LANGUAGE DEVIATION IN POETRY: A CASE OF ENGLISH TEXTBOOKS GRADE NINE AND TEN

A Thesis Submitted to the Department of English Education in Partial Fulfilment for the Master of Education in English

Submitted

Bhim Bahadur Shrestha

Faculty of Education

Tribhuvan University

Janta Multiple Campus

Itahari, Sunsari

2021

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2021 (2077)

T.U.Registration No.9-1-214-139-2002

Second Year Exam Roll No: 2180035

Campus Roll No. 9 (2072/73)

Date of Approval of the Thesis Proposal

2076/11/20(3rdMarch, 2020)

Date of Submission of the Thesis:

2077/11/04(16thFeb, 2021)

Data of Viva:

2077/12/01 (14th March, 2021)

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RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Mr. Bhim Bahadur Shrestha** has completed the research of his

M.Ed. Thesis entitled **"LANGUAGE DEVIATION IN POETRY: A CASE OF**

ENGLISH TEXTBOOKS GRADE NINE AND TEN under my guidance and

supervision.

    I recommended the thesis for acceptance and evaluation.

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RECOMMENDATION FOR EVALUATION

This thesis entitled "**LANGUAGE DEVIATION IN POETRY: A CASE OF ENGLISH TEXT BOOKS OF GRADE NINE AND TEN** has been prepared by Bhim Bahadur Shrestha has been recommended for evaluation by the following "Research Guidance Committee."

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EVALUATION AND APPROVAL

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Date : 2021/……/……..

DEDICATION

Dedicated

To

My parents

Who have devoted their whole life

to make me what

I am today

DECLARATION

I hereby declare that to the best of my knowledge this thesis is original and my own creation; no part of it was submitted earlier for the candidature of research degree to any university.

Date: 2021/……/……   ……………………………………..

Bhim Bahadur Shrestha

ACKNOWLEDGEMENTS

ABSTRACT

The present study entitled "Language deviation in poetry: A case of English book of Grade Nine and Ten" aimed at exploring the language deviation of English text books grade nine and ten. The study had two objectives. First objective was to describe the language deviation in poem with reference to the phonological deviation (aphesis, apocope, syncope, prosthesis, epenthesis, paragoge and antisthecon) and lexical deviation (coinage, eccentrically affixed words, eccentrically compound words, functional conversion, archaisms and letter deleted words). Second objective was to suggest the pedagogical implication of this research. To achieve these two objectives, I followed the textual analysis of the six poems of secondary level grade nine and ten English poems. Six poems of grade nine and ten English text books were the primary sources of data and some literary books were the secondary sources of data. The secondary sources books were Widdowson (1983), Bose & Sterling (1997), Cuddon (1998), Abrams (2000), Wales (2001), Byrene (2004) , Lazar (2004), Cohen Manion and Morrison (2010). Eight poems were the population and six poems of grade nine and ten of English books were the sample population of this research. I used Leech's check list as a research tool to find out phonological and lexical deviations. During this study the collected data coded, analyzed, tabulated, interpreted from quantitatively (observation) by using devices of phonological and lexical deviation.

Poetry is found to have different types of language deviations. Some of the deviations found in the study are prothesis, paragoge, epenthesis, apocope, antisthecon, eccentrically affixed words, eccentrically compound words, letter deleted words, archaisms.

The comparies five chapters along with references and appendices in the end. Chapter one deals with the general back ground of the language of poetry, the statement of the problem, the rationale of the study, the objectives of the study, the research questions, the significance of the study, the delimitation of the study, the definition of the key terms used in the study.

Chapter two deals with review of related literature and conceptual framework. This chapter includes review of related literature, implication of the review for the study, review of theoretical literature, review of empirical literature and conceptual framework.

Chapter three deals with methods and procedures of the study. This chapter includes design of the study. The sources of data, population and sample population, sampling procedures, research tool, process of data collection and analysis.

Chapter four deals with result and discussions. It includes the result and discussion.

