

I. Introduction: Cummings and his Poetic Aesthetics

E(dward) E(stlin) Cummings (1894 – 1962) is a poet of modern sensibilities and a beneficiary of contemporary revolution in poetry and painting. The unusual sensitivity to the subtleties of language, his concerns with the importance of sex, the hypocrisy of society, the sterility of science, philosophy and theology, the crassness of American unculture, the love of a man and a woman, the idiocy of war, beauty, strength and timelessness of nature, the delights of childhood, and the all importance of the present moment make him an exacting poet.

Cummings has developed a new way of writing poetry. The deliberate use of stylistic techniques, whose peculiarities draw attention from the ideas expressed in the poem, characterizes Cummings' work. The main constituents of his language are words scattered across the page (often in pieces), punctuation and capitalization erratically tossed in, and syntax that seems to make a mockery of meaning. Pace, emphasis and meaning are directly controlled by the positioning of words and by both the inclusion and omission of punctuation marks.

The knowledge of visual arts leads Cummings to experiment with punctuation. All of his poetry attests to the author's never ending search for fresh metaphor and new means of expression through the creative placement of words on the page and new word constructions. His visual pyro-techniques and typographical eccentricities are products and tools of that quest.

The use of language at the very least is problematic. The attempt to democratize language by abandoning the strict adherence to the accepted rules of punctuation and capitalization is just one of his many idiosyncrasies. "His poems are certainly iconoclastic both thematically and grammatically: they seem to self consciously deconstruct on the page" (Walton 163).

Cummings is an expert in illegal syntactical devices: his misuse of parts of speech, his use of negative prefixes, his word coining, and his systematic relation of words that grammar and syntax don't permit us to relate. Commenting on his poetic techniques, Richard S. Kennedy says:

Cummings developed a poetic style in which he wrenched language into new meanings by way of fragmented statements, harsh juxtapositions, grammatical distortions and startling images. Not only he did play with typography and punctuation marks for special effects, but he also created many poems and whose full significance can be understood only when seen in their spatial arrangement on the page.

(XV)

The use of logic, thought, and a great deal of calculated skill in writing poems with the assertion of feeling in its premium makes readers relish his creation and let their eyes mesmerize word by word, syllable by syllable and even letter by letter. Each letter has its symbolic stand, each pause has its visual diaspora and each creation leads the reader beyond his/ her syntactic and semantic presuppositions.

In studying Cummings' creative uses of language, we come closure to an understanding of what Roman Jakobson terms "the poetry of grammar" and "the grammar of poetry" (Traugott and Pratt 452) for Cummings carries to an aspect of all verse – its novelty or irregularity. Cummings' jest for novelty even turns some of his poems to cryptograms. There is a whole notorious subset, including for example, "r-p-o-p-h-e-s-s-a-g-r" and "!blac" which have attracted ample critical attention. They may depend on rather obvious typographical devices, or on obscurely iconic arrangements, requiring special knowledge.

Cummings is well aware of the conventional use of unconventional syntax, how it can invigorate the correspondence of phrases, clauses, and entire sentence patterns that underlie versification. Syntactic irregularities are back staged but they are not hidden or unimportant. They may function traditionally, but the violations themselves are often quite untraditional ones. Irene R. Fairley comments:

Cummings' poetry applies principles of linguistic stylistics. His deviations manage to remain intelligible within the overall context of regularity, and it relates his practice comparatively to the poetic tradition – especially of 19th and 20th centuries. It devotes to the analysis and interpretation of syntactic innovations, adjective and verb displacement, subject - verb - object displacement, and syntactic deviance and structural patterns. (191)

The experimental works of Cummings, like Mallarme's, provokes a crisis in language by showing the unstable and undecidable relations between meanings, between meaning and form, and between different grammatical categories. His poems provide an useful framework for deconstructionists. Derrida claims that this crisis is as a result of the "logic of language and not an aberrant distortion of it" (Hurst 118). Cummings decomposes the words to produce a series of results that stem clearly from syllables, or indeed single letters. Moreover, Cummings extends the fields of representation, used to interpret the poem beyond semantics. The reader goes inside the poem - verbal/semantic- to find meaning. However, because of the decomposition of words in the poem, the multiple puns, allusions, and meanings, the reader is forced into other systems of signification outside the poem. This oscillation between inside/outside is one of the many undecided issues within the poems.

The poetic formats seem to uncover a significant stylistic and linguistic effect. Cummings himself speaks each word in the run together phrases with open, rather than close juncture. This Cummingsian tendency is analyzed by Linda Bradley Funkhouser, "Cummings observes the classical restrictions of line length in many sonnets, quatrains, longer stanzas, and couplets. But he also writes in loose forms, where a line may contain no more than a word or half word. Such broken patterns are obviously designed to make use of pause (227).

It is R. P. Blackmur who places Cummings with anticultural group of artists, criticizing his sentimentality and superficial, imprecise diction. "The center of his poem is permanently abstract and unknowable for the reader and remains without qualifications and concreteness. Mr. Cummings contexts wipe out altogether the history of the words, its past associations and general characters (3).

Cummings is one of the modern poets who write about beautiful things simply with the analysis of the states of the mind for the sake of philosophic or social comment. It is John Arthos who declares, "Cummings is surely the modern poet who has most consistently aimed at lyric expression in the direct manner" (372). In his senior years, he became fascinated by avant-garde art, modernism and cubism which is reflected in his graduation paper "The New Art". In this paper, Cummings extolled modernism as practiced by Gertrude Stein, Ezra Pound, Amy Lowell and Pablo Picasso.

During the first half of his career, Cummings is regarded as an iconoclast and experimentalist, while during its second half, he is regarded as a traditionalist in modernist dress. David Chinitz says, "Cummings represents the concentration of modern poetry, its attention to detail, its resistance to conventional poetic language

and literary cliché, its formal and linguistic experimentation, its attitude of rebellion” (78).

Cummings manipulates typography, imagery, diction, punctuation, grammar, syntax, and the various forms of rhyme, meter, and free verse. The ease with which Cummings dominated the form, the freedom of his rhythms and vernacular naturalness of his rhetoric gives genuinely valuable insights into the possibilities of a modern poetry. By making language look new on the page, he forces his reader to engage the poem at a new level of concentration and to follow the engagement through the moment of living which Cummings tried to catch up in the poem.

Cummings immersed himself on the modernist ferment and invented a style of verse that looks dismembered on the page but is well-crafted poetry when read aloud.

His imagist leaning can be read in the title. His tone mixes satire and whimsy.

According to Paul Christensen,

Cummings’ vigorous experiment in poetic form and classic ‘tmeti’ style: breaking up words into their characters and syllables, segmenting words with internal parentheses around roots and endings or inserting pronouns and adjectives into the phrase to suggest movement, punning sense to interrupt the obvious course of a thought. His eye is keenly sensitive to the pictorial dimension of mere letters on the page and anticipates a century of typographical restlessness with his loops and swirls and descents of language. (161)

Poems of Cummings are set in motion on the page giving words a new liveliness and visual humor. His poems are not far from the world of cartoons and mock epic hyperbole. Eventually, his experiments in graphic language would find

their way into advertising and even painting where tortured writing plays a prominent role in the canvasses of pop art.

Likewise, his seemingly capricious use of punctuation, line division, spelling, and page format is directly related to traditional prosodic principles. They constitute an attack on historical basis of English language poetry. “They must be seen on the page. In fact, they cannot be read aloud”, Kennedy says, “by means of twisted and distorted word usage and through the images of noise- breaking, scrapping, colliding, shouts and crashes, the language changes its angularity” (32).

Cummings liberation of language, like setting the grasshopper free through language can be seen in the poem “r-p-o-p-h-e-s-s-a-g-r” which comes to the center of the stylistic investigation:

r-p-o-p-h-e-s-s-a-g-r

who

a)s w(e loo)k

upnowgath

PPEGORHRASS

eringint(o-

a The):l

eA

!p:

S

a

(r

rIvInG

.gRrEaPsPhOs)

to

rea(ber)ran(com)gi(e)ngly

,grasshopper;

The motions of grasshopper are suggested by various permutations of the letters of “grasshopper” and other typographical gestures. Typographic jumbling, dispersion, rearrangement, and finally stability enact the transformation of the motionless grasshopper into a leaping blur of energy, which suddenly comes to rest.

We move to the left, to the right, to the left, etc. and follow words, syllables, or letters that hop down one or two lines, vault typographic voids, skip up to capitals and down to small letters. We are interrupted by stops and reversals as well as puzzled by saltatory punctuation. Norman Freidman comments, “His is a style of constant emphasis. Since he relishes each phrase, word and letter of a poem, he wants the reader to relish them too and many of his devices are aimed simply at slowing down the reader’s intake of the poem” (123).

However, his experimentalism does not equally affect every element of his language. In sound effects, his verse is relatively conventional. He employs in traditional fashion, alliteration, onomatopoeia, and cacophony, as well as assonance, consonance and full rhyme. He makes the sound effect deepened on the visual as well as aural perception.

Cummings’ imagery exhibits the diversity and complexity common to twentieth century poetry. Its range of reference is wide and it seems to appeal equally to all senses. His imagery ranges from the grotesque to the ordinary, and displays the unbalanced use of conceits. His figures of speech in general boast the flexibility of his imagery; moreover, they seldom are merely decorative but are structurally integral to the poem, while the whole poem itself is sometimes a sustained metaphor.

The diction is even more far reaching in Cummings' poetry. Within a single poem, it will often run the gamut from or classical diction, from archaism to slang, from colloquialism to inkhorn terminology. "While Cummings created literally hundreds of words by the deviant manipulation of the morphological processes of English, linguists and critics have been remarkable in their reluctance to apply their analytical tools to this aspect of Cummings' language" (Cureton 213).

