

THE CORRELATION OF GOALS AND TESTIMONY IN THE LINGUALSTYLISTIC ANALYSIS OF TEXT

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Among an enormous number of topics and problems, stylistics encompassed the analysis of text, most notably within the organic theory of the New Criticism. Among its varied ultimate goals, the guiding motive in the analysis of text (at least in classroom practice) used to be the question of intention or idea. The problem of this paper would be the question of how well documented the author's intention may be and whether there is anything else apart from intention that the poet's language permits one to assess.

Great poets and analysts of the performing arts have spoken of "intellectual pleasure" and "the full play of those powers of mind, which are spontaneous rather than voluntary" in the process of "the production of a highly pleasurable whole, of which each part shall also communicate for itself a distinct and conscious pleasure" (Coleridge, 1931, 2); they have also written of "the state of excitement" in writing even about ordinary things (Wordsworth, 1932, 935), and the necessity to attain the author's state of excitement at the moment of writing in order to appreciate his work adequately (Thompson, 1964, 22). Therefore, in the analysis of poetry, it seems appropriate to consider the author's emotive-intellectual stance, which the language of poetry allows one to approximate.

Out of the four kinds of meaning in poetry – defined by I. A. Richards as sense, feeling, tone, and intention (Richards, 1929, 173–181 et passim) – intention is usually given priority in stylistic analysis. But intention alone cannot solve the riddle of the author's craft, nor can it give a complete assessment of the text's style and sublimity. Moreover, intention is in no way a documented notion contextually, except very rarely. Even pertaining to

extracontextual data, intention is only a supposed aspect of meaning as is the question about it. It is true, Richards assumes, that intention as the author's aim may be conscious or unconscious (Richards, 1929, 176), thus indicating the tentativeness of its quest and assessment. But there is another kind of meaning in poetry and literary text in general which may be called the author's emotive-intellectual stance and which may be documented textually and extracontextually; that is to say the author's stance may be gleaned from the text rather than additionally supposed. There are several aspects to the author's stance, as indicated by the text, and its search follows several lines of analysis, but it is really manifested in the author's language and the question of it is always grounded. Specimen analysis might be relevant at this point. I shall focus on the poem "The Solitary Reaper" by William Wordsworth for a start.

Summarizing the three kinds of meaning (sense, feeling, and tone) expounded by Richards in "Practical Criticism" (Richards, 1929, 173–176, 196–213), I would have to say that Wordsworth writes about a reaping lass in Highlands, making considerable mention of her movements at work ("cuts and binds the grain," "o'er the sickle bends") and especially of the girl's singing which accompanies the reaping. Speaking of the feeling, I would have to emphasize the author's tenderness and favourable attitude to her work, which is especially obvious when mentioned with consideration in passing. In line 5 of stanza 1, the emphasis is on her working alone and, in lines 3 and 4 of stanza 4, the emphasis is on the work accompanied by the song. Most of the author's attention, however, is given to the lass's singing, and in this the author's feeling encompasses not only the girl, but also latitudes greater than the Highlands and the neighbouring islands. Her "melancholy strain" overflows the Vale; it is so beautiful that neither the travellers "in some shady haunt, among Arabian sands" nor anybody in Hebrides could have heard anything more thrilling. The entire third stanza is given over to a consideration of what her song may be about. Although the author makes only a guess at the themes of the lass' songs in it, he finds very tender words to mention the probable themes and the actual tunes: *plaintive numbers, humble lay, etc.* The appreciation of the lass' singing is expressed in the likening of her voice

to birds' chants: *No Nightingale did ever chaunt / ...More welcome notes to weary bands.. / Of travellers... and ... A voice so thrilling ne'er was heard... / In spring-time from the Cuckoo-bird.* Her singing is so lovely that it strikes the chords of the poet's heart: he "listened, motionless and still" and he bore the music in his heart "Long after it was heard no more." So, considering the absolutely enjoyable song of the solitary reaper, the author fills the poem with tenderness, obvious and simple enough to accompany the work's theme.