Chapter five deals with summary, conclusion and implications, this chapter includes summary conclusion and implication; sub topic covers policy level, practice level and further research. References and appendices from the concluding part of the thesis.

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ACRONYMS AND ABBREVIATIONS

C= Century

CDC = Curriculum Development Centre

EFL = English for Foreign Language

ESP = Especially

Gk = Greek

ibid = in the same book

MO= Mary Oliver

PLN = Poem Line Number

PN= Poem Number

q.v = quod vide which see (sing)

qq.v= quae vide 'which see'(Pl.)

WWI= World Wide International

CHAPTER-ONE

INTRODUCTION

Language is thought a mode of communication. It is used to express thoughts and feelings. Linguistically, language has been defined as a voluntary vocal system of human communication. It is produced with the assistance of vocal apparatus.

English language is one of the chief languages of the universe. It is a lingua-franca of the world because it is used all over the world. More than fifty percent textbooks and print media of the world in any discipline are published in this language. Thus, English language is used to get worldwide knowledge in various fields like literature, culture, religion, education, science and technological discoveries. Thus, in the context of Nepal, English language is accepted as the language of international communication.

In the present education system of Nepal English language is taught and learnt as a compulsory subject from class one to graduate level and as an optional subject from secondary level to the post-graduate level. This proves its need, importance and reputation.

The literary language is the most complicated, standard and popular variety of language. The Oxford Advanced Learner's Dictionary (2010, p.901) defines literature "as pieces of writing that are valued as works of art, especially novels, plays and poems." There are various genres of literature i.e. poetry, essay, story, drama, novel etc. The literary figures express their imagination, emotion, thoughts and feelings through the different disciplines of literature. Literature stretches students' imagination, widens their insight, deepens their experiences and heightens their awareness. A language learner is not thought a capable

learner unless he knows the culture and literature of the native speaker. Therefore, a language learner must learn the target language literature. Moreover, studying literature develops the four skills of language such as listening, speaking, reading and writing.

Poetry is considered as a genre of literature. Wordsworth (1825, p.9) defined "Poetry is the spontaneous overflow of the powerful feelings." The language of poetry is different than the everyday use of language. It is more complex and difficulty. The language of poetry does not follow the grammatical rules and regulations. Therefore, the students of lower level have difficulty to understand the poetry. In the early days, poetry was being taught from the tertiary level but the new English curriculum of grade nine and ten has included some poems to teach. The students of grade nine and ten feel hard to study the poetry due to the complexity of language. To understand and analyze the poetry by the students of grade nine and ten is not an easy task due to the English language situation of Nepal. The students of government aided schools of Nepal frighten with the English language.

Both students and teachers feel uneasy to learn and to teach at this level. If we look at the situation of teaching poetry from birds' eye point of view, we clearly find out the various activities being used by teachers. This shows that they have no clear idea to teach poetry in lower secondary level. From the general study it has been found that teachers from humanities background are teaching poetry by giving long interpretation of poets and poetry with figurative meaning. But the teachers from the English education background are teaching poetry with the simple interpretation and only with literal meaning. Some English teachers complained with many problems to teach poetry in secondary level.

Sometimes some educated people; teachers and learners raise questions about the language deviations in poetry. Therefore, the present study tried to identify the phonological and lexical deviation in poetry of class nine and ten English poems.

1.1 General Background

Language is a means of communication. In this regard, Jespersen (1904:4) says, "Language is not an end in itself...it is a way of connection between souls, a means of communication "(as quoted in Sthapit, 2001, P.1). Stressing on the importance of language, Lyons (1991) says, "…man is a most distinguished from other animal species…by his captivity of language (P.10)." Therefore, language is the most frequently used and most highly developed form of human communication. (Crystal, 1971, P.239).This communication can take place either in the form of speech or writing. In this regard, Lyons (1991) says, "…speech is primary and the written language is secondary and derived from it" (P.18). Thus, language at its most specific level refers to the voluntary vocal system of human communication.