Cummings does not merely coin the odd word here and there. Rather, his poems contain hundreds of specimen of deviant morphology. Most commonly used are words and phrases in the public consciousness: advertising slogans, children's rhymes, popular and patriotic songs, and sayings from prose and verse. These words are most often easily identified, but sometimes they are disguised by the disarming Cummings manner. "Early to bed and early to rise. . ." for example, is hidden in "early to better is wiser for worse" (Springer 9).

The verb is the most common element for Cummings' frequent grammatical dislocations. Verbs are used as other parts of speech or, nouns and adjectives serving as verbs. What Cummings accomplishes with his verbal is a sense of movement, of process in his poetry. His fondness for the "ing" form contributes to the sense.

Cummings' poetry universally shows a particular idiosyncrasy of syntax, or way of arranging individual words into larger phrases and sentences. Many of his most striking poems do not involve any typographical or punctuational innovations at all, but purely syntactic ones. The recreation of the word accomplished by syntactical disjunction enables it to sustain the weight of new and expanded meanings and a close relationship between language and experience. So, the stylistic analysis of his poetry is an attempt to justify how and why Cummings plays with the linguistic norms and his downtown world of creativity with the style of difference.

II. Theoretical modality

Stylistics

Stylistics is a branch of linguistics which analyses the distinctive expressions in languages and the description of their purposes and effects. Linguistic form of the text is what it concentrates upon. It refers to the analytical science which covers all the expressive aspects of language: phonology, morphology, syntax and lexicology. The linguistic structure of text includes everything from sound to subject matter which is perceived by the reader.

Stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, it looks at what is 'going on' within the language. The variations in the language use like the use of dialogue including regional accents and people's dialects, descriptive language, the use of grammar such as the language registers, etc are the inventive areas of stylistic analysis. It is neither a purely literary criticism nor pure linguistics. Rather it is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts.

The examination of grammar, lexis, semantics as well as phonological properties and discursive devices are the major fields of stylistic analysis. Moreover, it examines oral and written text in order to determine crucial characteristic linguistic properties, structures and patterns influencing perception of the text. Thus, it is equally related to discourse analysis and pragmatics.

Stylistics is intended to help determine interpretation through the examination of what a text contains, by describing the linguistic devices an author has used, and the effects produced by such devices. Such analysis is predominantly text-based, and has tended to see texts as containing meaning. It is the study of formal characteristics or surface structures of texts, typically with attention to the distinctiveness of individual authors or various epochs' styles. As such, stylistics is very often author rather than reader-centered. How the technical linguistic features of a literary work, such as cohesion, collocation, lexicon and the grammatical structure of its sentences, contribute to its overall meanings and effects. Bennison Gray, in his *Stylistics: The End of a Tradition* remarks:

Stylistics is essentially the attempt to characterize a work of literature by examining its syntax and vocabulary linguistically and correlating the results of such an examination with something else: the meaning of the work, the nature of its author, the history of the era it was composed in. The aim of stylistic analysis is not simply to characterize certain works, authors, periods, etc., but at the same time by this means to discover what particular kind or use of language literature is.

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The analysis of stylistics gives a definite shape to our own intuitive sense of what the poem is about. It deals not with competence but with performance. It is the linguistic description of literary texts. Charles T. Scott defines:

Stylistics is commonly used to designate the discipline that studies systematic patterns of language variation that characterize literary texts and manifest the poetic function of language; the discipline is often broadened to include characteristics of non literary but established generic forms of verbal discourse. (275)

The study of style used in literary and verbal language and the effects the writer/speaker wishes to communicate to the reader/hearer are the arena of stylistics. It attempts to establish principles capable of explaining the particular choices made by individual and social groups in their use of language, such as socialization, the production and reception of meaning, literary criticism and critical discourse analysis. Since stylistics studies the social function of language, it becomes a branch of sociolinguistics.

Stylistics is an identification method which seeks to match one piece of writing to another by analyzing such factors as spelling, text arrangement, abbreviations, word formation, characteristic words, phrases and syntax. It is the analysis of complete textual unit with messages as unit of meaning.

Richard Bradford says, "It enables us to identify and name the distinguishing features of literary texts and to specify the generic and structural sub-divisions of literature" (xi). Intuitively, it portrays a definite shape and sense of what the poem, the drama, the novel, etc., is all about. A learner him/herself can correlate any piece of texture with his own experience of language through this analysis.

During the second half of twentieth century, stylistics grew up as a recognized academic discipline "situated on the borderline between the study

of language and of literature and concerned to engage in technical study and analysis of the 'manners of expression'" (Hawthorn 344). Stylisticians have often gone beyond the Anglo-American literary-critical tradition for theoretical ideas and approaches. The Russian Formalists, the Prague School, the Circle around the Russian Mikhail Bakhtin, the Swiss linguist Ferdinand de Saussure, the German-American Leo Spitzer are the sources of theoretical motivation and inspiration to them. The Formalists and New Critics' textualism and their principle of seeing a particular literary text as productive of an empirical unity and completeness are not beyond stylistic parameters.

Stylistics views the style or language of literature grounding its propositions on three basic notions: style as choice, norm and deviation.

a) Style as choice

Stylistic choice is usually regarded as a matter of form or expression as choice among different ways of expressing an invariant or pre-determined content. "Both the content and expression can be viewed as matters of choice" (Traugott and Pratt 29). Choice of content involves choice of semantic structures while choice of expression involves choice of pragmatic functions and contextual features. And the choices in both of these components of the grammar are in turn the basis for phonological, syntactic and lexical choices.

i) Choice at Phonological Level

In phonological level, a choice occurs, in the presence or absence of certain sound, in the emphasis on certain syllable to stress, tone etc. The same utterance can convey difference on meaning because of its dependence on the speaker. For instance, /ma/ in mandarin language conveys different meaning:

in high, it means mother; in high-rising, hemp; in falling-rising, horse; in high falling, scold.

ii) Choice at the Syntactic Level

Because of the syntactical relations in each sentence and passage, the meaning seems to be in continuum. However, we can say the same thing in multiple constructions of the sentences like active/passive, cleft sentences, etc.

For example:

That he has won the tournament is rumored.

It is rumored that he has won the tournament.

He is rumored to have won the tournament.

ii) Choice at Lexical Level

Choices at lexical level refer to the entries homonymy, synonymy, compounding and idiom, etc. in the place of a word, phrase, clause or sentence. The relying on referential function of word denotes this lexical choice. For instance:

Do your students love linguistics?

Yes, they love linguistics.

Yes, they do.

b) Style as Norm

Style as norm refers the linguistic norms and systems that are applied in discourse of literature. In poetry, there is always the potential relationship between intonation and meaning, syntax, word order, or the relationship of the word as a meaningful unit to the phonetic structure of the text; to the lexical section found in the text, to other words as units of meaning in the context of

the same sentence. Thus, each linguistic component is linked directly or indirectly to the systematic network.

The norm is the standard language. Then is poetic language a special brand of the standard, or is it an independent formation? Mukarovsky Says, "poetic language cannot be called a brand of standard language: for poetry the standard language is the background against which is reflected the violation of the norm of the standard" (976).

The effect of aesthetic valuation on the development of the norm of the standard is undeniable. In poetry, each component is evaluated in relation to the structure. The problem in evaluating is to determine how and to what extent a given component fulfills the function proper to it in the total structure. There is no aesthetic structure outside of poetry, none in the standard language. There is a certain set of aesthetic norms, each of which applies independently to a certain component of language.

c) Style as Deviation

The style which is constituted by the departures from linguistic norms is generally termed as style as deviation. Usually irregular patterns of sound, word, syntax and meaning deviate the norms. The deviation may appear in ordinary language, in its form, in its content, or in any linguistic patterns of the text.

Deviation is primarily a code specific linguistic feature. It is done consciously by the writer. It is a deviation from the norm and the norm refers to the use of standard language. Mukarovsky says, "The violation of the norm of the standard, its systematic violation is what makes poetic utilization of language, without this possibility there would be no poetry" (976). Everyday

usage automatizes or conventionalizes language and since poetry is far from the ordinary use, it must deautomatize or foreground language by violating the norms of everyday language. So, "it is essential for literature to continuously rejuvenate itself by violating its own norms" (Traugott and Pratt 32). The stylisticians have used the violation theme as the most basic issue to be addressed. Cummings' poetry deviates the norm of language at the most. His "as if as" ends like this:

(c
 l
 i,
 m
 !
 b
) & it:s; elf,
 mmamakmakemakesWwOwoRworLworld

Deviation can be seen in two levels of language: syntactical or grammatical like 'He danced his did', in place of 'He did his dance'. Usually, we expect a noun after 'his' in the first sentence not a verb. The next level is of lexis or vocabulary. In front of the word 'mango' in 'a mango', for instance, we can fill a modifier like 'tasty', 'sweet', 'ripe' but not 'short'.

Levels of Stylistic Analysis

Phonological Level

Phonology has been defined as the study of sound system, that is, the study of how speech sounds structure and function in languages. So, it has been called functional phonetics. It relates phonic substance to form, i.e. lexis and grammar.

The purpose of phonology is to study the properties of sound systems:

The branch of linguistics called phonology is concerned with those groups of sounds that can be put together to form a sequence. That is phonology is concerned with the ways in which the phonetic elements of the language are grouped and exploited by speaker (Traugott and Pratt 56).

In phonological level, we analyze, syllable, stress, pitch, tone, intonation, pause, rhyme, rhythm and meter.

Syllable refers to a sequence of speech sounds having maximum or peak of inherent sonority. Syllable structure is analyzed in terms of its components- consonants and vowels. Consonants are marginal and vowels are central in the formation of a syllable. Syllables are divided into two major types: open and close. Open syllables end with a vowel like key /ki:/ and close syllables end with a consonant like class /kla:s/. Syllables vary in length or duration as well because we tend to lengthen the pronunciation of the larger vowel like /i:/ in 'seat' than in 'sit'.

Stress is sometimes defined as 'the use of extra respiratory energy during a syllable'. A stressed syllable is always pronounced with greater amount of energy than an unstressed one. Stress is language specific. It varies from one language to another. In poetry, stressed syllable is marked with (') and unstressed syllable is marked with (×) symbols.

