have a symbolic touch, which attracts the attention of literary critics or researchers.

Symbol is used in poetry and prose, in order to introduce significant idea or attitude. "Symbol is an object, animate or inanimate which represents or stands for something else." Cuddon cited in Rahel, (1999:16)

Hence, literary symbols can be *conventional*: those used by people who share certain cultural and social assumptions; and *universal* symbols are those likely to be recognized by people regardless of their culture; and also *private* symbol ‘reflects the author’s view and imagination towards something.’

In conventional terms, flower represents the symbol of love and beauty; darkness to evil or ignorance or misfortune; sword to war or slaughter; water to purification from sin; and cross symbolizes Christianity etc.

Example 12

The opening sentence of William Faulkner’s short story, “A rose for Emily” has symbolic feature, cited as follows, “Then Miss Emily Grierson died, our whole town went to her funeral; the men through a sort of respectful affection for a fallen monument...”

Even though, the story has ironical touch, “a fallen monument” represents Emily’s and her family’s previous status in the community. Her death was not an ordinary death, but precious like the monument. The symbol creates a powerful image on the reader, and the story will be unforgettable. Poe purposely used conventional symbols for certain effects, in his short stories.

2.3.3.2.3. Allegory

Allegory is one of the categories of figures of speech, which is highly related with symbolism. It mostly used to concretize and create image of abstract ideas. Writers like Poe frequently use allegory to magnify certain ideas for purposive effect. Abstract ideas like hate, ignorance ... characterized as a human being in order to convey the message.

Defining allegory Abrams (*Ibid*, 4)says:

It is a narrative in which the agents and action, and sometimes the setting as well, are contrived both to make coherent sense on the “literal,” and also to signify a second, correlated order of agents, concepts, and events....

This is to show the double face of allegory, the literal level and correlated level—in which allegorize personages and abstract ideas. Historical allegory shows the characters and actions signify, or “allegorize,” historical personages and events. On the other hand, allegory of ideas mean, in which the literal characters represent abstract concepts, as perfectly presented in John Bunyan’s *The Pilgrim’s Progress*.

Encyclopedia Britannica (Ibid, 102) puts some points of allegory: “It is a basic process of arousing in the reader or listener response of levels of meanings provides writers with the structure of fables, parables, and other related forms. ...it emphasizes thematic content, ideas rather than events.”

Even though, both have similarities, allegory differs from symbolism in certain points. Writers symbolize ideas with a real existence object whereas an allegorical sign is arbitrary. Allegory is one of Edgar Allan Poe’s stylistic feature which is found in his short stories as well as poems.

2.3.3.2.4. Allusion

Allusion is mainly referring a prominent historical figures or events in a literary work in order to create some effect. It is frequently used in poetry and prose. One of the evaluating and grading device of a literary work is its usage of allusion. Scriptures and classical works of literature could be the sources of allusion.

Abrams (Ibid, 8) writes that, “Allusion in a work of literature is a reference, explicit or indirect, to a person, place or event, or to another literary work.”

Writers use allusion in order to enhance the depth their works, and make them attractive. It has deviant nature when used properly. It is also one of the distinction qualities of a literary work.

There are some kinds of allusion, like, historical, scriptural, geographical, and allusion of classical literary works. Poe especially, applies scriptural allusion, in

connection with message conveying, that makes his short stories very beautiful and memorable.

2.3.3.3. Lexical Deviation

Lexes are highly exposed to deviation. Moreover, this is realized in the over-use of lexis in a line. Besides, writers may bring a new lexical item to the language. Lexical deviation is basically connected with vocabulary choice.

Short (1996, 45, 46) puts some types of lexical deviation:

The first one is **neologism**, which occurs when writers make up a word that did not previously exist.

Example 13

“The boys are dreaming wicked or of the bucking ranches of the night and the jollyrodgered sea.”

Dylan Thomas, cited in Short (Ibid, 46)

The two words together make a compound noun jollyrodger. Furthermore, by adding the –ed ending, he then converts the whole into a participial adjective jollyrodgered, which in turn modifies sea –as Short discussed.

Leech (1969, 42, 43) connects the lexical deviation more of word formation. “Neologism is not the violation of lexical rule, but based on the word formation of English rule.” He emphasizes the word formation by prefix and suffix to an item already in the language; and compounding (the joining of two or more items to make a single compound one), as stated in example 13.

Another way of forming lexical deviation is **functional conversion**, ‘by which the process of converting a word from one grammatical class to another.’ Short (Ibid, 45). This is done by adapting an item to a new grammatical function without changing its form.

Example 14

...My heart in hiding

Stirred for a bird, — the achieve of, the mastery of the thing

(Hopkins, cited in Short), (Ibid, 46)

Here Hopkins takes the verb *achieve* and used it as a noun, in spite of the fact that English already has a noun, ‘achievement’ derived from that verb, as Short discussed the lines. “By using the word *achieve* as a noun instead of a verb he foregrounds the extent of the achievement of the bird in flight and also increases the sense of physical energy which we associate with the wind hover.”

Writers use these forms of lexical deviations frequently in order to produce foregrounding. Prose or Poems that break out of the norms are noticeably deviant. Leech underlines the purpose of this kind of deviation: “If a new word is coined, it implies the wish to recognize a concept or property which the language can so far only express by phrasal or clausal description.’ (Ibid, 44) Poe’s short stories are deviate from the normal use of words, that they are carefully selected for certain effects.

2.3.3.4. Grammatical Deviation

Grammatical deviation includes the manipulations of sentences and clause structures to bring various effects. Moreover, this is realized in violating the norms of grammatical structure: inverting the subject-predicate order is the common one. It occurs due to the reordering of grammatical norms.

Both Short and Leech indicate that there are many different types of grammatical deviation. Leech (*Ibid*, 45) discussed the main distinction of syntactic deviation:

...a distinction of great importance between the Deep Structure and the Surface Structure of a sentence... The deep structure directly reflects the meaning of the sentence, whereas the surface structure relates to the way in which a sentence is actually uttered.

Example 15

Thou hast bound bones and veins in me, fastened me flesh.

Leech (*Ibid*, 45)

The occurrence of the verb *fasten* in the construction of the sentence does not normally fit, as Leech discussed. Fasten belongs to the class of straightforward transitive verb, regularly followed by a single object. However, writers usually break the rules of grammar in order to make effects, as shown in the above example.

Short (*Ibid*, 47) has shown that, due to the largeness of grammatical rules in English, the foregrounding possibilities of grammatical deviation is also very large.