The use of any system of linguistic expression is governed by situational variables. That is to say a linguistic code has different varieties. In this connection Halliday et al. (1964) says, "Language is not realized in the abstract: it is realized as the activity of people in situations as linguistic events which are manifested in a particular dialect and register" (P.89). Dialect and register are thus the varieties of language distinguished according to the users and the use, respectively. Under use based variety of a language, we again come to notice a fact that language variation takes place because of the change in field, mode and manner of discourse (Crystal, 2003, P.393). We can find changes in

the features of language within the field based registers as well. For example, the language used in the field of literature is different from the language used in other fields such as medicine, journalism. It is because the language used in the field of literature has its own peculiar characteristics which make it different from the language used in other fields. Therefore the language of each field and sector has own features.

1.1.1 Definition of Literature

True and complete definition of literature cannot be found easily a single definition does not include all major features of literature. But a definition may help us to concretize our perception of literature to some extent. Let us see some definitions:

A. Literature could be said to be sort of disciplined techniques for arousing certain emotions. (Iris Murdoch, The Listener, 1978)

B. Great literature is simply language charged with meaning to the utmost possible degree. (Ezra pond, How to Read, Part II)

C. The formalists' technical focus led them to treat literature as a special use of language which archives its distinctness by deviating form and distorting 'practical language is used for acts of communication, which literary language has no practical function at all and simply makes us see differently. (Selden, 1989, PP 9-10.)

D.   …one can think of literature less as some inherent quality or set of qualities displayed by certain kinds of writing all the way from Beowulf to Virginia Woolf, than as a number of ways in which people relate themselves to writing. It would not be easy to isolate, from all that has variously been called 'literature', some constant set of inherent

features… Any bit of writing may be read 'non –pragmatically', if that is what reading a text as literature means, just as any writing may be read 'poetically'. If I pore over the railway timetable not to discover a train connection but to stimulate in myself general reflections on the speed and complexity of modern existence, then I might be said to be reading it as literature.   (Eagleton, 1983, P.9.)

 E. Literature is the question minuses the answer.   (Roland Barthes, New York Times, 1978.)

F. In the allocation of the label 'great literature' to a literary work we cannot be making a judgment which is objective or factual, however much we like to think that we are. A value judgment is constituted by the social and historical conditions which determine our particular ideology. The teachers and professors who have the power to decide which books make up English Literature which they purvey, a fundamental structure of beliefs and interests which reflect the particular culture or selection of society in to which they were born and in which they grew up. (Brumfit and Carter, 1986, P.17)

G. Literature, fiction, poetry, whatever, makes justices in the world. That's why it is almost always on the side of the underdog. (Grace Paley, Ms, 1974.)

W.J. Long   (1998) says, "Literature is the expression of life in words of truth and beauty: it is the written record of man's sprit, of his thoughts, emotions, and aspirations: it is the history and the only history of the human soul."

The definitions mentioned above tell us that literature is the special form of language which is highly artistic, beautiful, pleasant, musical, eternal, universal, suggestive and

creative. It expresses human feelings and emotions implicitly using different kinds of figures of speech.

1.1.2 Genres of Literature

Lazar (2004), says, "Genre means a type of art, literature, or music characterized by a specific from, content, and style." For example, literature has four main genres: poetry, drama, fiction, and non-fiction. All of these genres have particular features and functions that distinguish them from one another.

(Abrams, 2000, P.108)

Another way of classification is mentioned below

Literary genres   Purpose

1. Poetry   mediation

          Essay   Persuasion

2. . Prose

          Story   Narration

3. Play   Interaction

(Cuddon, 1998, P.342)

1.1.3   Poetry and its Elements

Poetry

A poem is a communication for performance by the human voice when recited to the ears of your mind. Poetry originally comes from the Greek root poiein meaning to make; a poet is creator and poetry is a creation. Sidney (cited in Sinha, 1997.) says…the poet is the right popular philosopher; for the philosopher teaches only obscurely but the poet is the food for the tenderest stomach." Poetry is especial kind of symbolic language, which is reorganized by its usually rich use of such features of language as rhythm pitch, meter, and connotation. Pope in his "An Essay on Criticism" observes: Music resembles graces, which no methods teach, and which a master-hand alone can reach.