If I were to summarize the tone in addition to the above mentioned attitude towards the reaper, I would say that the author's attitude towards the reader is expressed in a devotion to common vocabulary, fairly simple syntax with several homogeneous parts, even rhythm, and regular rhymes. It all amounts to the immediacy of comprehension and the achievement of subtle emotive effects by means of ordinary language, which was Wordsworth's ideal. With respect to the reader, the tone of the poem is neutral, encouraging, and sharing.

As I have previously claimed, the question of intention is only a supposed question, and I would leave it unconsidered at this point. Instead, I shall focus on the author's emotive-intellectual stance in the poem to conclude its analysis. First, I shall consider the poem structurally in terms of speech functions and I shall try to discover how rational the author is in his approach to the theme; thus, I shall treat the poem not only as a text but also as a speech act and shall question how different uses of language – the phatic, the referential, and the emotive – are manifested in it when they become the metaleuses of language.

The metaphatic use of language proper is not realized in the poem, but contact establishment and termination are, and they are emotively different at the beginning and the end of the poem. The author establishes contact with the reader by "the emotive blow" with the help of two emotively coloured utterances: *Behold her, single in the field. / Yon solitary Highland lass! and Stop here, or gently pass!* It is not only the exclamatory tone that makes the utterances emotive. It is also the imperative tone which, among other things,

creates the impression of immediacy, i.e. the impression of the author's and the reader's presence on the scene. Emotiveness is also present owing to the meaning of 'youth' in 'lass' and that of 'alone' in 'solitary' in the introductory "You solitary Highland Lass!" and to that of 'tenderness' in the imperative "or gently pass!" One more emotive imperative "O listen!" in line 7 of stanza 1 strengthens the effect of emotiveness and immediacy.

To attest the metarealization of the referential and the emotive uses of English in the poem, the distribution of neutral and emotive words will be further considered. Then the orderliness of the statements will matter. Finally, the denotative words and the exhaustiveness of the descriptive images will be added to confirm what outweighs in the author's stance – the rational metareferential or the emotive use of language.

It might be said that the emotive use of language dominates in the first stanza, and the effect is that of the immediacy of the presence of the solitary reaper and the author's guarding appreciation of her. Three exclamatory sentences in stanza 1 emotively draw attention to the singing girl. Except for the emotively coloured words already mentioned, the words in stanza 1 are neutral. The exclamatory sentences in lines 1–4 and 7 of the first stanza apart, lines 5 and 6 contain a neutral matter-of-fact statement enumerating the girl's actions. There is only one descriptive image in stanza 1, which is the girl who works alone. Even three words are used to denote her singleness: *single, solitary and alone*.

Since connotations alone have reference to reality in literature (Barthes, 1989, 276–296), the author's tenderness, immediacy, and emotional involvement should be confirmed once again. Taking it all together, the author's immediate presence on the scene, as it is in stanza 1, cannot be denied. Thus stanza 1 might be left off at the mentioning of the additional realization of the emotive use of language through rhyme. The change of rhyme from cross rhyme in the first four lines to rhyming couplets in lines 5–8 shifts the aesthetic effect to realistic impressions at the close repetition of identical sounds. In general, metareference and emotiveness combine in the first stanza of "The Solitary Reaper," and the author's guarding appreciation is obvious.

The last stanza, in which contact with the reader is terminated, has quite a different effect. The termination of contact is achieved through generalizations, and this means that the author appears like a rational observer, distanced from the scene. In the first two lines of stanza 4 the author dismisses his own query of the theme of the maiden's song and, in the next two lines, reiterates the visual image of the singing lass at her work in the simplest, direct propositional statements. The remaining last four lines contain one emotive statement of the author's own composure while listening, with the emotiveness achieved owing to postpositional attributes in line 5. The poem ends in three propositional statements, one of which (line 7) is especially rational because it overtly states what otherwise might be an emotional utterance: "The music in my heart I bore." The rhyming couplets in the second half of stanza 4 add to the effect of a rational and distanced view; thus, the metareferential use of language dominates in the last stanza.