Example 16

Then spake king Arthur to Sir Bedivere

(Alfred Lord Tennyson, 'Morted' Arthur') cited in Short (*Ibid*, 48)

The subject-verb inversion (spake king Arthur) is allied to the archaic pronunciation spake, as Short discussed the line.

Writers purposely deviate, some grammatical norms, for a certain effect. English grammar has a norm that a sequence of nouns should be differentiate by “ands” or comas; but when this norm is broken, deviation occurs, hence— foregrounding. Let us see the following sentence with no intervening “ands” or comas:

Example 17

And there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumours, so dense a commingling of the improbable and mundane!

(Salman Rushdie, *Midnight's children*) cited in Short, (Ibid, 50)

The effect of this list is also appropriate in the context, because of the density of the items, as Short discussed. There are many instances that Poe violated the syntaxes in his short stories.

2.3.3.5. Morphological Deviation

Morphemes are words or elements of words. Sentences built up by phrases, and phrases consist of words, words may have morphemes. Morphological deviation is highly related with linguistics, in their phonetic feature. Morphemes are the lowest unit of syntactic organization.

Thus, morphological deviation can occur due to the addition of word where it would not normally occur.

Showing the way of producing deviation at a morphological level, Short said that, by adding an ending to a word, it would not normally be added to:

Example 18

Perhapsless mystery of paradise

(e. e. cummings, 'from spiraling ecstatically this' cited in Short (Ibid, 51)

It is normal to produce words by adding the suffix '-less' to a noun, like 'hopeless', 'hatless', 'sunless', but 'perhaps' is not normally a noun but an adverb. So, 'perhapsless' deviates from the norm, hence foregrounding. The line is pointing to apparently contradictory quality of heaven, namely that it is a mystery with no

uncertainty, as Short discussed. (Ibid, 52) Regarding morphemes, Poe breaks the norms of morphemes in few incidents.

2.3.3.6. Graphological Deviation

At this level, deviation is experienced in breaking rules relating to punctuation marks and capitalization. Proper names with a small letter can be viewed as deviant, according to the norm of the language that the first letter of proper names should be capitalized regardless of their place in a sentence. Besides, the boundaries between morphemes are marked graphologically as a norm; if these boundaries are fused, it is said to be the norm is violated.

Short indicates some points of graphological deviation: “discarding of capital letters and punctuation where convention, spacing, capitalization call for them, jumbling of words, eccentric use of parentheses etc are used as expressive devices.”

Example 19

THE BEAUTYFUL ONES
ARE NOT YET BORN

Armah, (Ibid:183)

The graphological deviation is shown in syntax and capitalization of the whole words. This slogan like sentence is found in the last page of the novel. It is the title of the book. The capitalization of every word's first letter has a bigger font size from the others. The author wants to windup the message by highlighting the core idea. The meaning of the novel would stump in the reader's memory. Hence, graphological deviation has a power of expression connected with meaning.

Example 20

... now sing each and all fortissimo A-

mer

i

ca, I

love,

You...

(e. e. cummings, 'Beauty Hurts Mr.Vinal') cited in Short (Ibid, 55)

Short discusses this as an example of phonological and graphological deviation. 'The splitting up of *America I love you*, forces us in to phonetic interpretation, which the readers may recognize the words are quoted from a famous patriotic American song.' The graphological deviation is also clearly seen by the order, capitalization and blank space of the lines... and other features.

Both Short and Leech discussed phonological and graphological deviation coordinately; that these features are highly related as stated in the above example. Most of Poe's short narratives are graphologically deviant for a certain effect.

Chapter Three

Stylistic Analysis of the Selected Short Stories

Introduction

The aim of this chapter is analyzing the selected short stories separately in order to generate meaning. The nature of Poe's short stories discussed in the previous chapter. They are highly foregrounded, and have various deviant features. Even if the selected short stories have common features, there has been done special attention on the selection, in order to analyze different stylistic features, by avoiding overlapping. Each story has its unique characteristics of linguistic or stylistic features, which is the focus area of foregrounding. The analysis ranges from parallelism and repetition up to the different features of deviation; especially, the semantic deviation is dominant in all the four short stories.

3.1 Stylistic Analysis of "Three Sundays in a Week"

"Three Sundays in a week" is one of Poe's short stories, skillfully and systematically structured. It was first published in 1841; and has few and selected intriguing characters, a single thematic focus, a tight plot and well organized and logical conflict, and a story which runs fast towards its end.

The story is narrated by the first person central character, character-narrator, Bobby. It begins by telling how old and arrogant his uncle, his foster father is. In the story, Bobby the major character, requests the old man, Rungudgeon, to give him his daughter Kate for marriage. However, so stubborn is the old man, he is reluctant to give his blessing to the boy and precise the date of the wedding. Nevertheless, after being importunate, Rungudgeon, eventually gives his word to have the wedding when Three Sundays come together in a week. The response leaves Bobby in despair. However, the

arrival of the two naval acquaintances, Captain Pratt and Smitherton resolves the puzzle. As they are arguing about the day of tomorrow– whether it is Sunday or not, they bring the context how three Sundays come together. Inferring their one year’s experience aboard, one twenty four thousand miles to the east and the other to the west, they attest how one advances in a day and the other late in a day from the day of London due to the rotation of the earth on its axis. This unprecedented discussion reveals how three Sundays come in a row in a week. So is the dispute on the wedding. Hence, thinking it is a judgment up on him, the old man permits the couple to marry.

The short story has various types of deviation, repetition and parallel elements; however, the analysis focuses on the dominant ones.

3.1.1 Repetition, and Grammatical Deviation

This part will try to show how repetition, and grammatical deviation is manipulated in the “Three Sundays in a Week.” And also analyzes the nature of grammatical deviation. The short story begins with the repetition of key words:

YOU hard-headed, dunder-headed, obstinate, rusty, crusty, musty, fusty, old savage!’’ said I, in fancy, one afternoon, to my grand uncle Rungudgeon – shaking my fist at him in imagination.

The character-narrator’s speech held in his imagination as a character and the narrator’s discourse are demarcated by a quotation mark. The direct speech framed by the narrator’s discourse and quotation is highly dense with a series of adjectives: two hyphenated adjectives, one three syllabic adjective, and four one syllabic adjectives end in –y.

The repetition of adjectives are of two in type; age-related: rusty, musty, fusty, and old savage and character-related: hard-headed, dunder-headed, obstinate and crusty. The first group of adjectives make readers to imagine how old the old man is, and the second group attest how stubborn, ill-tempered he is. The four, one syllabic adjectives end in -y renders phonetic parallelism because of the repetition of the same or similar consonant –alliteration and the repetitions of vowel sounds –assonance. Thus, the character of the old man is highly foregrounded. Besides, it is unlikely to have this type of over-using of words in real-life speech. Hence, it is also deviant from the norms of every day speech— discursal deviation.