The pitch is the auditory property of a sound that enables a listener to place it on a scale going from low to high. The tone is used for pitch patterns that are the part of the structure of words. It partly conveys the meaning of the word.

Intonation refers to the pitch patterns that are the part of the structure of sentence. It also can equally bring about the change in the meaning of a sentence, that

is, the same sentence may differ in meaning with the changing intonation, tone or the pitch pattern.

Pause is "an attempt to give a precise account of the types and distribution of perusal phenomena and to draw conclusions concerning their function in speech" (Crystal 341). In poetry, an expectation of pause is controlled by line division. If the line has an odd number of 'beats' (three or five), the pause is more evident than if there is an even number of beats. In written poetry, pause is partly indicated by punctuations.

Poet uses rhyme to emphasize the shape of his verse marking line ends and controlling the sense of expectation in his readers or hearers. By associating one rhyme word with another, poets may confirm, question or on occasion deny the literal meaning of their words. Particular degrees, types or positions of rhyme have reasonably particular consequences in poetry.

Rhythm refers to the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables. The presence of rhythmic pattern heightens emotional response and often affords the reader a sense of balance. Rhythm occurs in meters in which stressed and unstressed syllables alternate. It can be measured in feet.

Meter is the regular pattern of stressed and unstressed syllables. And the analysis of such stressed and unstressed syllables is called scansion. It not only differentiates poetry from prose but equally charts out the intensive feeling of poet. There are four metrical systems in English poetry: the accentual, the accentual syllabic, the syllabic and the quantitative. The accentual syllabic is commonly followed system of verse than others.

Morphological Level

Morphology is the field of linguistics that studies the internal structure of words with the rules governing their combination in sentences. How words are formed is the area of morphology. "It is a bridge between the syntax of a language and its phonology. It is part of syntax in so far as the syntactic study of a language involves the labeling and bracketing of sentence constituents" (Brown and Miller 162).

Morphology is the study of morpheme and its different categories, their function and formation. It is the study of forms, the internal form or structure of words.

Morpheme is the smallest individually meaningful elements in the utterances of a language. It can be divided into two broad classes: content morphemes and grammatical morphemes.

Content morphemes are all free morphemes like: play, happy, boy, nice, etc. They consist of single morphemes and are words by themselves. All free morphemes are the roots that stand on their own. These roots are lexical morphemes such as nouns, verbs, adjectives and adverbs.

Grammatical morphemes are both free and bound. They mainly express grammatical information. They include articles (a, an, the), pronouns (he, it, they, etc), conjunctions (and, but, or, etc), and so on.

The bound morphemes can be affixes (suffix, prefix, infix), roots and clitics. All the bound morphemes, viz, -ed, -s, and -ly which are attached to forms such as play, boy and nice are affixes. Apart from affixes, -ceive in conceive, -mit in admit, pred- in predator sed- in sendent etc. are the bound roots and are attached with other forms. Clitics look like words but they cannot stand on their own in an utterance.

Instead they are attached to a phrase or clause and are thus bound morphemes. The contracted forms of 'be' such as 'I'm', 'he's', 'they're' are the examples of clitics or bound words.

A poet often coins new compounds from the process of word formation like: affixation, modification, reduplication, compounding, shortening, back formation, blending, borrowing, coinage and etc. E. E. Cummings' word formations like "littlest", "albutnotquitemost", "l(a)", "ev erythingex Cept" etc. are not as the usual compounds of ordinary language.

Similes and metaphors are the lexical items which poet consciously chooses. In metaphor, the effect is concentrated. A comparison, metaphor does, is implicit whereas in simile, it is explicit. Metaphoric image is chosen directly. Simile uses 'like' and 'as' as comparative tools. So, aesthetic distance is created on simile whereas economy and immediacy is on metaphor.

Imagery covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and sensory or extrasensory experience. It can be visual, auditory or tactile. It is a lexical item which a poet uses to make a picture out of words.

Syntactic Level

A specific branch of linguistics which deals with the rules about sentence structure is called syntax. "Syntax is a description of the various ways in which words of the language may be strung together to form sentences" (Culicover 2).

Syntax concerns itself with the larger units than morphemes and words. Sentences are its focus. Since they are not the random ordering of words but

organized by certain rules, they have structure. A sentence, thus, consists of constituents such as phrases and clauses. It is then necessary to analyze these syntactic units (phrase, clause, and sentence) to understand sentence structure.

The Phrase

A phrase is any sequence of words in the language that itself is member of same category. Crystal says, “phrase refers to a single element of structure typically containing more than one word, and lacking the subject predicate structure typical of clause” (352). Thus, we can have noun phrases (NPs) verb phrases (VPs), adjective phrases (APs) and prepositional phrases (PPs).

A noun phrase is a word or a group of word with a noun as its headword. The words preceding the headword in a group are called 'pre-modifiers', and the words that follow the headwords are called 'post modifiers' or 'qualifiers'. Verb becomes a headword in a verb phrase for example, 'come', 'is coming' etc. Adjective becomes a principal element in adjective phrase like: 'tall', 'delicious', etc. Words like 'always', 'very quickly' are adverb phrases. Prepositional phrases generally begin with a preposition and end usually with a noun like: 'by bus', 'in no time', etc.

The Clause

A clause refers to a grammatical construction smaller than sentence but larger than phrase. It contains a subject and a predicate. The predicate can be of two types: verbal and verbless. The clause with a verbal predicate can be (i) a finite clause, or (ii) a non-finite clause. A finite clause contains a finite verb which inflects for tense, mood, aspect with the agreement like: Ram sleeps well. The non finite clause contains a non finite verb which does not inflect for tense, aspect, mood with the subject like: Ram prefers (Hari to go out).

There are three types of clauses in sentences. They are (i) main clause, (ii) coordinate clause, and (iii) subordinate clause.

Main or super ordinate clause can stand alone like 'Ram said it'. An independent clause joined to the main clause is called a coordinate clause like: 'Ram works hard but his brother is dull'. A clause within a sentence which is independent structurally is called subordinate clause like 'Ram said that he was sick'.

The Sentence

A sentence is an independent linguistic form which is the largest linguistic unit. It is the largest structural unit in terms of which the Grammar of a language is organized. Broadly speaking, sentences are of two types (i) simple sentence, (ii) complex sentence.

Simple sentence does not contain an embedded sentence as realization of one of its functions. It is always independent. Sentence, in which one or more sentence functions are realized by a clause, is complex.

On the basis of their formal properties, sentences are of four types: (i) declarative, (ii) interrogative, (iii) imperative, (iv) exclamatory.

Semantic Level

At semantic level, we analyze the meaning of any text. The emphasis on linguistic semantics is on capturing synonymy, anomaly, and ambiguity. "Its goal is to be the construction of a theory of meaning and meaning related phenomena in natural languages" (Fodor I).

Synonymy refers to the idea of 'sameness of meaning'. It occurs if items are close enough in their meaning to allow a choice to be made between them in some contexts, without there being any difference for the meaning of

sentence as a whole. Only those words can be described as synonymous which can replace each other in any given context without the slightest change either in cognitive or emotive import. For example, 'die' = 'pass away', 'smell' = 'odour' etc.

Homonymy refers to those lexical items which have the same form (both in spelling and pronunciation) but different meanings. For instance, 'Head' refers to 'top part of the body', 'top of an office', 'top of a glass of beer' etc.

Anomaly is a kind of stylistic deviance which results when two incompatible semantic primitives are combined in certain ways in a predication like "long tower" and "tall ribbon" (Traugott and Pratt 204) in place of 'tall tower' and 'long ribbon'. It is a foregrounding device that provides the basis for metaphor.

Ambiguity is a result of not being one-to-one correspondence between expressions and meanings. It is a creative device that concentrates meaning in few words. There is possibility of misreading as well because "a detail is effective in several ways simultaneously" (Cuddon 30). For example, "My brother is a bachelor". Readers get puzzle on the multiple meanings of the sentence. Is the brother an unmarried or does he get a bachelor degree is not clear.

Formalism and Poetic Language

Formalism is a type of literary theory that focuses on the formal patterns and technical devices of literature. It views literature primarily as a special use of language literary or poetical which is different from the ordinary or practical use of language and sees literary text as a heap of devices

and literary criticism as a sort of mechanics. A literary text is treated as fully functioning 'organism' of interrelated parts.

Formalists advocate a scientific method for studying poetic language, to the exclusion of traditional psychological and cultural historical approaches. They agree on the autonomous nature of poetic language and its specificity as an object of study for literary criticism.

Saussure's concept of langue and parole opened the possibility of analyzing the language of poetry both in terms of the system of signs and the communication through the use of the language system. "The Prague school gave this possibility a theoretical structure" (Adams 717). Roman Jakobson and Jan Mukarovsky, the main figures of this school stress the functional aspect of the theory of poetic language.

In ordinary language, a word is pronounced automatically but the effect of poetry is to make language 'oblique', 'difficult', 'attenuated', and 'tortuous'. Everyday language is made strange in poetry. Poetry differs from everyday language that it activates the secondary or collateral meanings of a word simultaneously. Image, hyperbole, parallelism, comparison, repetition etc. are all equally effective in committing poetic violence on ordinary language.

Jakobson and Poetic Function

Poetics, according to Jakobson, deals primarily with the problems of verbal structure since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics.

The poetic function is a part of the overall variety of the language functions. The function is determined by the degree of focus on the message of a particular mode of communication in language. Jakobson argues that any

speech event or any act of verbal message, corresponding to the six factors necessarily present in any act of communication, can have six different functions:

	Context	
Addresser	Message	Addressee
	Contact	
	Code	

The focus on the addresser (speaker/author) constitutes the emotive function, and it expresses the speaker's feeling or attitude towards what he is speaking about. The emotive stratum in language is presented by the interjections.