Poetry has, "nameless grace" which cannot be taught by any method but can only be achieved by master –hand. A poet according to Wordsworth is endowed with more lively sensibility, more enthusiasm and tenderness, a great knowledge of human nature, a more comprehensive soul, and power to rejoice.

S. T. Coleridge (ibid: 1997), in his Biography Literature says " A poem is that species of composition, which is opposed to the works of science, by promising for its immediate object pleasure not truth and from all another species it is discriminated by proposing to itself such delight from the whole and distinct gratification from each component part." He says that the poet brings the whole soul of man into activity; He should have a magical power of imagination.

P.B Shelley (ibid1997), in his A Defense of Poetry says, "Poetry is something divine….poetry is not like reasoning power to be exerted according to the determination

of the will. Poetry arises from within, like a color of flower… poetry is the record of the best and happiest moments of the happiest and best minds." For him poets are the unacknowledged legislator of the world, who beautify the most deformed things add beauty in beautiful things, and turn all things into loveliness.

Elements of Poetry

Cuddon, J.A. (1998) has mentioned the following elements of poetry.

1. **Alliteration**

   A figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated. It is a very old device indeed in English verse (older than rhyme) and is common in verse generally. It is used occasionally in prose. In old English poetry, alliteration was a continual and essential part of the metrical scheme and until the late Middle Ages was often used thus. However, alliterative verse (q.v.) becomes increasingly rare after the end of the 15th c. and alliteration – like assonance, consonance and onomatopoeia (qq.v.) – tends more to be reserved for the achievement of the special effect.

2. **Assonance**

   Assonance is a literary device in which the repetition of similar vowel sounds takes place in two or more words in proximity to each other within a line of poetry or prose. Assonance most often refers to the repetition of internal vowel sounds in words that do not end the same. For example, "he fell asleep under the cherry tree" is a phrase that features assonance with the repetition of the long "e" vowel, despite the fact that the words containing this vowel do not end in perfect

rhymes. This allows writers the means of emphasizing important words in a phrase or line, as well as creating a sense of rhythm, enhancing mood, and offering a lyrical effect of words and sounds.

3. **Figurative language**

Figurative language is a form of language use in which the writers and speakers mean something other than the literal meaning of their words. Two figures of speech that are particularly important for poetry are simile and metaphor. A simile involves a comparison between unlike things using ' like' or 'as' For instance, my love is like a red, red rose.

4. **Metaphor**

Metaphor and simile refer to comparison between two dissimilar objects with their common qualities. The former one is implied and indirect comparison whereas the latter one is direct comparison. Examples, the snow are a white blanket. He is a shining star. Her long hair was a flowing golden river. Tom's eyes were ice as he stared at her. The children were flowers grown in concrete gardens.

5. **Metonymy**

Metonymy in writing is the substitution of the name of a thing through attribution or association. Synecdoche is a figure of speech in which a part refers to the whole of something or vice versa. "He writes a fine hand."
(Meaning good handwriting) "The pen is mightier than the sword." (Meaning literary power is superior to military force) "The House was called to order."
(Meaning the members in the House) "We have always remained loyal to the crown." (Meaning the king)

6. **Imagery**

   The terms image and imagery have many connotations and meanings. Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience. An 'image' does not necessarily mean a mental picture.

7. **Rhyme**

   Rhyme is the repetition of identical or similar concluding syllables in different words, most often at the ends of lines. Rhyme is predominantly a function of sound rather than spelling; thus, words that end with the same vowel sounds rhyme, for instance, day, prey, bouquet, weigh, and words with the same consonant ending rhyme, for instance vain, rein, lane. The rhyme scheme of a poem, describes the pattern of end rhymes. Rhyme schemes are mapped out by noting patterns of rhyme with small letters: the first rhyme sound is designated a, the second becomes b, the third c, and so on.

8. **Rhythm**

   The word rhythm is derived from rhythmos (Greek) which means, "Measured motion." Rhythm is a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in verse form.