Regarding the grammatical deviation, the opening sentence is deviant, for it is not the norm of the short story to have such series of adjectives in a line. However, it is purposive; the writer employs this technique to foreground the character of the old man. Since we learn about characters from what other characters say about them, Poe uses the major character's monologue to portray the old man and his behavior around which the plot pins.

More to the point, indeed, until we learn what the relationship between Bobby and his uncle like we may not know how the idea in the first sentence is contrasting with the succeeding ones. Nevertheless, the following fragmented sentence let readers presuppose something contrasting is to come. 'Only in imagination.' The general rule of the language requires a sentence to begin with a capital letter and ends with a period. Furthermore, a sentence should have a subject, and verb, and a complete thought. Although the cited phrase lacks subject and verb, it appears as a complete sentence in terms of punctuation. Thus, apart from the repetition of the phrase, the writer breaks the norm to signify the contrast between the character's imagination and the 'reality'.

There are other incidents that repetition occurs. Bobby ironically smiles and says to his uncle:

“You are always so very kind and considerate, and have evinced your benevolence in so many – so very many ways – that –that...”

The repeated words indicate that Bobby’s flattery to his uncle, which has ironical meaning. He also repeats “uncle, uncle” many times to get the favor of him. When he asks permission, the old man laughs ironically, “Ha! ha! ha!-he! he! he! –hi! hi! hi! –ho! ho! ho! –hu! hu! hu! –that is good!” This repetition is done purposely to show how arrogant the old man is. The laughing sound changes five times, unusually, and creates emotion on Bobby.

“A very ‘fine old English gentleman’ was my grand-uncle Rumgudgeon...He was a little pousy, pompous, semicircular somebody, with a red-nose, a thick scull, [sic] a long purse, and a strong sense of his own consequence.”

An inverted syntactic structure is used to portray the old man. The common English language sentence structure is subject+ linking verb (copula) + predicate (adjective or noun). However the inverted structure is formed by: predicate (adjective or noun) + linking verb (copula) + subject. The inversion is used to signify (emphasize) what is in the predicate noun than in the subject, for it is placed in the place of the subject. Furthermore, the noun phrase of the predicate is framed in quotation marks and separated from other parts of the sentence. This is to foreground something different other than the usual. The speaker does not mean what he means. He is rather ridiculing on the gentleman. Thus it is satiric.

Nearer to the conclusion of the story, when they were arguing about the “Sunday”, Kate said, “I see it – I see it all.” This repetition is purposive, that it is a clue to the coming victory. Following this, the old uncle also repeats the phrase; saying, “To be sure – to be sure...” which shows his amusement of the riddle answer.

3.1.2 Parallelism, Discoursal and Semantic Deviation

There are various forms of parallelism, discoursal and semantic deviation in the short story. The following recurring structure concretizes the aforementioned disparity between the character-narrator's internal and external world.

“The fact is, some trivial discrepancy did exist, just then, between what I said and what I had not the courage to say- between what I did and what I had half a mind to do.”

Similarly the writer uses parallel syntactic structure to show how the characters contrasting selves co-exist. Unlike the physical confrontation that Bobby has with his uncle in his imagination, his ‘real-speech’ with the old man manifests the contrast.

‘My dear uncle’ said I, closing the door gently, and approaching him with the blindest of smiles, ‘you are always so very kind and considerate, and have evinced your benevolence in so many...’

Learning what Bobby's feeling towards his uncle is from his monologue, it is noticeable that Bobby's speech act is deviant, for it breaks the maxim of quality. He says to his uncle “you are always so very kind and considerate ...” knowing he is not. However, the deviation is so intentional that serves to get Bobby's request accepted.

As the reading is progressed, another foregrounding feature prevails on the notion of contrast. “I am sure, my dearest uncle [you confounded old rascal!!].” The character's speech is presented in quotation and his thought is presented in parenthesis. Hence the parenthesis is used to demarcate the two contrasting ‘realities’: the character's speech versus his thought. This signifies or foregrounds the character's contradicting personality. Besides addressing a person you hate with a respect marker (my dearest), seems to be ironical (dramatic irony- for only the speaker and the reader know about but not the old man).

Had the narrator not reported what is in his mind, the readers could have not learned the character- narrator's attitude towards the old man without which the story becomes incomplete. Above all, it is from the imagination or thought presentation of the narrator that the readers learn the contradicting features. Since what the narrator says and does oppose each other, only what he does cannot constitute the plot nor does what he has in his imagination.

In the dialogue held between the old man and Bobby, the old man is reluctant to precise the date of the wedding. Even his attempt to leave the date at random sometime within a year or so is not accepted by Bobby. Besides, the old man uses lexis like "curse you! yes!" and "you scoundrel!" and "you young scapegrace". These evinces that the old man has no intention to precise the wedding date. However, unlike the spirit of the conversation and the old man's rigid nature, it seems a bit strange to find the old man précising the date. One, therefore, should question the truthfulness of the answer. Furthermore, what is prevailed in the preceded conversation signifies this. As far as the rules and principles of conversation are concerned, in the conversation like the old man and Bobby, a young man like Bobby is expected to use markers of respect. Nevertheless, the old man appears using the respect marker "sir!" to address Bobby instead. This breaks two norms: the general norms of conversation and the norm set in the text. In the text, only Bobby uses the respect marker to address the old man, but not the old man except in this particular situation. Thus, the old man's answer is not genuine. He either knows that three Sundays never come together in a week or he knows that Bobby doesn't know how three Sundays come in a row. Hence, he deliberately gives the riddle-like answer. Besides, this is evidenced in the old man's response to the resolution of the three Sundays-issue towards the end; he says "this is a judgment upon me as you say" referring what Kate says previously.

Moreover, the previous sentence structure has recurring patterns. "...with a red-nose, a thick skull, [sic] a long purse, and a strong sense of his own consequence." these

patterns are used to foreground the old man's physical appearance in addition to what is mentioned. What makes a bit strange is the adjective "semicircular somebody" the indefinite pronoun is not employed in its normal context- collocation- calash is occurred to show the old man's being important. His bended appearance is made to be imagined as crescent or half circle. Hence the foregrounding features are used to render such vivid picture.