Conative function is constituted due to the orientation towards addressee or receiver. It finds its purest grammatical expression in the imperative and vocative which syntactically, morphologically, and often even phonemically deviate from other nominal and verbal categories.

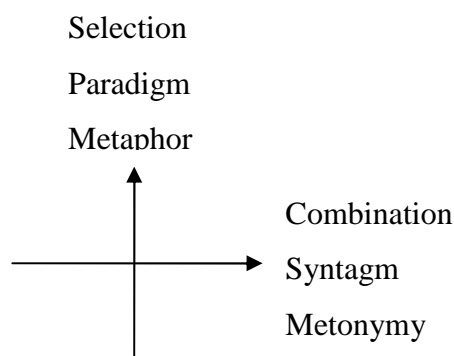
The focus on the context, the real external situation in which the message occurs constitutes the referential function. The emphasis on the code constitutes the metalingual and the focus on contact designates the phatic function.

The emphasis on message is the poetic function of language. By promoting the palpability of signs, this function deepens the fundamental dichotomy of signs and objects. That is why poetic function cannot limit itself to the field of poetry.

The analysis of verse is entirely within the competence of poetics, and the poetics may be defined as that part of linguistics which treats the poetic

function in its relationship to the other functions of language. Poetry deals with the poetic function not only in poetry but also outside of it.

Drawing upon Saussure, Jakobson developed a systematic framework for the analysis of the signifier signified relationship within the broader structures of language. This involves a continuous tension between what he calls the combinative and the selective axes of language and provides the projection principle: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Traugott and Pratt 443). These two axes can be represented as follows



The axis of combination involves the system of rules and conventions (grammar and syntax) through which individual words are combined into larger units of meaning i.e. syntagmatic chain. For instance:

article + numerals + adjective + noun

the three little boys

The axis of selection involves the choices made at each stage in the syntagm from the different words available for each grammatical class or type i.e. paradigmatic selection. For instance:

She	can	come	tomorrow
He	-	-	-
I	-	-	-

Foregrounding and Style

The members of the Prague circle of linguistics (stylistics) used foregrounding to refer to the way that literary texts emphasize – or place in the foreground some linguistic elements. Jan Mukarovsky expanded on this notion arguing that the use of language foregrounds the act of expression itself. Foregrounding theory is seen as a means of explaining the difference between poetic and everyday language and it has become widely accepted as one of the foundations of stylistics. According to Mukarovsky, the function of poetic language is to achieve a maximum of foregrounding. And it can be achieved either by parallelism or by deviation.

Foregrounding is the opposite of automatization. Automatization schematizes an event; foregrounding means the violation of the scheme. The standard language, as the language of science avoids foregrounding. In poetic language, foregrounding achieves maximum intensity.

Foregrounding means the use of the devices of language in such a way that is perceived as uncommon. Cummings' poems like: "the wind is a Lady with", "old age sticks", "my girl's tall with hard long eyes" follow foregrounding style.

Through the style of foregrounding, poetry increases and refines the ability to handle language in general. It gives language the ability to adjust more flexibly to new requirements. It can be seen in the style of poem like the dynamicity of sentence construction, words puzzle and linguistic consciousness.

Defamiliarization

Defamiliarization literally means to make strange. "Literature disrupts ordinary language and habitual modes of perception", Shklovsky says, "its purpose is to make objects unfamiliar; to make forms difficult, to increase the difficulty and

length of perception [. . .]. Art is a way of experiencing the artfulness of an object; the object is not important" (754).

The purpose of art and literature is to defamiliarize the familiar and by defamiliarizing a work of art or text, we make it stand out from the norm it becomes foregrounded. The artistic/literary/poetic estrangement is produced by means of formal mechanisms or 'artistic devices' such as rhythm, phonetics, syntax, plot by making the usual or natural seem unusual or unnatural. "Defamiliarization, thus, has to do with culture rather than nature, with art rather than life, with difference rather than similarity" (Webster 97).

Literariness lies in the dominant use of language. What is 'poetic' should be judged by laws of perception, but poetic tests renew the sense perception through making strange. It is the function of literary devices to produce the effect of defamiliarization.

III. Stylistic Analysis of E.E. Cummings' Poetry

l(a

l(a

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af

fa

ll

s)

one

l

iness

Cummings' experimental work, "l(a", provokes a crisis in language by showing the unstable and undecidable relations between meanings, between meaning and form, and between different grammatical categories. It exists in a deconstructed state with syllables and letters resisting absorption into the word "loneliness" and the statement that it includes. In their pre-synthesized tumble the letters and syllables imply meanings that vary and enrich interpretation but ultimately emphasize sadness.

The poem consists of just four words, splitting into two distinct phrases "loneliness" and "a leaf falls" and ekes out the seemingly tenuous relationship between two phrases. Both are noun phrases because the noun is the head and major

constituent in both phrases. The statement is an image of a signal falling leaf departing a company of fellow leaves-unless it is the last to go.

Letters and syllables are placed according to the spatial arrangement. Stanza gaps suggest the rhythm of the leaves fall. The alteration of consonants with vowel in the second stanza suggests drifting to and fro on the air because consonants linguistically weight more than vowels. The heavier consonantal side indicates the direction of drift. The poem is organized into stanzas of alternating in lines of 1-3-1-3-1. The first four lines alternate vowels/consonants both indicating the twisting motion of the leaf as it falls. The downward movement is enhanced by lines 5 “l” and 8 “1” which can be seen as visually enacting the journey.

A parenthesis is used in the poem. It aids the twisting movement of the leaf, showing its descent one way then another. It begins immediately after the letter “l” breaking and separating it before the parenthesis form “one/l/iness” afterward and consequently to liberate the other elements of the word. What immediately follows the closing parenthesis in the fourth stanza is not necessarily the continuous syllabic (syllable - and - a half) “one/l” but “one” and “1” indistinguishable from the Roman numeral 1.

Ambiguity abounds in the poem. The first letter in the first line is identical to the Roman numeral “one” so that the poem can be read as “one (a leaf falls) oneliness”. Since the poem is the first to appear in *95 POEMS* of E.E. Cummings the initial letter “l” can be taken as numerical number ‘1’ and “oneliness”. It is even prefaced by the numeral one at the top its page. The initial ‘one’ here seems near homonymy for ‘when’.

The poem dribbles down the page, at once, suggesting the decent of a falling leaf whilst also visually resembling the figure “1” or a vertically stroke on a page. The

reader's progress is slowed down by the shattered syntax i.e. syntax of nowhere. No punctuation mark is used. Letters are dispersed and dislocated. In the picture made by the letters the fall of leaf concludes horizontally in the poem's longest connected strings of letters suggesting the leaf at rest. What has fallen, then, is "iness" with its positive connotations of identity (iness) and interiority (in-ness).

The twenty-three characters (including the title) seemed lost overwhelmed by the white space and one's eyes are automatically drawn to the fragile construction. Metaphorically, the poem enacts the vastness of space and the smallness of man within that space.

Cummings uses the style of foregrounding and defamiliarization in the poem. His choice of letters that have vertical shape foreground the theme of fallen or downward movement. The parenthesis makes reader guess the drifting way of fallen leaf. No punctuation mark is used to foreground the process of falling leaf without any obstruction in the way. The poem is defamiliarized in its form, structure, and style.

in Just-

"in Just-" is grouped with poems called "Chansions Innocence" alluding to William Blake's "songs of Innocence" and the complementary "songs of Experience". Innocence and Experience, or the transition from the one state to the other, inform the poem whose central character, including his identity and significance, is described through the stylistic feature of incremental repetition.

The poem is in three movements each built about the refrain of the balloonman's whistle, each movement has a spatial as well as a tonal quality. Both qualities are quite definitely suggested by the placement of the words on the page. The first movement is horizontal where the sounds are liquid and pulled out:

the little
lame balloonman

whistles far and wee

The second movement is circular. Here, the sounds are bunched: “eddieandbill come running” and “bettyandisbel come dancing” from all around. The tongue’s position is rounded because of the frequent use of /ɹ/ and /w/ sounds and spreaded because of the sound /i:/ and /a:/:

the queer
old ballonman whistles
far and wee

The final movement is vertical. Here the sound is stressed thin and tall even “man” stands up capitalized:

the
goat - footed
balloonMan whistles
far
and
wee

The poem is rich enough in its use of NPs, PPs and APs. There are preposition phrases like “in Just-/spring”, the noun phrases like “the world”, “eddieandbill”, “marbles and piracies”, “bettyandisbel”, the adjective phrases like “the little lame

balloonman”, “the queer old balloonman”, “the goat-footed balloonman”. Similarly, “the” is used as pre-modifier in each case. “it’s spring”, “the world is mud-luscious”, “the world is puddle-wonderful”, “eddieandbill come running”, “bettyandisbel come dancing”, “old ballonman whistles” are subordinate clauses. The relative clause “when” is used two times in lines 2 and 10. The conjunction “and” is used frequently. The sentences are complex.

Compounds are used in the poem. The unusual compounds he invents are suggestive of a child’s language; hence “mud-luscious” and “puddle-wonderful”. The names are merged into one another and make a compound like “eddieandbill” and “bettyandisbel”. The effect, here, is to render the summons of the whistle. Indeed, they run so fast, blurring into one another, that in Isabel’s case, a syllable has been left out behind. “mud-luscious”, “balloonman”, “eddiendbill”, “puddle-wonderful”, “bettyandisbel”, “hop-scotch”, “jump-rope”, “goat-footed” suffixes like “es” in “whistles” and “piracies” and “ing” “dancing”, “running” and the clitics in “it’s” are compound forms in the poem.

Cummings arranges the poems with spatial and visual distance. The spatial arrangement in Cummings’ poems can contribute to meaning but sometimes they only provide the pleasure of pattern as in three different arrangements of the words “far and wee” in three different stanzas. It is suggestive to denote the distance between the “balloonman” and the children. It equally suggests the distance the whistle passes. However, using the white space within or between lines, Cummings is able to regulate the poem’s tempo. Critics agree that the compression of words heightens the sense of speed and haste-as in the names of children “bettyandisbel”, “eddieandbill”. They run in such a speed that they merge into one another.