9. **Stanza**

   A group of lines of verse. It may be of any number but more than twelve is uncommon; four is the commonest. A stanza pattern is determined by the number of lines, the number of feet in each line and the metrical and rhyming schemes.

The stanza is the unit of structure in a poem and most poets do not vary the unit within a poem.

10. Tone

The reflection of a writer's attitude (especially towards his readers), manner, mood and moral outlook in his work; even, perhaps, the way his personality pervades the work. The counterpart of tone of voice in speech, which may be friendly, detached, pompous, officious, intimate, bantering and so forth.

1.2 Statement of the Problem

English is an international language and English language plays the role of lingua franca. Also English language has a crucial position in the national and international level regarding today's competitive fields like education, business, information technology, diplomacy and scientific invention. Likewise, English language has been taught as compulsory subject in all classes of school level from grade 1 to 12 in Nepal. The secondary level, compulsory English consists of a large space for English literature range of stories, poems, essays, dramas have been included in the course. However, in present researches and educational reports show that the achievement of the student in English is not satisfactory in secondary level. One of the main reasons behind this can be the challenges and difficulties that the teachers have realized in teaching literature in general and poetry in particular in EFL context in such situation, the difficulties and challenges faced by English teachers in teaching poetry have not studied and documented. Among the problems language deviation in poetry is one of the problem. Especially the English curriculum of grade nine and ten has prescribed poetry under reading skill. The main aim

of this curriculum is to introduce the poetry words (poetry, fiction). English text books of grade nine and ten has got eight poems. Within these poems there are four types of deviations they are phonological, lexical, graphological and semantic deviations. As I am a teacher of secondary level, I have been facing two language deviations they are phonological and lexical deviations. So, in this research I have tried to investigate two language deviations (Phonological and lexical deviations).

1.3 Rationale of the Study

This thesis entitled "Language Deviation in Poetry: A case of English Textbooks Grade Nine and Ten. The English text book has got eight poems as a literary text. These poems have got especially four language deviations. So I have tried to identify only two languages deviations they are phonological and lexical deviations. This study will be beneficial for all the teachers, students, subject experts and the lovers of the literature.

1.4 Objectives of the Study

The study had the following objectives:

1. To describe the language deviation in poems with reference to the following level of language

    a**. Phonological deviation:** aphesis, apocope, syncope, prothesis, epenthesis, paragoge, antisthecon

    b**. Lexical deviation**: coinage, eccentrically affixed words, eccentrically compound words, functional conversion, archaisms, letter deleted words

    2. To suggest the pedagogical implications.

1.5 Research Questions

The following research questions were used to meet the objectives of this study.

1. What are the different types of phonological deviations at grade nine and ten English poems?

2. What are the different types of lexical deviations at grade nine and ten English poems?

3. What are the pedagogical implications of phonological and lexical language deviations?

1.6 Significance of the Study

The study deals with the deviant language of poetry. Poetry is such a thing which is to be enjoyed not only in terms of its matter but also in terms of its manner. The manner of poetry is usually foregrounded. Furthermore, we can enjoy the matter better if we can get hold of the manner. This study is significant especially for the students of applied linguistics who have a keen interest in the deviant language of poetry. The study is equally useful for the students and teachers of class 9 and 10 since it describes the language deviation in the poems prescribed in the course by CDC, Nepal. Above all, the study is significant for those who are interested in the language of poetry.

1.7 Delimitations of the Study

The study was carried out under the delimitations given below.

1. The study was confined to the poems prescribed in the class 9 and 10 compulsory English text books. (See Appendix 2)

2. The study was limited to the analysis of language deviation in poetry on the basis of the following two levels of language as given by Leech (1969)

a. Phonology Deviation

b. Lexical Deviation

3. Phonological deviation and lexical deviation were taken into account under the   level

'realization'. and 'form'.

4. Other criteria's for the analysis of phonological deviation and lexical deviation were

specified in the checklist.   (See Appendix -1)

7. The checklist was prepared following the principles given by Leech (1969).

8. Observation was the researches tool under data methodology for study all the

collected documents.