In the following narrator's discourse, contrasting feature and repetitions are used:

"To every request, a positive "No!" was his immediate answer, but in the end-in the long, long end- there were exceedingly few requests which he refused."

The co-occurrence of the two terms, positive and no, signify the old man's habit in answering every request. For the old man, it is common and normal to say "No!" Thus it is positive for him giving a "NO!" answer. Hence, the deviation uses to how saying "NO!" is formed as the old man's habit. And the capitalization of the word no also foregrounds this idea. The description of the old man consists of repetitive features: "...in the end-in the long, long end-..." the repetition of the prepositional phrase corresponds with the pass of time –the pattern foregrounds the length of the time that costs one till he/she gets his/her request answered.

Similarly as the narrator-character describes how the old man rears him, he used parallel patterns to show how the act of abuse is frequent.

From the first year until my fifth, he obliged me with regular floggings. From five to fifteen, he threatened me hourly, with the House of Correction. From fifteen to twenty not a day passed in which he did not promise to cut me off with a shilling.

How the speaker has been treated for twenty-five years is summarized in three clauses. So the structure is patterned the writer intends to show how the speaker's

childhood is inflicted with repetitive mistreatment. Thus, the recurring pattern corresponds with the recurring theme.

More to the point, the co-existence of contradicting ideas are used widely as the foregrounding feature across the text. This is best attested in the following sentence.

I believe the old villain loved me as his own child-nearly if not quite as well as he loved Kate-but it was a dog's existence.

Though the opening of the sentence makes the reader to presuppose what is to come, something contrasting to the established presupposition occurs. This is rendered due to the prevalence of the contrasting words and a phrase with in a line: villain, love and a dog's existence. Besides the coordinate conjunction "but" and the following metaphor highly foreground the type of life the speaker lives-not the affectionate he receives from the old man.

Within the semantic deviation the other aspect of the old man's character is expressed figuratively.

"Against all attacks upon his purse he made the most sturdily defense."

The word "purse" metaphorically reflects the greediness of the old man. Even if he has little attention for other things, he is serious in terms of money. Furthermore, it could be taken as a reason why he set the riddle may be, not to lose Kate. She would not go alone, but with her plum (a large amount of money.)

There is also another expression presented in a personification, saying:

"For the rest, he laughed with his arms and legs."

This figurative expression is built-up of hyperbolic personification. It creates an image of the old man, shaking his body when he is laughing. It deviates from the norm that no one could laugh by his arms and legs, rather than facial expression. Poe purposely wrote this for the effect of amusement.

The title of the short story has a deviant touch, that the writer titled his short story, “Three Sundays in a week” purposely. We know that three Sundays never happens in a week. But in the conclusion of the story, after the clarification of the two pilots, we could be convinced that it could happen. So initially, it deviates from the well-known norm, thus foregrounding.

3.1.3 Graphological and Lexical Deviation

This short story is rich in various forms of graphological, lexical and morphological deviations. Regarding graphological deviation, there are many parentheses which used for stress rather than alternative description.

Capital letters like, “House of Correction”, Fate, YOU... are used in the middle of the sentence, abnormally. The aim of the capitalization is to create effect. For instance, “Fate” is capitalized at the introduction sentence of the issue of “three Sundays...” talk on progresses. This is to show the solution is ordered by fate. In addition, we get the letter “T” at the end of the sentence, which is unusual and breaks the norm.

Regarding the lexical deviation, there is foreign language usage in some places of the story. Some of them have meanings, subordinately. And there is an adjective phrase, “old mouser”, (instead of old mice), that could be categorized in morphological deviation, (by the letter “r” which indicates the old man’s character.

We read, “Doctor DubbleL.De, Doctor Dub- and then Doctor L. Dæ...”, repeatedly. It is done purposely for a certain effect. The deviation remarks a special event, that the old man calls witness for his “innocence”. This is shown by the dot after “L”, instead of Dr. The old man gives emphasis for the profession rather than the man himself.

Moreover, the dialogue among the two captains, the old man, Kate and Bobby is presented like the script of drama. Thus, it is deviant from the norms of the genres of short story. Besides, at the prevalence of the dialogue signify graphological deviation, unlike other character's dialogue or the narrator's discourse, the deviation emphasizes how plausible-mimetic the dialogue is.

Generally, Poe employs foregrounding, parallelism and repetition to make the quality of the short story high. So wisely and purposely the linguistic features are selected and used, the story becomes one of the few memorable literary works.

3.2 Stylistic Analysis of “The Black Cat”

“The Black Cat” is another amazing short-narrative of Poe, which has gloomy atmosphere from the beginning up to the end. Many critics agree that it is Poe's masterpiece. It was published in 1843, and can be categorized into symbolic crime story.

The first person narrator has decided to present the facts of the past event that have terrified and destroyed him. Although he claims that he is not mad, his deeds indicate to be so. At the young age he married a woman. He loves and keeps animals, including a large black cat named Pluto. His wife often refers to the superstition that, black cats are actually disguised witches.

The narrator becomes increasingly moody and irritable due to alcoholism. One day, when he was drunk, he seizes the cat, which bites him on the hand, in fear. In response, the narrator loses control and cuts one of Pluto's eyes out with a pen-knife. Then the narrator hanged Pluto on a tree.

After the house of the narrator set on fire, a new cat resembles Pluto appeared. When the cat tries to approach him, the narrator starts to take an axe to the cat; but he

strikes his wife dead by her intervention. He hide the corpse inside the wall, thinking that no evidence of the dead.

When the police men come to investigate, the narrator calmly cooperates; even though the police men search the cell multiple times they find nothing. Finally, a cry of the cat heard behind the wall, which disclosed the secret.

Even though the short story has all kinds of foregrounding features, the analysis focuses on the most prominent ones. So letus begin with semantic deviation.

3.2.1 Semantic Deviation

Symbolism

In the previous chapter, we have seen that symbolism is anything that which signifies something else. The little, “The Black Cat” symbolizes death, darkness—in conventional terms. The wife of the narrator usually regarding that, “... all black cats are witches in disguise.”

Even though the narrator takes this as a superstition it is purposely done to a certain effect. It is a symbol of the evil, which lastly become the reason for the death of innocent wife.

The mood of the story is dark, and full of madness, death, and crime, as well as lonely and hopelessness – which all these are symbolized by “black”.

Even though the narrator blinded and hanged the black cat. Another white-spotted black cat appears. This makes the story deviant, that it is connected with the spiritual world. Here, the symbol is clearly seen that the evil spirit is not flesh and blood that could be killed. He follows the human beings as the black cat follows the narrator.

We have a very expressive narration in the story.