While the two capitals in the poem have provoked certain disagreements, the critics generally conclude that the uppercase in “ballonMan” represents a shift toward adulthood. Emphasizing the “man”, Cummings is either pointing towards the hidden sexual theme of the poem or toward the state of adulthood in general. Similarly, the uppercase in “Just” is another part of consideration. It may be, in the earliest spring or in the only season (just in spring) in which such things could possibly happen. In contrast, the names of the children are without capitalization. Like Cummings’ own infamous and diminutive “i”, the lack of capitalization suggests a small childlike persona.

Cummings uses ambiguity to further his theory of poetic complication. When the reader comes to “wee” a decision must be made. The dictionary gives us two definitions. First, the adjective regarding size: very small, minute or tiny. Clearly, this definition fits into the poem, since the “whistle” could be small (i.e. not very loud)- being “far” away. The second definition is informal/slang use: to urinate or urine. This second definition is especially pertinent since it is a word chiefly associated with, or used by children. This interpretation begins to resonate with the association of “mud-luscious”. In slang, “mud” is excrement - to ‘draw mud’ is to defecate in one’s pants. Thus the interpretation allows us to penetrate the surface of the poem and treat all definitions, allusions and symbols with suspicion.

The poem is characterized by a rhythmic asymmetry that consists of a pattern of momentum and bounce alternated with a greatly slowed down tempo and stasis. Long vowels, such as those in “lame balloonman”, “far and wee” are indicative of the limited linguistic knowledge of children’s songs and chants.

The way of words’ enlongment and distribution of space create the foregrounding situation in the poem. “wee” in the poem with its long vowel /i:/ longs

for the distance . The space between “far and wee” suggests the suggestive distance of children and the distance the whistle crosses. Words enjambment is a foregrounding device which preaches on the childish world of ‘being together’. Similarly, the hyphen details the reader to place any word they like. After “just spring” or “spring” each time there is either a space or line break. These dramatic pauses suggest the speechless wonder of the child. Similarly, each time the balloonman whistles, the line is either broken or extend with wide spacing. The poem without punctuation mark lets nowhere to stop - to foreground the childish world of fluidity in the world of spring. And these foregrounding devices defamiliarize the poem.

The first fifteen lines are grouped for the eye in stanzas of five lines of each, consisting of a ‘quatrain’ and a ‘refrain’. The arrangement is quite arbitrary to defamiliarize. Since the meter is free, the lines are irregular in length and the grouping bears no observable relation to the sense. After three regular stanzas, however, the sight pattern dwindles: ten words make up nine lines, the margin slips to the right, and the poem breaks off between the quatrain and the refrain.

The definite article occurs frequently contrasting the wide infinite and abler ‘the world’ and the narrow, finite and unable ‘the little man’. Simply on these two cases, “the” is used as a pre-modifier in each time in the poem.

old age sticks

old age sticks

up Keep

Off

Signs)&

youth yanks them

down(old

age

cries No

Tres)&(pas)

youth laughs

sing

old age

scolds Forbid

Stop

Must

n't Don't

&)youth goes

right on

gr

owing old

Published in the collection *95 POEMS*, “old age sticks” exemplifies many of the unique typographic quirks typical of Cummings’ verse, including absence of capital letters, irregular use of parentheses and the use of the ampersand sign as a contraction for “and”.

“old age sticks” is made up of five four-line stanzas conforming to a set syllabic pattern(3-2-1-2). The first line of each stanza contains 3 syllables, second line 2 syllables, a single syllable in the third line followed by two syllabic words in the

final. The transition from youth to age is suggested at the very center of the poem by apparent continuity in the juxtaposition of conventionally related syllables- “laughs/(sing”-as though youth makes both these happy sounds before the reader recognizes “sing” as the conclusion of the injunction by old age, “No Tres/pas/ sing”. Using personification to introduce the subjects of the poem, “old age” and “youth”, Cummings manages in forty syllables to encapsulate the inevitable process of aging in and the human response to that process.

Parentheses are used in the poem. The activity of old age appears within the parentheses suggesting repression and the activity of youth is unbounded by parentheses, suggesting refusal to accept restrictions. Cummings uses parenthesis to break up the word “trespass” into “Tres)&(pas”. He also drops the second “s” off the word “pass” effectively drawing more attention to it through these oddities. The reader is likely to realize that, had the poet left the “s” on, then the parentheses would contain the word “pass”.

The poem showcases the poet’s skill of enjambment to focus his readers’ attention on individual words- and in some cases word fragments. Where the parenthesis begins and ends there is an enjambment. That is to say, in lines 4,6,8, and 13, words are jammed together without any pause. While “old age” warns youth to slow down, not to be in such a rush to become an adult, “youth” dismisses the warning and speeds on its chosen path, heading towards old age and death.

Words and clauses are fragmented in the poem. A single word “growing” is broken into “gr/owing” in two lines and the word “Trespassing” is broken into “Tres/pas/sing” and scattered out in different lines of the middle stanza. “Forbidden” is fragmented into “Forbid/den”. The phrase like “sticks up”, “keep off”, “Mustn’t”, never appear together rather on the forms like “sticks/up”, “keep/off”, “Must/n’t”. In

line 2, Cummings breaks the word “upkeep” into two different words: “up” and “keep” to make his readers pay attention to the individual words he uses. Through a process of random association, the word “up” and “keep” are easily contracted into “upkeep”. One might also think of “keeping up” with other people or with life. These associative relations build toward the tension of the poem’s overall theme. In some sense the poem comments on both “upkeep” (maintenance) and “keeping up” (competition). “old age” a single phrase is spread in two lines 6 and 7. By breaking words apart, the poem takes on almost pathetic tone each break creates a pause suggestive of an inability to speak.

Words are used in the form of contraction. “And” is used as “&” in lines 4, 9, and 17. Two “&” show the continuity and fluidity of youth age. The first “&” appears outside parenthesis and to show the continual upcoming of youth age. A single “&” at the end inside parenthesis leads old age on a great pause. The break arises there. Parenthesis is closed. No continuity is seen there as it is on youth. This single “&” suggests the “old age” to think probably the ultimatum of life i.e. death because old age simply paused on this and does not move ahead. Another contraction is of “not” as “n’t” used two times once alone following “must” and along with “Don’t” finally.

Capitalization is seen in a sense of restriction, compulsion and awareness in the poem. “keep Off”, “No”, “Tres/pas/sing”, “Forbid”, “Stop”, “Must”, “Don’t” are the eight capitalized words in the poem. In each time they focus on the warning of “old age” to the “youth” on what is to be done and what not. No periods, commas, or punctuation is used in the poem.

Alliteration and assonance are frequently used in the poem. The /j / sound in line 5 shows the liberation and little obstruction in pronouncing as well as the fluidity of youth. Neither rhythmic pitch nor stress arises there. While /d/ sound in

“down(“old” in subsequent line and “scolds Forbid” in line 13 portray the obstruct and stop quality in old age. The frequent vibration in producing such sound characterizes the life of friction in old age. The frequent /ɛ:/ sound outside parentheses and the assonance / ʒ/ in the final line “owing old” suggest the lengthening of youth.

The poem seems ambiguous as well. Word fragment and word enjambment create ambiguity in the poem. Stanza 3 is an example of mixed construction; which means that subject of the sentence is not apparent. On the one hand we might read this as quote in which “youth” commands “old age” to “sing”. On the other hand the poem makes more sense when we read this in terms of what follows and read “old age/scolds”, “youth”. Or we might like this to mean that “old age” is commanding “youth” to “sing, old age scolds.”

Cummings misuses parts of speech in his poems. “sticks” in the opening line might appear to be a noun rather than a verb. Similarly, “old age” is appeared as a noun than an adjective. If one reads quickly it would be easy to read or hear “old age stinks” by accident. This misreading would hint at a disdain for old age.

Suffixes like “s/es” in “sticks”, “yanks”, “sings”, “goes”, “laughs”, “cries”, “ing” in “gr/owing”, “Tres/pas/sing”, “en” in “Forbidden” are used in the poem.

Cummings uses the foregrounding style in the poem. Old age and its actions appear with in parentheses. The bracing refers “old age” without freedom and spontaneity as it happens in youth. The description of old age inside parentheses ends with “&”. It creates a great pause and readers are left in their own hypothesis. The uppercase letters in the poem are inside parenthesis. These letters suggest a symptom of superiority over youth and freedom with the sense of restriction and warning.

i like my body when it is with your

Cummings' "i like my body when it is with your" recalls a healthy celebration of sexuality, a frank sensual enjoyment and affords pleasurable linguistic exercise as well. The structural framework of the poem consists of a repetition of two simple constructions, the opening and more obvious pattern: i like + predicate object:

i like my body
 i like your body
 i like what it does
 i like to feel the spine of your body
 i like to kissing this and that of you
 and possibly i like the thrill

These six tokens all seem rather regular. They vary in the type of predicate object and in length and complexity of the object which may be compounded or modified by relative clauses. This pattern opens, closes, and dominates the poem which is a variation of the sonnet.

There are eight instances of sentences beginning with "i like" in fourteen lines "i like its how's" has a functional shift, adverb to noun that is typical of Cummings. The other features Cummings' traits, his idiosyncratic punctuation:

i like, slowly stroking the shocking fuzz
 of your electric fur, and what-is-it-comes
 over parting of flesh.

On first reading, the paired commas seem to gratuitously interrupted, the verb and predicate: i like stroking the shocking fuzz. They create a second more interesting reading: i like shocking of your electric fur. In this reading "shocking" may be given a verbal (i like shocking fuzz) as well as an adjectival interpretation.