What has been said about the distribution of the uses of language in the first and the last stanzas in the poem "The Solitary Reaper" confirms a shift of the author's stance from the emotive immediate to the rational and distanced. This might mean that the author's stance underwent a transition and that his emotiveness was bent on rationality from the start. A consideration of stanzas 2 and 3 analytically might give the required proof. Stanza 2 is given over to the praise of the maiden's song and contains two distinct appreciating notions, i.e. attractive and welcoming notes to the travellers (lines 2 and 3) and a thrilling voice (line 5). The implied appreciation is strengthened by the likening of the singer with the song-birds, Nightingale and Cuckoo, whose songs are meant to be inferior to the thrill of the voice of the reaper. The hyperbole implied by the geographical names (Arabian sands and the farthest Hebrides), means how far no equal to the singer could be found. The implication of the hyperbole is so vast that its meaning becomes obvious only after special consideration. The rhyme effect in stanza 2 is divided between the aesthetic and the realistic. Again the conclusion might be that the emotive use of language, however present, is subordinate to the referential in the second stanza.

Stanza 3 is given over to the question of the theme of the maiden's song. It actually consists of three questions unequal in length: the first is a general question to the third absent person; the second is a long alternative question which makes a guess at whether the song may be of old far-off things such as battles or of more "familiar matters of today." The stanza ends in a question approximating an answer to the second half of the previous alternative. It is just that the third question also implies the sadness of the song in "Some natural sorrow, loss, or pain." Thus, the metareferential use of language dominates in stanza 3, like it did in stanza 2, with the rhyme contributing to the same effect.

In conclusion, it might be stated that the metareferential use of language dominates in the poem. The emotive use of language is prominent only in the first stanza, which in general performs the function of an invitation to the reader. The author's stance might be said to be pre-eminently rational with emotiveness preserved only in the tone of the utterances in the first stanza, in a few words meaning emotions and in as few syntactical structures, all of which are in line with the author's ideal to write in ordinary language. With intellect dominating over emotions in the author's stance, it may be said that, whatever there remains concealed in the text, it should be deduced rationally. This might concern the last statement as a move to reread the poem for the beauty of the music which the poet bore in his heart "Long after it was heard no more." Otherwise the poet appears to stand apart from his poem which remains distinctly an accomplished descriptive composition *per se*.

An assessment of the author's emotive-intellectual stance guards the reader from an ascription of his own views and ideas to the author, simultaneously leaving him free for a reconsideration of the poem to complete his appreciation and analysis. Moreover, the author's emotive-intellectual stance gives direct clues to an appreciation of style. Wordsworth's style in the poem "The Solitary Reaper" may be assessed as an appreciating description of the beauty of the singing of the solitary reaper. It is expressed in numerous rationally selected descriptive details, essentially praiseworthy

and therefore mildly emotive epithets, a hyperbole, similes, and irregular rhythm with cross and couple rhyme dominating.

The emphasis on intellect rather than emotions does not mean that it is only voluntary powers that were active in the poet at the moment of writing. It rather means that it was both intellect and emotions that were activated to spontaneous expression in his creative writing. In this poem, however, some conscious, rational power of the mind is obvious, which may simply mean that it was reminiscences that were active in the process of writing rather than immediate impressions. Whatever the actual process, the poem also confirms the author's pleasure in enjoying the song of the reaper and in writing about it.

To pay tribute to the country from which the theoretical background was borrowed and for the sake of comparison, another poem by an American author of approximately the same period may be analysed. Analysing the poem "Good Bye", by Ralph Waldo Emerson (1803–1882) and dismissing briefly the three kinds of meaning, it has to be said that the sense of this poem is the triviality and vices of the world in contrast to the bliss and wealth of nature. Feeling is therefore limited to ironic and critical consideration of the world and to the praiseworthy treatment of nature, while its tone is the author's self-assurance, i. e. confidence in his own ideas and detachment from the audience. Initially dismissing intention for the reasons mentioned above, it is possible to consider the author's emotive-intellectual stance.