“Evil thoughts become my sole intimates – the darkest and most evil of thoughts. The moodiness of my usual temper increased to hatred of all things and of all mankind;”

The narrator boldly tells us his desperate and unhealthy condition. This is because of the evil spirit attack— symbolized by black cat, who is his intimate friend, mentioned at the beginning of the story. This expression has another deviant touch that the mood and the darkness that the narrator with in is, not normally in the real world. If there is darkness, there will also be brightness; but the darkness of the narrator highly increased to the killing of his wife and his hanging.

Fire is another symbol in the story which represents the judgment for the committed crime, in the story. His house is burned after the killing of the black cat.

“The plastering had here, in great measure, resisted the action of the fire - ”

The narrator frequently tries to cover his crime; He walled his wife’s corps to mislead the police men. But he can’t escape from the judgment lastly. The above expression symbolizes fire, that it consumes every resistance.

3.2.2 Parallelism and Repetition

The story is buildup of various parallel structures. Especially, the opening paragraph has unusual parallel features and repetition of key words.

“In their consequences, these events have terrified, - have tortured – have destroyed me.”

The phrases are parallel, which have an effect of clarifying the narrator’s actual condition. He is in a great tension by the consequences of his madness deed. The phrases put at the beginning of the story purposely, in order to indicate the coming shadowy

event. The negative words like, “terrified”, “tortured”, “destroyed” give emphasis for the message.

Furthermore, in the first line of the opening paragraph, there is antonyms parallel, which hook attention, presented as follows:

“For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief.”

The narrator introduces his story (which deviates from the normal story), in an antonyms parallel approach, that his story is strange. The parallel phrases, “most wild” and “most homely” create paradoxical vision to the reader— because they are almost antonyms. The purpose of these phrases is to catch the attention. The one who read this first line, eager to know what wild and homely narration is. The last phrase also has a parallel touch, “neither expect nor solicit” strengthens the narrator’s intention that he doesn’t try to persuade.

There is also another antonym parallel at the middle of the story saying:

“...even beyond the reach of the infinite mercy of the Most Merciful and Most Terrible God.”

The narrator seems to regret after he hanged Pluto (the Black Cat). He understands that he commit a deadly sin, which can affect even his immortal soul. He expressed the God as the most merciful and most terrible. This also reflects his madness, that how could be merciful and terrible at once. But the parallel structure is purposive, for to show in what kind of dilemma is he. Killing a cat is not a mortal sin that, it devastates even the immortal soul. The purpose of these parallel features is to give emphasis to the narrator’s ill condition.

There is also another parallel, written after he accidentally killed his wife, in the presence of the police men.

“I walked the cellar from end to end. I folded my arms upon my bosom, and roamed easily to and fro.”

The parallel sentences show the limitless anxiety of the murderer. They create image of the condition. He doesn't tell us saying. "I was in a great anxiety"; but by observing his movement, we now his unpleasant emotion. The power of this parallel structure and lexical choice makes the narration interesting.

3.2.3 Lexical, Graphological and Grammatical Deviation

Interms of lexis, the story is buildup of selected imaginary words. They have the power of holding the attention of the reader. Most of the lexes are presented in a repetition and parallel forms, as presented in the previous sub section.

The lexis can be analyzed with graphological deviation.

There are many terms that deviate from the norms of English literature. The dominant one is capitalization of words in the middle or at the end of the sentence, which is done purposely.

The narrator tells us about the disease that affects him, saying, 'for what disease is like Alcohol! ' The capitalization of "A" in "alcohol" is purposive, for he wants to underline the core cause of all destruction. His madness emerges from alcoholism. He testifies the destruction of alcohol would not be reversible. Previously he was a normal person, but when he starts drinking alcohol, the temptation developed.

There are also other lexes, which purposely capitalized;

“Horror, Man, Fiend, At length, Law, Most Merciful, Most Terrible, Gin, Ram, Reason, Crime, Agony, Death, Night-Mare...”

It is not very difficult to understand why Poe made these selected lexis capitalized. It is for the effect of the message or meaning. Some of these words repeated in the course of the story—for emphasis. The negatively charged words like *Horror*, *Terrible*, *Gin*, *Crime*, *Agony*, *Death*, *Night-Mare* are attesting the gloomy atmosphere of the story, thus foregrounding.

In addition to the capitalization, there are full capitalized words like: “PERVERSENESS” and “GALLOWS,” which are highly foregrounded, connecting with the theme of the story—the psychological disorders created by alcoholism. They show the judgment of deliberate wrong deeds. The choice of lexis is wonderful.

In terms of grammatical deviation, there are many instances that violate the norms of English grammar.

The narrator tells us about his friendship with Pluto, how it looks like:

Our friendship lasted, in this manner, for several years, during which my general temperament and character – through the instrumentality of the Fiend intemperance – had (I blush to confess it) experienced a radical alteration for the worse.

The clauses are not fixed up normally; they are fragmented of ideas. The hyphens marked at the middle of every phrase make the paragraph jumbled. This is the deliberate way of expression. The author wants to show the narrator’s emotion, that he could not communicate normally. Furthermore the capitalization of “Fiend” (evil spirit) attests the narrator’s unpleasant condition. The narration is structured mostly by the above kind of grammatically deviated clauses.

In general, the short story is built up of various kinds of foregrounded features. In addition to the above illustrations there are also, figures of speech and historical allusion

which enhance the quality of the story. It is unforgettable story of surprise ending, as most of Poe's short stories are.

3.3 Stylistic Analysis of “A Tale of Jerusalem”

“A Tale of Jerusalem” is another short story of Poe, which is highly manipulated by scriptural and historical allusion. It was first published in 1832; and can be categorized into ironical and humorous tale. Some critics say that the tale ironically touches the Jews.

The story begins with the dialogue of two Jewish priests (Abel-Phittin and Buzi-Ben-Levi) and a Pharisee is called Simeon. They were in a hurry to reach to Jerusalem in order to present the daily sacrifice. They were under the control of Roman Empire, who forced them to present the tax on time.

When they were talking about the old good days of King David, a suddenly appeared Roman soldier orders them to pay shekels of silver; and also said many blasphemous words that irritate the Jews. When they look at, the fatted calf which could be sacrificed on the alter, taken by the Romans, they feel very sorry, and pray pardon to God.

The short story is very short but has various types of parallel structures, deviation and repetition: however, as usual, the analysis concentrates on the dominant features.

3.3.1 Semantic and Discoursal Deviation

Previously, we have seen that semantic deviation has various forms. All the meaning-related features, like figures of speech, symbolism, allegory and allusions could be analyzed in the semantic deviation.