9. Analysis all the poems separately on the basis of Leech checklist and explain /

interpreted clearly.   (See Appendix -1)

1.8 Definitions of the Key Terms

 Aphesis

The lost of an unstressed initial vowel: 'squire' from esquire. (Cuddon, 1998, P.48)

Apocope

 The dropping of a letter or letters from the end of a word. Fairly common inverse to

achieve an elision, especially with the word 'the: other examples are: taxi (cab); edit (or);

curio (sity); cinema to porograph)   (Cuddon, 1998, P.49)

Syncope

The cutting short of a word by omitting a letter or syllable, as in 'e'er for ever,'e'en for even.   (Cuddon, 1998, P.890)

Prothesis

The addition of sound to the beginning of a word, as in Spanish escala "ladder "from Latin Scala**.** (Cuddon, 1998, P.670)

Epenthesis

  In phonology, epenthesis means the addition of one or more sounds to a word, especially to the interior of a word**.** (Cuddon, 1998, P.110)

Paragoge

 The addition of a sound or a syllable to the end of a word, such as 'St' in amongst. (Cuddon, 1998, P.540)

Antisthecon

 Substituting a sound, letter or syllable for another sound, letter or syllable for another sound, letter or syllable in a word. (Cuddon, 1998, P.68)

Coinage

 It is one of the least common processes of word formation in English. Coinage refers to the invention of totally new terms (Yule 2002, P.4) .The most typical sources terms (without initial capital letters) for any version of that product some examples of words formed through coinage are nylon, zipper, After their coinage, these words become everyday words in English . (Cuddon, 1998, P.175)

Eccentrically affixed words

Addition to the base form or steam of a word in order to modify its meaning create a new word un-, diszz- , ex- , -able , -less ,-ism . (Cuddon, 1998, P.190)

Eccentrically Compound Words

 Compound words are formed when two or more words are put together to form a new word with new meaning (Chalk + Board = Chalkboard).
(Cuddon, 1998, P.198)

Functional Conversion

A means of extending the vocabulary which consists in adapting a lexical item to a new grammatical function without changing its form (Leech, 1969: 43).

Archaisms

A very old word or phrase that is no longer used.   (Cuddon, 1998, P.35)

1.8 Biography of the Poets

Oxford Dictionary of Biography has mentioned the following poet's biography.

George Cooper

George Cooper (May 14, 1840 - September 26, 1927) was an American poet remembered chiefly for his song lyrics, many set to music by Stephen Foster. He translated the lyrics of German, Russian, Italian, Spanish, and French musical works into sing able English.

*Jane Taylo*r

Jane Taylor (23 September 1783 – 13 April 1824) was an English poet and novelist. She wrote the words to the song "Twinkle Twinkle, Little Star" which is widely known but it

is generally forgotten who wrote it. The sisters, Jane and Ann Taylor and their authorship of various works have often been confused in part because their early ones were published together. Ann Taylor's son, Josiah Gilbert wrote in her biography "Two little poems 'My Mother and 'Twinkle twinkle, little Star' are perhaps more frequently quoted than any the first a lyric of life was by Ann the second of nature by Jane and they illustrate this difference between the sisters.

Ann Taylor

Ann Taylor (30 January 1782 – 20 December 1866) was an English poet and literary critic. She gained long lasting popularity in her youth as a writer of verse for children. In the years immediately before her marriage she became an astringent literary critic. However, she is best remembered as the elder sister and collaborator of Jane Taylor.

James Stephens

The fame of the Irish novelist and poet James Stephens (1882-1950) rests almost entirely upon a single masterpiece the novel 'The Crock of Gold'. His minor works consist of humorous fiction based on Irish folklore and lyric poems.