The second source of parallel patterning that contributes to the poetic unity in the poem is the relative clause of first instance of the first pattern: “when it is with your/ body”. In these patterns, the verb is the copula *be*. The pronoun “it” has an antecedent noun “body”. The second instance follows immediately: “it is so quite new thing”, with the interestingly deviant “so quite new a thing” or “it is quite new thing”. With “so”, it is so new thing or more emphatically, it is a so new thing. And to these, the body becomes something new, namely “a thing”.

There is a deletion of “be” verb in line 3, “muscles better nerves more”. “muscles” and “nerves” could be understood not only as nouns with their verbs deleted but also as verbs that have the initial noun, “my body”, (“it”) as deleted subject: my body muscles better and nerves more. All of these conveyed meanings are signalled by deviant structure.

The deviance tends to cluster at the opening and closing lines with the single pattern of repetition coming at the typographical (spatial center): “again and again”. The repetition may be structurally signalled as sexual pun, in which case the reader can ponder the significance of three tokens. Does it suggest unity, the two selves combining in a third unit, thus foreshadowing the closure? And does the preceding and following deviance contrast to the moment of unity in climax is not clear.

Cummings’ odd adjectives and adverbs span a whole range of grammatical rule violations. In the closing lines of the poem:

and possibly i like the thrill

of under me your so quite new

“under me” is placed between preposition and pronoun. A normative reading would yield: of you under me so quite new. “under me” not only places the lover it searched

as a defining and limiting adjective: the under me you and irritating instance of woman defined by man. “so quite new” as a closure echoes the poem’s opening lines the conjunction of “my body” with “your body” has yielded a new thing the unit “me you so quite new”.

Superordinate clauses like “i like my body”, “i like to fill the spine”, “i like kissing this”, “And eyes big love crumbs” are used in the poem. Coordinate clause “i like kissing this and that of you”, the relative clause “when” and “what” are used in the opening line of the poem and “and” is used frequently functioning as a conjunction linguistically and rhythm continuity sexually.

Sentences are declarative like: “i like your body”, “it is so quite new a thing”. The wh-pattern is pushed up back and fro and is enabled to arouse any question like: “i like what it does, i like its hows”. The sentence construction is simple as above and complex because the frequent use of “and”, “when”, “so”.

Compounds are used in the poem like; “love-crumbs”. The suffix “s/es” in “muscles”, “nerves”, “does”, “hows”, “bones”, “ing” in “trembling”, “stroking”, “shocking”, and “parting” are used, Cummings coins new infixes in the poem: “trembling-firm- smooth ness”, “what - is - it”. Single word “smoothness” is broken into smooth and ness.

Syntactical oddities are found in the poem which is common to Cummings. “it is so quite new a thing” seems unusual because the sentence pattern is like: it is + adverb phrase + adverb phrase. Similarly, “hows”, in line 5 is read as a noun. No auxiliary is there in line 12 “And eyes big love-crumbs” rather determiner, noun, adjective and verb are placed disorderly. The final line is unsyntactic “of under me you so quite new”. The sentence pattern is like preposition + preposition + pronoun + pronoun + adverb + adverb + adjective.

Cummings' punctuation sounds unsound in the poem. All the beginning letters are in lower case except "A" in "And" in line 12 that follows a pause and period. Here, the pause foregrounds what Cummings does not say. Assuming that Cummings' periods indicate a break in the line "i like" series, the sequence can be considered a fragment comparable to that of line 3 to be read as "eyes are big love crumbs". If the periods are considered an emphatic pause with continuation of the series, then we may posit: eyes that are big love crumbs. But it is also possible to assign modifier, adverbial function to "eyes".

The periods are inserted in midline and at the end five period marks and seven commas make frequent pause in the poem but the "again and again and again" in line 8 foregrounds the continual sexual tempo without any pause to make "quite new a thing".

Pronouns are given prominent role in the poem. The first person pronoun "i" and "my" body are parallel to "you" and "your body" of secondary person. "your body" is denoted by "it" in line 2 by demonstrative pronoun " this" in line 9 and relative pronoun "that".

un(bee)mo

un(bee)mo

vi

n(in)g

are(th

e)you(o

nly)

asl(rose)eep

Cummings' "un(bee)mo" clearly exemplifies Cummingsian violation of the norm of standard language in its structural, morphological and phonological parameters. The poem is rich enough in its elements of stylistics that is to be analyzed.

Separated within three verse stanzas, the poem can be read in two ways: the words within parentheses and without parentheses. The clauses "bee in the only rose" is within parentheses and "unmoving are you asleep" is outside parentheses. Both of the clauses foreground the sameness of meaning the stillness of bee in the rose.

The poem has shattered syntax. Words enjambment and activating of letters breaking words are typographically suggestive of a "bee" in the "rose" in stillness unmovingly. The negative prefix "un" in "unmovingly" and the asleepness of bee perpetuate the metaphoric existence of bee in the rose. A single word "unmoving" is broken into "un + mo + vi + n + g" The word "asleep" is broken into "asl + eep". Inside the parentheses there are four words where a single definite article "the" is broken into "th" and "e". Similarly, the adjective "only" is divided into "o+nly".

There are two nouns "bee" and "rose", a pronoun "you", three adjectives "unmoving", "asleep", "only", a definite article "the" and an auxiliary "are" celebrate the whole composition of the poem. There are four words outside parenthesis and five words inside it. The poem is a play of words and has an attraction to the type. It can be read visually. The brackets are suggestive of the wings of bee. The first line is the 'flowery' part, the middle stanza as its stem and the final line as having two leaves on its two sides.

Ambiguity is found in the poem. The pronoun "you" in the line 5 connotes the "bee" but it can equally be addressed to the "rose". The metaphoric immobility

contaminates both “rose” and “bee”, we can read it ambiguously. Since “bee” an insect with the capability of the mobility seems “asleep” in “rose”, “rose” itself is incapable of mobility contents to remain in stillness. The structure of the poem is also ambiguous. The whole poem is a sentence or a question is in a position of indecision because the clause within the parenthesis needs a full stop while the clause outside needs a question mark but Cummings discards both and replaces nothing. Punctuation mark is not there in the poem.

anyone lived in a pretty how town

The poem “anyone lived in a pretty how town” is a narrative with a strong lyric component- that is to say it is a ballad. Written in nine variably rhyming quatrain stanzas, it does not show a normative running verse foot such as the iamb.

The poem opens with light, harmonious double dactyls in line 1: “anyone lived in a pretty how town”. Playful rhythm continues in subsequent dactyls such as “women and men (both little and small)” (5), “someones married their everyones” (17), and “many bells down” (2, 24). Bells, which often announce important events in small town communities such as wedding or funerals, seemingly sway in varied meter that carries a carefree rising and falling as if the “many bells” celebrate life or joyfully acknowledge “anyone”, a youthful “he” who “sang” and “danced” (4) in the “spring” of life. By line 24, which repeats line 3, the bells seemingly toll for death, a solitary journey.

The poem is highly alliterative and euphonic Assonance dominates with variations on vowel sounds, especially “o” as an / ə/, which occurs three times in the first stanza alone: “how town” and “down”. The sound is repeated in “down” (10), “now” (13), and “how” (23). Long / ɔ/, flow throughout in words like “so”,

“floating”, “both”, “sowed”, “hope”, “snow”, and “sowing”. A sustained /u:/ courses along in words such as “moon”, “few”, “grew”, and “stooped”.

Rhymes hide the immutable force, time that orders human life. “by” and “cried” for instance, seem inconsequential until the reader shows on cacophonous gutturals like *ir* in “bird” and “stir” in stanza 4, while “grief” or sadness, underscored by “still” implies that by and by grief awaits. “deep” and “sleep” (29, 30), the end rhyme which normally render pleasure, also guide the reader’s attention to inescapable death. Some lines end in slant rhymes like “same”, “rain” (7, 8), “guess”, “face” (25, 26) and accentuate death’s poignant certainty by negation of rhythmic harmony.

Different kinds and levels of rhythm are cumulated in the poem to suggest the complexity of superimposed sensuous and mental impressions. The most striking pattern is obviously the revolution of the seasons which is indicated by the rotating list of their names. With each of the abstract terms, the poet associates a natural phenomenon characterizing the particular season so that one may stand emblematically for the other: sun-summer; moon-autumn; stars-winter; rain-spring. The regular rhythm of nature is distorted by man’s emotional responses to the seasons. Winter metaphorically, is synonymous to death. The poet echoes this disproportionate impression by referring to it insistently in the following lines: “snow” (22), “died” (25), “buried” (27), “was by was” (28), “deep by deep” (29). The shift from single words to pairs of words announces rhythmically the return of the pulsating movement of life.

The poem is useful for paradigmatic substitutions in lines. From the first line of “anyone lived in a pretty how town”, the poet forces the reader to construct a meaning from his already radically interpolated syntax. Thus for the first word

“anyone” which is placed in the subject slot of the sentence, the reader might substitute: everyman, everyman, an individual, a human, and so on. Moreover, since “anyone” is an indefinite pronoun, the poet seems to be intentionally inviting the reader to substitute any number of particular subject to the sentence for “how” which is placed in an adjective position, the reader might substitute cow, small, etc.

Cummings’ perverse ways with grammar permit one to interpret “pretty how” as “how pretty” but another reading is possible. Suppose “pretty” is constructed as an adverb and read as ‘rather’, modifying the adjective “how”. Such a construction would drastically change the tone of the line, its implication for the whole poem.

All the parenthetical expressions used, seem to amplify the psychological workings of people rather than to describe places or objects. Thus, the parenthetical expressions can be taken to reveal the inner selves of the women and men in the second stanza, the inner workings of the children in the third, the inner workings of “everyones” and “someones” in the fifth stanza, the inner workings of the children’s mind in the sixth, of “noone” in the seventh and of the women and men in the ninth stanza-this last by metonymy.