Almost all the story, from introduction upto the end is covered with scriptural allusion, as well as historical. The short story, rather looks like a Jewish literature, that is to say, it is foregrounded. The opening statement justifies this:

“ Let us hurry to the walls,” said Abel-Phittin to Buzi- Ben – Levi and Simeon the Pharisee, on the tenth day of the month Thammuz, in the year of the world three thousand nine hundred and forty-one- “let us hasten to the ramparts adjoining the gate of Benjamin, which is in the city of David, and overlooking the camp of the uncircumcised; for it is the last hour of the forth watch, being sun rise; and the idolaters, in fulfillment of the promise of Pompey, should be awaiting us with the lambs for sacrifice.”

The three names, Pharisee, The month of Thammuz, the gate of Benjamin, David, uncircumcised, forthwatch, idolaters, and lambs for the sacrifices... all are scriptural words, and phrases which deliberately used for a certain effect. It is unusual in a single paragraph, putting so much allusion. And it is very wide task to refer all these Biblical words in general. Each the alluded term has its own wide-range, and related meanings. The author skillfully structured the opening paragraph in order to create “Jewish” atmosphere.

King David was one of the victorious King of Jerusalem, as the scripture attests. He and his son (Solomon’s) glory was at its climax, that all the nations of the world were paying taxes to Israel. But now, as we look in the story, the “uncircumcised” control Jerusalem, and make the Jews in bondage. Poe uses thus allusion to magnify the depth that the Jews are falling under the rule of Romans. The reader could understand this by referring the well-known stories.

This opening paragraph is touched, by another layer of foregrounding, discursual deviation. It is a dialogue between three people. We know this by the quotation mark, followed by the word “said”. But the dialogue speech form immediately changed into

narration. Almost, all the above allusions are presented by the first speaker. If it was presented in the first person narration, it could be normal to say so; but, when the third person narration is chosen, such kind of incidents narrated by the author. It is not normal to narrate such story in the middle of the dialogue. There should be turn taking in the discourse of two or more people. Poe used this purposely, that to show the speaker is taken by past glorious memory. He forgot the two people, talking with him.

As we continue the reading, the scriptural allusion appears in an unusual manner. Among the meaning related ones, we get:

“Baal, Pentateuch, Adonai, mount Moriah, Bashan, El Elhim!”

Mount Moriah and Bashan are geographical allusions, that also represents the adoration place of the God of Abraham, and the wealth of Israel. We read in the Holy Bible, that Abraham decided to sacrifice his son to God on the mount Moriah. But the Lord appeared to him and a lamb was sacrificed instead of Isaac. Bashan was a well-known cattle grazing area. The lamb of Bashan was fat, because, the area was suitable for pasture. Poe mentioned this geographical allusion, to show back the previous glory comparing with the present disgrace.

The word “Baal” is capitalized at the end of the sentence, (“...worshippers of Baal.”) This deviates from the usual usage. Normally, only divine beings are capitalized. When we use small “g” to say “god” it indicates idol or pagan-worshipping. Poe wants to show, the reason of all these disgrace of the Jews come from, Baal-worshipping, instead of Adonai.

There are various forms of figures of speech which are used for meaning related effect; to begin with simile, we read this sentence at the middle of the story:

“The uncircumcised are as the sands by the seashore-as the locusts in the wilderness!”

The effect of this illustration is indicated by the speaker's sigh, before he is opening his mouth, looking the glorious city afar. The blessing was given to Abraham, that his seed be uncountable as the sand of the sea shore. Instead, the uncircumcised got the blessings. This is again to show the failure of the Jews. There is also the deviation touch in the phrase, "as the locusts in the wilderness!" We do not get such kind of blessing for Abraham; Poe did this to show how the blessing is changed into curse. (Locusts can symbolize evil.)

Let us see another example of simile, which is presented at the conclusion of the story:

"It is a firstling of the flock," said Abel - Phittim, "I know him by the bleating of his lips, and the innocent folding of his limbs; His eyes are more beautiful than the jewels of the Pectoral, and his flesh is like the honey of Hebron."

Abel said this, after he looked at, a Roman soldier took the ram as a tribute. The beauty of the ram is expressed in a wonderful way, due to some effects. Lamb and Jews have religious attachment, that, the sacrifice is made by pure lamb. Nevertheless, when the Romans take-off this lamb, it is not an ordinary thing; that is why the Jewish priest describes it in amazing way. This simile shows how precious thing that the Jews lost. Furthermore, symbolically this kind of beautiful lamb represents Jesus Christ, the Lamb of God who has sacrificed in the hands of the Romans.

The preceding paragraph is highly foregrounded, that is, it ridicules the response of the priest, for the taken lamb.

"The heathen have dealt wonderfully with us! -let us raise up our voices inapsalm! – let us give thanks on the shawm and on the psaltery – on the harp and on the huggab – on the cythern and on the sackbut."

Psalms are presented to glorify and praise God. Instruments of music used at the time of happiness and victory, in the Jewish tradition. But, here we see the priests are preparing for “thanks giving.” This is absolutely abnormal, that the priests completely confused and become like a mad by the bad events cascading like a heavy-fall on them. This is the Jews irony of complaining on God, when they were punished by their transgression.

3.3.2 Structural and Lexical Parallelism

There are plenty of repetition, parallelstructure and lexical deviation in the narration. At the middle of the story we read the following parallel structure:

“El Elohim ! – who is the God Phoebus ? – whom does the blasphemer invoke ? Thou, Buzi - Ben - Levi !who art read in the laws of the Gentiles, and hast sojourned among them who dabble with the Teraphim! – is it Negral of whom the idolater speaketh? - or – Nibhaz? – or Tartak? – or Adramalech ? – or Anamalech ? or Succoth- Benith? – or Dragon ? –or Belial ? – or Baal – Perith? or Baal –peor ?- or Baal-zebub?”.

The priest tried to mention all the possible “gods” of the gentiles, after the solder said, “the god of Phoebus, who is a true god.” The paragraph is structured in unusualmanner, that it is not proper to mention all this lexis in a raw. But Poe, as a skillful writer andapoet did this purposely, for a certain effect. Most of the words are the names of the gods. Jews, experienced to worship this gods from early times, which provoke the wrath of God. Poe tries to underline, that the failure of the Jews comes from idol worshiping.

The priests themselves very well understand their failure; saying, “No more,” responded Abel-Phittim,- “no more shall we feast upon the fat of the land – no longer

shall our beards be odorous with frankincense- our loins girded up with fine linen from the Temple.”