James Stephens was born on Feb. 2, 1882 (the same day James Joyce was born) to a poor family living in a slum area of Dublin. He was largely self-educated and was working in a solicitor's office when the poet George Russell discovered him. In physical appearance he resembled a leprechaun less than 5 feet in height with a droll face and dark complexion a prototype of the comic Irishman. Married and with two children. He divided his time between Dublin and Paris until the outbreak of World War II. He made his debut as a successful broadcaster for the BBC in 1928 with a personal reminiscence

of John Millington Synge. Although, he disassociated himself from Irish neutrality during the 1940s declaring him an Irishman who wished to elect him an Englishman for the duration. He was honored for his service to the cause of Irish independence and was active in the Sinn Fein movement from its beginnings. Until his death on Dec. 26, 1950, he was assistant curator of the Dublin National Gallery.

Tom Wayman

He was born in 1945 in Hawkesbury, Ontario, half way between Montreal and Ottawa in the Ottawa River valley. Wayman's father was a pulp mill chemist who worked in the Hawkesbury mill. Also employed in the mill lab were Pat Partridge and Howard Rapson, and the families of the three young men formed a sort of extended family that endures to this day. In 1952, Wayman's father took a job in the pulp mill at Port Edward, B.C., on the outskirts of the fishing port and deep sea harbor Prince Rupert, just south of the Alaska panhandle. In 1959, the family moved to Vancouver, B.C., where Wayman's father worked as a pulp mill design engineer and Wayman's mother took an advanced degree in her occupation social work. Wayman finished high school and attended the University of B.C. graduating in 1966 with a B.A. in Honors English. During his undergraduate years Wayman worked as a general assignment and features reporter on the Vancouver Sun daily newspaper and on the UBC student newspaper 'The Ubyssey'.

Robert Frost

He is a celebrated American poet. He had a great mastery of American colloquial speech and made realistic depictions of the early rural life. His great work in poetry mostly included settings from the rural life in New England in early 20th century. He used

poems to examine complex philosophical and social themes. During his life individuals honored and at many times quoted him due to his work and he also received four Pulitzer prizes.

William Wordsworth

He regarded as the most celebrated and influential Romantic English poet and as the greatest English poet after Shakespeare and Milton was born at Cockermouth Cumberland in the Lake District in the north of England. The third son John Wordsworth attorney to James Lowther the Earl of Lonsdale. He was educated at primary schools in Cockermouth and Penrith and from 1779 to1787 at Hawhshead Grammar School. Wordsworth lost his mother when he was eight years old and his father when he was thirteen, in 1783. Wordsworth was denied the blessing of a happy home. Domestic arrangements caused William to be separated for nine years from his beloved sister Dorothy Wordsworth. In 1787 William entered St John's College, Cambridge, (1787-1791).

CHAPTER-TWO

REVIEWS OF RELATED LITERATURE AND   CONCEPTUAL FRAMEWORK

This chapter consists of review of the related literature, implication of the review of the study, theoretical framework and conceptual framework.

2.1 Review of the Related Literature

Out of the total researches carried out in the Department of English Education, The number of researches related to the language of literature is very low. Some of the related researches have been reviewed below.

Leech (1969), in his 'A linguistic Guide to English Poetry', has discussed different types of linguistic deviation prevalent in the language of poetry. Deviation is one of the devices of foregrounding. He has dealt with eight different kinds of linguistic deviation, distinguishing three main language levels: Realization, Form and Semantics. So deviation can occur at any level of language. He has also talked about three ancillary branches of linguistics: Dialectology, Register Study and Historical Linguistics. He has also dealt with the linguistic deviation likely to occur in those branches. In this way, there are altogether eight types of language deviation, lexical deviation, grammar deviation, semantic deviation, dialect deviation, deviation of historical period.

Gyawali (2004) carried out a research on "A Study On Teaching Poetry at Secondary Level" The main objectives of his research were to identify the strategies and problems of teaching poetry at the secondary level and to find out the relevance of teaching poetry at

that level. He found out that the great majority of teachers taught vocabularies, described the title of the poem and explained the picture of the related poem using the Nepali language. He also found out that they did not encourage the students to guess the matter of the poem and answers of some spot questions. He concluded that the teaching strategies employed by the teachers were not so effective.