Treating the poem as a speech act and viewing how uses of language are metarealized in it, it has to be noted that contact establishment is realized by means of a strong "emotional blow," because the poem begins with an emotively coloured sentence which contains the formula of parting together with the ironic apostrophe, the "proud world." Irony alone means that intellect dominates over emotions at the beginning of the poem. The poem ends and contact is terminated by several generalizations of the sophistication of the world and of the grandeur of God's image in nature.

The author seems to have changed the world of his own being at the end of the poem.

Stanzas 2 and 3 are given over to the explication of the world's meanness and of the greatness of nature – of woods in particular. Although these stanzas abound in evaluative images, the emotive use of language is not dominant because the verbal imagery is very rational. Turning to the metre of the poem, rhyme stands out as the feature and, because it is couple rhyme, it is very much in line with the intellectual stance. Thus, the metarealization of the uses of language presents the poem as an essentially rational composition because the metareferential use of language dominates in it. Now the verbal imagery and syntax might be given more detailed treatment to see how they confirm the metarealization of the referential use of language.

In stanza 1 the verbal imagery alternates with direct propositional statements denying friendship and asserting the decision to go home, i.e. to return to nature. It is in fact almost all verbal images which are used to encompass the author's state critically that appear in this stanza. The author sounds tired of the world's "weary crowds," because he treats himself as "a river ark on the ocean brine" and "the driven foam." Since the verbal imagery is based on concrete thing-like concepts which appear in propositional statements, emotiveness is absent in them. Stanza 2 is given over to the critical view of the world and all the verbal images are mildly ironic. The accent is laid on the world's vices which are named directly: "Flattery's fawning face," "Grandeur with his wise grimace," "upstart Wealth's averted eye," and "supple Office, low and high." It is only the allegorical names and the personified ascription of human features attributed to them that give liveliness to the imagery of this stanza. But reason obviously dominates over the allegory and irony in the particularization of this picture of the world. This confirms the metarealization of the referential use of language. The imagery in the second half of stanza 2 is still more matter-of-fact because it is based on a simple enumeration of the typical features of the world in commotion – *crowded halls, court and street, frozen hearts, and hasting feet*, and those coming

and going. The appeal of this enumeration arises from the single animistic epithet “frozen hearts” and from the antithesis employed in the enumeration. The rational treatment of the imagery is still further strengthened by the statement “I’m going home” with the preceding formula of parting and the ironic apostrophe, “Good bye, proud world,” repeated at the end of the first two stanzas. This formula even frames up stanza 1 and is therefore all the more emphatic.

Stanza 3 contains essentially tenderer images because it portrays the author’s select home. The dominant images are green hills and arches, but these are again rationally sorted out in “a secret nook in a pleasant land... Whose groves the frolic fairies planned.” The pleasing landscape is enriched with the bird’s song, “the livelong day... Echo the blackbird’s roundelay.” The picture is completed with a generalizing and ennobling statement of the purity of nature, “And vulgar feet have never trod... A spot that is sacred to thought and God.”

Stanza 4 contains the author’s ironic evaluation of the world’s achievement (“I tread on the pride of Greece and Rome”. “I laugh at the lore and the pride of man”. “At the sophist schools, and the learned clan”) and a description of the holiness of his “sylvan home,” where the author finds himself safe. “Stretched beneath the pines,” he enjoys “the evening star” which “so holy shines.” The stanza ends in a generalizing question of the insignificance of the conceited world compared to God’s presence in nature: “For what are they all, in their high conceit / When man in the bush with God may meet?” This question, which generalizes the contents of the four stanzas, is reminiscent of the author’s mystical philosophy of the transcendental unity of man and nature. The author, thus, appears quite rational throughout the poem both in his statements and descriptive imagery, and the poem distinctly acquires the status of a reflective composition. What has been said in the course of analysis contains clues to an assessment of the poem’s style apart and above its testimony of the author’s essentially intellectual stance.