The refrains and repeated grammatical patterns are used in the poem. Two of the refrains are strings of four nouns, the first series referring to the seasons “spring summer autumn winter” (3), then those same words in a different order in lines 11 and 34; and the second series referring to more specific natural phenomena, all related to the sky “sun moon stars rain” (8, 36), and a variant order of these nouns in line 21. Another refrain “with up so floating many bells down” (2) is repeated exactly in line 24. Both times the phrase is in parenthesis. “Women and men (both little and small)”, is a demi refrain which appears incrementally one time as the first line of the second

stanza and onetime as “women and men (both dong and ding)” on the first line of the last stanza.

The repeated grammatical patterns appeared as “more by more”, “little by little”, “was by was”, “all by all”, “deep by deep” are of the ‘x by x’ structure. This x by x pattern changes in line 13 “when by now and tree by leaf” and there after “bird by snow and stir by stir”, “wish by spirit and if by yes” and so on. Altogether, these two patterns occur thirteen times in the poem, becoming so dominant in lines 27 through 32 that their effect is almost incantatory.

Cummings’ style of deviation and defamiliarization can be seen in his misuse of parts of speech. Words like “up”, “did not”, “isn’t”, “down”, “cryings”, “nevers”, “came” are taken as nouns. In standard language, they are just adverbs and verbs. Cummings completely discards the norm and forms his purpose of suitability and choice.

Ambiguity is seen to be a purposeful component of the poem. Cummings uses the techniques of hypallage: rearrangement of syntax-word order in a sentence. “anyone lived in a pretty how town” can be put back into a more normal form easily: “Anyone lived in how pretty a town” or “How anyone lived in a pretty town”. He chooses neither of these forms because he intends the poem to be ambiguous.

Cummings does not strictly apply punctuation marks in the poem. Most of the words are in lower cases but the single plural noun “women” is capitalized. It is used twice in lines 5 and 33, both times in upper case. The period mark is used twice at first at the last time of first stanza and then in the final line of penultimate stanza.

whippoorwill this

whippoorwill this

moonday into

(big with unthings)

tosses hello

whirling whose rhyme

(spilling his rings)

threeing alive

pasture and hills

“whippoorwill this” is a puzzling poem with its seemingly vague and mysterious construction. The mystery of this poem can be clarified by analyzing word order (syntax) and juxtapositions of words and their meanings.

The poem brings unusual compounding. The “whippoorwill” can be split into three separate words: whip, poor, will. Since we are already familiar with the personification in the poem, we may attribute “will” to man’s will, thus “whip” and “poor” become adjective possibly meaning fate and weakness respectively.

“moonday” is a combination of words moon and day. “toss” has suffix “es”. The prefix “un” in the noun “things” unlocks the “unthings” making it negative. Suffix “ing” in “whirling” and “spilling” sound normative but not on “threeing”. Since “three” is a determiner and making it a verb is a deviated style.

The words “threeing”, “moonday” and “unthings” create ambiguity to the readers. If there is moon how can it be a day? So, “moonday” means being the working of universe usually at night - which is the moon coming out- inseparably joined with the day (man’s idea of being separate from night). Thus, the universe is portrayed as not making distinctions about time as man does. At the end of line 2, we might add a question mark and answer it in line 3: man’s will (his concepts and way of things). To the universe, we are “unthings”. The “hello” is man’ ego calling out for recognition, but the universe is “whirling” man’s “rhyme” and “spilling his rings”. Man is merely “threeing alive” that is living in the three dimensions of the physical universe of “whippoowill”, which are man’s will, his weakness, and his fate. And where is this entire taking place? - on the earth which is represented by “pasture and hills”.

Two lines (3 and 6) are within parentheses. Both lines portray the failure of man’s existence. “big with unthings” downwards man less than inanimate thing because he is not even a thing here and is spilled.

The whole poem is spilling because it is fascinated with the sound patterns like /w, ɛ:, r, u:/. The /w, u:, ɛ:/ sounds create circulatory locomotion similarizing the poetic theme while the liquids /l, r/ destabilize man’s existence in the universe. There is a relative clause “where”, a conjunction “and”, a demonstrative pronoun “this”, a possessive pronoun “his” and two prepositions “with” and “into”. The wide gaps between lines foreground the loss and predicament of a poor in the world of infinite.

No punctuation and capitalization marks are in the poem. The poem begins with lower case and ends likewise. No rhyming or metrical pattern is in the poem.

Four stanzas are of single line while stanzas 2 and 5 are of two lines with one parenthetical line in each.

yes is a pleasant country:

yes is a pleasant country:

if's wintry

(my lovely)

let's open the year

both is the very weather

(not either)

my treasure,

when violets appear

love is a deeper season

than reason;

my sweet one

(and april's where we're)

The poem is one of Cummings' best illustrations to justify his poetic principles of idiosyncrasy and deviation on the norms of standard language. It violates the norms of selectional restriction.

Formally speaking, adjective phrases are used a lot in the poem like "a pleasant country", "the very weather", "a deeper season", "wintry", "lovely", "sweet", and the verb phrases like "let's open the year". The definite and indefinite articles are used as premodifier in these phrases and clauses.

The poem is like a single sentence despite of having many sentences and phrases within it. The colon in the first lines bears this feature. The poem has many declarative statements like “yes is a pleasant country”, “both is the year” and exclamatory sentences like “(my lovely)”, “my sweet one” but are without necessary punctuation marks. The relative clauses “when”, a comparative adjective “than”, and an indefinite adverb “either” because it is used after negative “not” are used in the poem. The possessive pronoun “my” as “my treasure”, “my sweet one”, “my lovely”, is used in each of the stanzas.

Cummings’ style of deviation can be justified from his misuse of parts of speech and the sentence construction of nowhere. The poem violates the norm of the selectional restrictions. The opening “yes” is generally used as an interjection but in this context it is used as a noun. In line 2, “if”, which is a conjunction, appears in the place of subject with its possessiveness. In place of “it’s”, “if’s” is chosen. How can “if” possess “wintry”? After “my” there should be a noun but there is an adjective without noun in line 3. Likewise “both”, often used as a pronoun, appears as a noun in line 5. “violets” is a verb but is used as a noun in line 8 and comes after relative clause “when”. The “sweet” in penultimate line should be the “sweetest” because it precedes “one”.

Contractions further foreground the poem’s complexity and ambiguity. The “s” which follows “if” in line 2 is ambiguous. If it is taken as “s” separably, “wintry” becomes an adjective. And if it is read as it is contracted, “wintry” becomes noun. The other four contractions of “be” verb are used in the ultimate line. “Let us” is used in contracted form as “let’s” in line 4.

Ambiguity abounds in the poem. The final line brings this ambiguous feature “(and april’s where we’re)”. Either ‘there is an April where they are’ or ‘where April

is they are there' is not clear. Similarly, "both" in line 4 brings another ambiguous feature. Does this denote both "wintry" and "year" or it simply stands as noun?

Ambiguity appears along with anomaly in the poem in the poem. "yes is a pleasant country", "let's open the year", "love is a deeper season", "an april's where we're" contain features of anomaly but at least, they don't fail to communicate. The poem's fantasy lies with in its anomaly.

The poem contains eye rhyme. Eye rhyme seems like perfect rhyme because it is the creation of poetic license i.e. the violation of the rules of versification. Words whose endings are spelled alike or pronounced alike but in the course of time, they do not bear the same quality. There is an eye rhyme in "country", "wintry" and "lovely" in stanza one. "season" and "one" create another eye rhyme in the final stanza. Similarly, "weather", "either", "treasure", and "appear" in second stanza creates homographic endings, so, eye rhyme. The first and second stanza and the last line of the poem end with opening syllables /i:/ or /.../. There is a phonological choice in the pronunciation of the last syllable /r/ in the second stanza and the last line of the first stanza.

Cummings' use of parentheses appears in this poem as well. One line in each stanza is within parentless but it particularly, does not effect on the overall theme of the poem. The poem is in lower case. No capitalization is there nor any periods. A single comma in line 7 and a semicolon in line 10 are used as punctuation marks.

dim

dim

i

nu

tiv

e this park is e
 mpty(everyb
 ody's elsewher
 e except me 6 e

nglish sparrow
 s)a
 utumn & t
 he rai

n
 th
 e
 raintherain

The poem is Cummings extraordinary play with letters and syllables representing them as major characters. Consisting of four stanzas, it explicitly suggests the thematic and structural loneliness of a man in the park.

Words are jammed and broken up. A single word “diminutive” is broken into 5 characters: “dim + i + nu + tiv + e”, “empty” into “e + mpty”, “everybody’s” into “everyb + ody’s”, “elsewhere” into “elsewhere + e”, “english” into “e + nglis”, “sparrows” into “sparrow + s”, “autumn” into “a + utmn”, “the” in two ways: “t + he” and “th + e” and “rai + n”. There are only 5 words “this”, “park”, “is”, “except”, “me” except “rain” which is in both forms, not broken. The words are broken off without following any system and rule. That is why, Cummingsian style is the style of

deviation which always outcasts the norm of standard language. Lines 6, 10 and 16 are jammed together.

The poem consists of four nouns: “park”, “rain”, “sparrow” and “autumn”, two adjectives, “diminutive”, “English”, a possessive pronoun “me”, demonstrative pronoun “this”, indefinite pronoun “everybody”, an adverb “elsewhere”, a numerical “6”, a preposition “except”, an auxiliary “is”, an article “the” and the contracted conjunction “&”. Altogether 15 words build up the poem.

The lexical choice “diminutive” over “small” or “tiny” or “little” is noteworthy. There is an intellectual intrusion, for example, the overtone of dullness in the word’s first syllable—the “dim” light of an overcast autumn day, Cumming’s own infamous “i” in lowercase, and for the suggestion of “new” in the syllable “nu”. To place letter “e” in each corner of second stanza, he even breaks “tive” into “tiv + e”. The letter “e” at each corner of the second quatrain notices as if framing the park in which the person sees six English sparrows in the rain. Since the park is framed, it is seemed as a tight space, a construction that captures the persona’s momentary existence and emotion. “autumn” is directly stated, and thus the falling rain is imbued with impending autumn gloom. The dripping and single letter in the last stanza, and the enjambment in final line are suggestive of raining and collective water in the ground.