The parallel structure and lexical choice as well as repetition of key words make the statement powerful. The repeated phrase “no more,” and another similar phrase “no longer” underlines their desperate and hopelessness condition.

Let us see another example of structural parallelism and conclude this topic:

“They have given the signal at last!” cried the Pharisee – “They have given the signal at last!”-

The two sentences are identical, in terms of lexis and punctuation mark, as well. The sentences are repeated deliberately for stress. The priests were waiting for the permission to enter to the Holy City. When they got the signal, they felt good and comforted, that is why the sentence is repeated.

Generally, Poe used different kinds of foregrounding features to create effect. In this short story he employs mainly scriptural allusion. This shows the influence of Holy scripture on his works. His style is very tough that a layman could not comprehend it. There should be deep scriptural knowledge to understand what Poe wants to say.

3.4 Stylistic Analysis of “Shadow”

“Shadow” is one of Poe’s short stories, which is presented in a compact form. Usually, it is taken as an example of prose poem. It was published in 1835, and very short in size. It has two short, and one long paragraph.

The story is narrated by the first person central character Oinos. The entire story is narrated by him except a single sentence quotation of the “Shadow’s” speech. The

narrator tells us the memory of the “year of terror”, with a gloomy and depressed condition. A group of seven people (including the narrator) try to isolate themselves from the outside pestilence and terror, by shutting in a chamber, drinking red-wine. They try to forget themselves by singing in a loud voice. At last the “shadow” came and told them, his dwelling place. This incident left the narrator an impression of “departed friends.”

The short story is highly foregrounded. There are many deviant features in it. As Poe is concerned about lexis, grammar, and other features, this short story is constructed with parallelism, repetition of key words and various kinds of deviation. Nevertheless, we focus on the most prominent and dominant ones, as usual.

3.4.1 Grammatical, Graphological, Morphological and Semantic Deviation

Regarding deviation, there are many features everywhere in the story. The dominant one is meaning related, semantic deviation, which is the main concern of this study— meaning generating.

The short story begins with, quoting from the Psalm of David:

“Yea, though I walk through the valley of the Shadow:”

This very beginning of the story deviates from the normal referring of scripture. When someone quotes, normally he/she takes important word, phrase, or sentence and left the other, by indicating three dots. The important word (Phrase) that Poe deliberately omitted is, “*of death*”, which follows, “shadow”.

The reason why Poe did this is, to magnify “shadow”, by completely omitting “death.” If he had been done this, all the secret of the short story would be revealed and no need of reading the whole narration.

Here shadow is presented as an allegory, rather than a symbol. We get this at the conclusion of the story.

“And the shadow answered, “I am SHADOW, and my dwelling is near to the catacombs of Ptolemais, and hard by those dim plains of Helusion which border up on the foul Charonian canal.”

The Shadow can be seen but not be touched, or communicate with; it is nearly as an abstract idea. Poe makes the shadow to speak and act like human being. This approach is highly foregrounded, to show that shadow is the main subject matter of the story.

We have seen that, it represents “death”, who comes and takes whoever he wants; but not seen or heard by physical eye or ear. The reason why Poe makes the shadow, speaking is, to indicate the represented, death. The shadow indicated that “his” dwelling place is “the foul Charonian canal”, that shows where the pestilence (the death) came from.

There are other conventional symbols in the story, like:

“black wings”, “seven lamps”, “purple wine”... All of these phrases represent death in one way or other. Black wings show the death-angel who took the people, by wide speeded pestilence. Even if, “seven lamps” have positive connotation in the scripture, they symbolize the last time’s tribulation and agony. “purple wine” symbolizes the blood – which is the death of many people by the plague.

Regarding the grammatical deviation, there are a lot of instances. However, only the dominant ones will be analyzed. As indicated earlier, the short story “shadow” could be sometimes called a prosepoem. Poe as a poet violated the grammatical norms of prose, in the shadow.

In the middle of the story we read this grammatically deviated sentence:

“Dead, and at full length he lay, enshrouded; the genius and the demon of the scene.”

The normal English language sentence structure is subject + linking verb + predicate (Adjective or noun). However, in the above sentence the main verb takes the place of the subject. This inversion is used to signify the action rather than the predicate. This is to foreground something different other than the usual. Poe wanted to highlight “death”, which is the main subject matter of the story.

Furthermore there are some examples of inversion, which create grammatical deviation.

“...if I mistake not ...”, “... and moved not.”

The inversion is done purposely, to emphasize the previous or the preceding word or phrase. In the first instance, the narrator wants to confirm his truth fullness; where as in the second instance his firmness.

Near at the end of the story, we get the following sentence:

“But gradually my songs they ceased, and their echoes, rolling afar off among the sable draperies of the chamber become weak, and undistinguishable, and so faded away.”

This event is narrated, close to the approach of the shadow. The pronoun “they” is for the songs, which made abnormal the whole sentence. It seems unnecessary, but Poe put it purposely. He wanted to show how the song, mirth, and drinking is ceased, when the shadow approaches. When the reader reaches to the obstacle like word “they” he stops and examines the deviated area. So, Poe keep that pronoun, “they” for a certain remark.

Regarding the graphological deviation, there are many incidents in the story. At this level deviation is experienced in breaking rules relating with punctuation marks and capitalization and other forms.

The first sentence of the story starts, with the morpheme like word, “ye”, which could seem to be scriptural word “Thou” that is usually used for the respect of Divine beings. Poe seems to show respect to the addressee in the process of the discourse.

In a related sense, words like:

“Pestilence, Black-draperies, Evil, Death, and SHADOW” are capitalized at the middle or end of the sentences. When we closely examine the above words, all of them have negative meanings contextually. Poe as a literary engineer used these words for the effect, connected with the subject matter or meaning of the story.

In this short story there is a good example of morphological deviation at the end of the story, saying:

“...from syllable fell duskly upon our ears in the well – remembered and familiar accents of many thousand departed friends.”

The norm of English language does not allow adding the suffix “ly” to “dusk” and change it to an adverb. It could be said dusky, by adding suffix “y” to show the darkness of the condition. Poe as his usual way of highlighting the important matter deviates the norm. He may wish to show what kind of darkness fall upon everywhere.

Furthermore, there are a lot of hyphens used in the story instead of commas; and some foreign words and phrases that may only Poe knows their connotative meanings.

3.4.2 Repetition and Lexical Parallelism

On this sub section we will see how repetition and lexical parallelism are manipulated in the short story for certain effects.

To begin with repetition, there are various instances for these features.