Following the analysis in search of the testimony of the author’s stance, even intention may be stated with more confidence. In Emerson’s poem

“Good Bye,” the author’s intention may be to appeal to the reader’s intellect and to stir him into an appreciation of the mystic conception of the soul of the universe in the virginity of nature and of his own choice in that. The style of the poem “Good Bye” might be assessed as an essentially rational and descriptive equilibrium of the heartlessness of the world and the sacredness of nature, expressed by weighed epithets, irony, allegories, antitheses, regular metre with couple rhyme, and the iambic rhythm that dominates.

Speaking of spontaneous powers in the act of writing under inspiration, the author’s intellectual capacity should be treated as most nobly activated. The poem appears as a pleasurable whole because of the power of the author’s mind to put the most extreme image of the world and his philosophical concept of nature into such a compact, perfectly metrically organized composition. Awareness of the result must have been as pleasing to the author as it is to the reader and the analyst.

The approach practised in this paper appears to have already a place in stylistics. In his overwhelming study “Stylistics and the Theory of Literature” (Bloomfield, 1976–6), Morton Bloomfield of Harvard University defined different branches of stylistics, among them psychological stylistics. He noted that “psychological stylistics is the study of language and style in order to discover the mind of a man or writer. This type of stylistics, . . ., stresses the element of choice in writing and what certain stylistic habits reveal about the author.” In my statement of the goal of analysis I had specifically different aims in mind, i. e. the discovery of the author’s emotive-intellectual stance from his choice of language. The field of stylistics, however, remains as mentioned.

This paper reports on a detailed and gradual process of analysis and the methodology might be summed up. Apart from a summary statement of sense, feeling, and tone, the methodology entails the analysis of functional constituents in terms of the use of language or speech function, an evaluation of the connotative meaning of the imagery, and an assessment of the significance of the author’s choice of language, which comes as an appreciation of style. The analysis aiming to assess the authors emotive-

intellectual stance guards the student and the analyst from an ascription of his own ideas to the author, while intention, though initially ignored, may be also stated ultimately on reliable grounds. Drawing on the theoretical assumptions of practical criticism and analysing the author's emotive-intellectual stance rather than, specifically, intention, the analyst adjusts the goals of analysis only to verbal testimony rather than to supposed answers following the supposed question of intention.

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TIKSLŲ IR DUOMENŲ DERMĖ LINGVOSTILISTINĖJE TEKSTO ANALIZĖJE

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Reziumė

Remiantis keletu naujosios kritikos teiginių ir žymių autorių mintimis apie kūrybos procesą ir intelektą, straipsnyje teigiama, kad iš keturių reikšmės komponentų – prasmės, jausmo, tono ir tikslo – poezijos pirminėje analizėje pagrįstai galima apibrėžti tik tris pirmuosius. Teigiama, kad, iš pradžių apeinant tikslą, poezijos

analizėje yra daug daugiau duomenų autoriaus emocinei intelektualinei būsenai kūrybos procese nustatyti. Tam reikalui eilėraštis, ne tik kaip poetinė kompozicija, bet ir kaip kalbos aktas, yra analizuojamas kalbos vartojimo atvejų arba kalbėjimo funkcijų požiūriu, atskiriant neutralių ir konotuočių žodžių vartojimą, pastebint sintaksinį nuoseklumą, metrą, įvaizdžių sistemą ir kt.

Straipsnyje analizuojami du eilėraščiai – V. Vordsvorto „Vieniša plovėja“ ir R. Emersono „Viso gero“. Nustačius autoriaus emocinę intelektualinę būseną, atsiranda galimybė apibūdinti kūrinio stilių ir pakanka duomenų net autoriaus tikslui tada jau gana pagrįstai nusakyti.

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