Word constructions create ambiguity in the poem. The enjambment in the second quatrain shows ‘being together’ of people in the park. Broken words foreground the scattered people in the park, being isolated. But how can it be if the park is “empty”? Similarly the number six itself is unanswered. Why six sparrows? Why not five, or seven or just one? Wouldn’t a single sparrow have deepened the melancholy and provided and objective symbol of the persona’s loneliness?

Parenthesis runs through the second quatrain up to the third which confines “me” and “6 english sparrows” in the park letting others “elsewhere”. The single clitic is used inside parenthesis “everybody’s”.

The poem neglects punctuation marks. No comma, period, colon or semicolon is used. The noun “English” is taken as adjective and inscribed in lower case. Most often, single letters are broken into many constituents. In other times, there is scarcity of spacing in lines 6, 10, and 16. “and” is used in a contracted form “&”.

Syntax is shattered in the poem. To give a complete shape to a clause, there should be a continuous process of assembling. There are two superordinate clauses. “this park is empty” and “every/ ody’s elsewhere/ e except me” and two phrases “this park” and “the rain”. No single sentence is completed.

Buffalo Bill’s

Buffalo Bill’s

defunct

who used to

ride a watersmooth – silver

stallion

and break onetwothreefourfive pigeonsjustlikethat

Jesus

he was a handsome man

and what i want to know is

how do you like your blueeyed boy

Mister Death

The poem appears to be a simple elegy, and is replaced in the context of Cummings' obstinate attitude of hatred toward an American culture that invites children to create an unworthy gallery of heroes.

There are two noun phrases: "Buffalo Bill's" and "Mister Death" and three adjectives phrases: "a watersmooth – silver stallion", "a handsome man", "blueeyed boy". The relative clause "who" in line 3, the third person singular "he" in line 8 and "your blueeyed boy" in the penultimate line all referred to the "Buffalo Bill". The first person pronoun "i" in line 9 is to signify the speaker himself while "you", the second person pronoun is to refer "Mister Death".

The run together words frame the format of the poem. These unusual compounding: "watersmooth-silver", "onetwothreefourfive", "pigeonsjustlikethat", "blueeyed" are important to the analysis of Cummings' typographical techniques. "The poet is perhaps telling us how to read the line, running words together to give the effect of speed" (Funkhouser 236). The compounds portray the Buffalo Bill in action breaking five clay pigeons in rapid succession. In order to indicate quick tempo, several words are often run together as one word.

The pyrotechnique functioning of the echoic "onetwothreefourfive-pigeonsjustlikethat" preceding the awe- inspiring exclamation of admiration allows one to see that though Bill's flashy abilities were impressive, they could be quickly passed over. On the one hand, the poem runs in such a speed to meet the action acted by Buffalo Bill while on the next it directly accents the speed to meet the action acted upon Buffalo Bill by "Mister Death". It is the same way Buffalo Bill's life and five clay pigeons are broken down.

The clauses are used frequently. A nonfinite clause "you like your blueeyed boy" is used in the poem. There is a superordinate clause "Buffalo Bill's/ defunct"

and the coordinate clause “and what i want to know is/ how do you like your blueeyed boy”. The subordinate clause runs in many lines:

Buffalo Bill’s

defunct

who used to

ride a watersmooth-silver

stallion

Some phrases are in speed like: “-soman”, “what i want”, “how do you like”, “who used”, “to ride” in addition to “blueeyed boy” which is run together. The visual spacing in the format seems to highlight phrases which would not normally be a unit such as “watersmooth”, “onetwothreefourfive”, “pigeonsjustlikethat” and “blueeyed”. In all but “blueeyed”, these phrases cannot phonetically merge in English because of the consonants frequently abutting them. Thus, they are not so slurred together as are other phrases which are spaced conventionally, rather than run together.

Only three nouns are capitalized in the poem: “Buffalo Bill”, “Jesus”, and “Mister Death”. No other words in the poem are capitalized, including, typically, Cummings’ “i”. These three capitalized nouns are placed separately in individual lines. Cummings, by lifting the earthly persona “Buffalo Bill”, equals to the celestial an unearthly divinity “Jesus” and “Mister Death”. The word “Jesus” not only functions as a forceful expletive but also by reason of its position in the poem introduces a new subject as a correlative to that of Buffalo Bill. Critics often argue that “Jesus” is not functioning here merely as an interjection; instead, the sacred life is contrasted with the false existence of Buffalo Bill. “His name stands out emphatically in the poem in contrast to Buffalo Bill” (Funkhouser 232). Of the two types of

individualism implied in the poem, the one is the man of war, while the next is the man of peace. Cummings' capitalization is used to create a balance. The three capitalized words are arranged spatially "Buffalo Bill" and "Mister Death" in one side because of their destructive nature and "Jesus" in the next side as an evocative of opposite nature:

Buffalo Bill's

Jesus

Mister Death

The word "defunct", in fact, is frequently considered the most important word in the poem, in that it is usually applied to enterprises, not life. Cummings uses this word to convey the idea that Buffalo Bill's life has been long performance from his days as buffalo hunter and Indian scout to the end of his career as the flamboyant star of a wild west show. His lexical choices are like "know", "like", "want" are generally nonfinite and lead to the quest of abstraction – to "know" the question of "infinity" posing question to the divine "Mister Death".

Between lines include not only the infinite syntax which would contribute to enjambment, but the indentation in the format of the poem giving these two lines a common initial position:

Buffalo Bill's

defunct

who used to

ride a watersmooth – silver

There is a continuous shift in tenses in the poem. Following the shift in verb, tenses, from "s" to "used" i.e. present to past, and the shift in tone from adult sophistication to the memory of boyhood awe - lines three and four break away from

the present reality of “defunct”. To describe physicality of “Buffalo Bill” like “he was a handsome man” and his past actions, Cummings uses past tense. In contrast, the speaker’s intention “and what i want to know is” and the present reality of Buffalo Bill “Buffalo Bill’s defunct” are in the present tense.

No single structure of syntax is in the poem. There is no completion of sentence or question in the poem that stands alone. After the words “defunct”, “stallion”, “that”, “man”, pauses occur instead of continuity. Then and there line breaks without giving a complete structure and symmetry. The seemingly interrogative sentence “how do you like your blueeyed boy/ Mister Death” is without question mark. Even in line 3, “to ride” is broken into “to/ ride”. The two conjunction “that” and “and” are placed irregularly; “that” is placed at the word final while “and” begins the running lines 6 and 9.

The poem defamiliarizes and foregrounds the poetic meaning through the means of word arrangement and placement in the page. The clitics in “Bill’s” not only foregrounds the speedity in the poem but also pulls the preceding word “defunct” up with it. The run together line 6 is to denote the “at once” effect of Buffalo Bill’s shooting skill of dynamicity.

IV. Conclusion

Stylistic analysis is the scientific way of language analysis in literature. It raises the questions regarding the relation between the way that language is used in its apparent context and objective. Language is an element of investigation for stylisticians. Through language and its devices, they seek to define any particular text in terms of its linguistic elements. To divert interest from poet to poetry is the major aim of stylistics. Like formalism, it emphasizes the literary property of poetic language.

Poetic language defamiliarizes the automatized language because its formal devices act on ordinary words to renew our perception. This question of defamiliarization is primarily focused on the issue of language and style through which formalism seizes its power and distinctiveness. Cummings' poetry follows Shklovsky's idea of defamiliarization. By breaking norms, violating structural patterns, using illegal syntaxes and playing with syllables and letters, he deautomatizes the poetic convention. His "l(a)", and "un(bee)mo" are the poems of this defamiliarized consciousness. Here, Cummings plays with letters, words, structures and meanings. They do have typographical significance. The texture, here, foregrounds the meaning.

Foregrounding is a major device in poetry. Cummings foregrounds his poetry through the use of punctuations, letters, repetitions, capitalizations, continuity and discontinuity, reversal of words and so on. The hyphens and enlongment of vowel sounds in "in Just-" foreground the rush and speed of the children who come running from "marbles and piracies". They run in such a speed that it is very difficult to identify who is "eddie", who is "bill", "betty", or "isbel". Cummings foregrounds this

concept by words enjambment as he shows the gaps in the line to foreground the long way the whistle passes by.

Cummings has his own style of innovation and experimentation. The deliberate use of experimental stylistic techniques are seen in the form of his poetry. His art of poetry lies in literariness and form. That is why, formalistic perspective on Cummings poetry focuses on his use of formal devices like imagery, metaphor, simile and lexicon in the poems like “whippoorwill this”, “old age sticks” and “i like my body when it is with your”. The readers fail to make any meaningful sense in his poetry. Meanings are conveyed through styles and readers are compelled to ‘make’ meanings to communicate message from his stylistic variations.

Styles of deviation and choice are the theoretical basis for Cummings’ poetry. The norms of selectional restrictions are mocked. In “anyone lived in a pretty how town”, he misuses parts of speech and reads verbs like “cryings”, “isn’t”, “didn’t” as nouns. Words are ordered randomly. The structural pattern like subject + verb + object is employed in very few lines. He observes the classical restrictions of line length in many sonnets, quatrains, longer stanzas and couplets. But he also writes in loose forms where line may contain no more than a word or half word. In “dim”, he breaks a word in five different lines “dim + i + nu + tiv + e”. The same technique is followed in his “un(bee)mo”, “l(a”, and “old age sticks”.

The stylistic analysis of E. E. Cummings’ poetry focuses on purely textual elements. How Cummings’ use of phonology, morphology, syntax and semantics defamiliarizes and deautomatizes his poetry from hitherto existing poetic convention is analyzed on the basis of his stylistic assets in this research. This dissertation succeeds in presenting the underground realities and intensity of Cummings to catch up the liveliness of his poetic aesthetics.

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