The core word of the story, “Shadow” repeated twelve times in the last paragraph of twenty five lines. That is to say, there is almost one “Shadow” in every two lines. And this may makes the short story to be called, “prose poem”. Poe did this to foreground something different other than the usual. To underline that, “shadow” is the dominant subject matter of the story. On the contrary, there is only one word of capitalized “Death” (three times “dead”) throughout the story. The reason why Poe did this is already discussed previously. Near at the end of the story there is a parallel structure of repetition. It is on the sudden appearance of the shadow to the chamber, where the seven companions were drinking and signing.

“_ a shadow such as the moon, when low in heaven, might fashion from the figure of a man: but it was the shadow neither of man nor of God, nor of any familiar thing. ... But the shadow was vague, and formless, and indefinite, and was the shadow neither of man nor of God - neither God of Greece, nor God of Chaldaea, nor any Egyptian God.

The repetition of key words and the parallel structure is highly foregrounded. There are repetition of clauses as well as sentences. The narrator intensively tries to express what the shadow looks like. This excess description and over use of lexis takes the reader deep into the shadow. We know that the narration time is night— so that there is darkness outside. Even though there is light in the chamber, the shadow appeared attached with black draperies. All the above expressions could not clearly show the shadow. The shadow becomes more “concrete” by the power of words, but cannot be

typically marked and differentiated. This is because of its representation of death. We can't say, "death looks like, such and such..."

Let us see another example of lexis and conclude this chapter.

"...in which Death had but half extinguished the fire of the pestilence..."

This is narrated after the death of "young Zoilus." The power of carefully selected words makes the expression more powerful. The above expression is highly foregrounded, that it makes the pestilence more powerful than the death! It looks asking, "How many people should die in order to stop the plague?" It magnifies the suffering of the people of that time – as the scripture says: *"And in those days men will seek death and will not find it; they will long to die, and death will fly from them."*

So far, we have seen how Poe uses different linguistic features to make the short story attractive. His poetic base has influenced in the "shadow" short story. The tone and content of the narration is very serious. Shadow could be an example of impressionistic use of imaginative lexis and other parallel features. The close stylistic analyses of his verbal and syntactical structures in the shadow confirm how he properly manipulated the features.

Chapter Four

Conclusion

Conducting a stylistic analysis in Edgar Allan Poe's works is very interesting and fascinating because of the fertile ground and fruitfulness of the prominent writer's works. Stylistic analysis enables any researcher to go deep inside into a literary work and reach the inner most part and appreciate.

All analyzed short stories are rich with all forms of foregrounding features. The balanced phrases and clauses, and the rhythmic lexis make the narrations to be rich in foregrounded features. Furthermore, the foregrounding framework is found to contributing to the generation of meaning across the texts.

Parallelism, repetition and various types of deviation are the devices wisely and purposely manipulated to achieve the quality of the text. When we read "Three Sundays in a week", we appreciate its lexis, parallel structures, contradictory ideas and its cohesion. The using of scientific truth with the fictional reality is attained due to the writer's extraordinary talent and skill of writing. For the writer uses fact to resolve the fictional conflict. When we turn the pages of "The Black Cat" we learn how to write symbolic literature in a simple and beautiful manner. "A Tale of Jerusalem" clearly shows the irony, which is as sharp as an Arab-blade. In reading "Shadow", we fill darkness as a charcoal-burg as if can be comprehended. All this is done by the power of lexis that the literary engineer, Poe used.

Edgar Allan Poe as a romantic poet gives emphasis to impressionist style that is why he uses carefully selected lexis in his short stories. The stylistic analysis focuses on both linguistic and literary aspects. So that, efforts have been done to make the study contain all the necessary elements of the stylistic analysis. The repetition of key words and parallel structures are highly connected with lexis. Grammatical, discoursal, structural

as well as morphological deviation are attached each other in order to give additional beauty to the narratives. Furthermore, Poe's thesis of a "compact, unified effect" is attested in the process of the stylistic analysis. Above all the co-existence of contrasting things renders the characters and their role and the themes to be highly foregrounded. And this is the primary goal of stylistic analysis, to be able to manipulate the linguistic features and to show these features result the quality and the value of a literary text. Almost all the foregrounding features have been disused in the course of the stylistic analysis— this is because of their poetic touch.

Hence, all the above evidences have proved that Poe's fictional works are highly foregrounded. That is to say, all the basic questions of the study are answered— by applying stylistic analysis on Poe's short narratives. As shown in the analysis chapter the most dominant feature manipulated in the short stories is, meaning related, semantic deviation. There are symbols, allusions (especially scriptural), allegory and mainly figures of speech. This is not to undermine the diction that Poe used in the short stories: but, just to indicate the dominant ones.

Everything in the course of the study is not analyzed due to the scope of the study. In view of the above mentioned potential of Poe's works, the present study is only a small attempt, to analyze a few narratives from the "working machine" of literary stylistics. Poe's works (prose fiction or poem) are unexplored, as this study shows. There are many layers of literary and linguistic features that should be appreciated. Therefore, the present researcher recommends that other researchers may continue the path in order to appreciate and enhance the quality of literary works.

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Declaration

I, the under signed, declare that this thesis is my original work and has not been presented for a degree in any other university, and that all sources of material used for the thesis have been dully acknowledged.

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Approved by Examining Committee:

Advisor

Examiner

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Abstract

This thesis attempts to analyze some selected short stories of Edgar Allan Poe from the stylistic perspective. Within the stylistic analysis, foregrounding is taken as a framework. Hence, the analysis focuses on the prominent linguistic features and literary devices.

The initial cause of this thesis is the course entitled, “Stylistic Analysis of Fiction”; which could be a new approach to analyze fiction deeply. This is justified by the pilot study, and has got a hopeful remark— that leads to the Masters thesis.

The study has four chapters: Introduction, Review of Related Literature, Analysis and Conclusion. In the first chapter: the background of the study, statement of the problem, preliminary questions of the thesis, significance and limitations of the study have been discussed. The second chapter has covered the related literature done in this area, and the theories that are related with stylistics with possible illustrations.

In the third chapter, the selected short stories have been analyzed focusing on the dominant foregrounded features. To utilize foregrounding properly, special attention and close reading have been done in the selection of the short stories. Hence, in each analysis parallelism, repetition and various kinds of deviation have been taken to illustrate the analysis, which is followed by conclusion.

The stylistic analysis made on Poe’s short stories revealed that almost all the foregrounding features, like parallelism, repetition, and deviation are highly manipulated, that shows his unique style.