Lamsal (2007) has carried out research entitled a study on the strategies in teaching story at secondary level the main objective of his study was to explore the strategies used in teaching story at the secondary level. Questionnaire as the main research tool was used in the secondary level English teachers to get the required information. He concluded that there was no proper use of three stages of story teaching pre teaching, while teaching and post reading stages of story teachings of story teaching while teaching short stories.

Similarly, Pokhrel (2008) has carried out a research on the topic strategies used in teaching fiction."His objectives were to find out the strategies used in teaching fiction at master's level and to enlist some pedagogical implications for enhancing teaching learning process of fiction. The primary sources of his study were the lectures involves in teaching English for the students of masters level in Kathmandu. He used observation as the major tool of his study. He recommended that every teacher needs to brainstorm before going through the text and translation should be minimized as it decreases fluency and proficiency.

Likewise K.C. (2010) carried out research on activities in teaching short stories at lower secondary level. His major objectives was to find out various activities used in teaching short story and to assure some pedagogical implications the primary sources of his study

were lower secondary level English teachers and the students of grade eight from both private and public schools. His major tools for his study were questionnaire and observation. He came to logical conclusion that teachers were following teacher centered techniques.

Likewise Neupane (2010) carried a research entitled a study on teaching poetry at grade eight. The main objective of the study was to identify the activities and problems of teaching poetry. Questionnaires were the primary research tools. Teachers teaching at Bachelor level in different campuses in Kathmandu valley were the primary sources of data. He found that different English teachers applied different methods and techniques while teaching. It was concluded that were a large number of problems and the lack of proper skill to teach literature were the main problems.

In the same way, Chaudhary (2011) carried out a research on teching short story problems, prospects and methods. The story had the objective to find out the perceptions and attitudes of students and teachers on teaching short story at intermediate level thirty students and twenty teachers were the subjects of the study. The questionnaires were the main research tool. The study find out that teaching short story had its multiple benefits in the ELT class room.

Miyata (2007) wrote an article entitled " Types of Linguistic Deviation in Oliver Twist: She applied the principles proposed by Leech in the prosaic English. She discussed six different types of linguistics deviation found in Oliver Twist leaving out the dialectal deviation and deviation of historical period. She concluded that the language of Oliver Twist 'proved to have many interesting features of linguistic deviation. She has said that

Dickens ingeniously created his own language, and skillfully manipulated in his novels from the illustrations of deviations.

The present study is different from the above mentioned ones since it analyzed the phonological and lexical language deviations found in the poems prescribed in the compulsory English text book grade nine and ten.

2.2 Implication of the Review for the Study

The literature review is an integral part of the entire research process which makes a valuable contribution to at most every operational step. At first; it provides a theoretical background to the study and broadens the knowledge based on the concerned research area. Likewise it helps to develop a systematic methodology to solve the research problems as well as to integrate the findings with the existing body of knowledge. For this study, review of the literature provided the researcher the guidelines for developing stepwise procedures of the study systematically as well as it helped to develop the tools for collecting data. Furthermore; it helped to the researcher involve in data collection procedure, a way of analyzing data and presenting them. The critical reviews of the literature made the researcher aware of the possible short comings of the study.

2.3 Review of Theoretical Literature

The world 'literature' has been derived from the Latin word 'litteraturare' which means 'writings' (Abrams, 2005, P.152) Apart from this etymologically, it is said to have something more. Similarly, literature (from Latin literate) is the art of written work, and is not confined to publish sources (although, under some circumstances, unpublished sources can also be exempt). Cuddon (1998) states, "A broad from which usually denotes works which belong to major genres: epic, drama, lyric, novel, short story, and ode." (p.404). The four major classifications of literature are poetry, prose, fiction, and non-fiction. Likewise, according to Taylor (1984) "The roots of what we call literature are in everyday stories, dramas, rhymes, songs, rhetoric and flow of language in relationship." Murdoch (1978) views that literature is sorts of disciplined technique for arousing certain emotions (as quoted in Lazar, 1932, P.2). In addition to Lazar, (1993, P.1) defines "literature is a words of fantasy horrors thoughts, visions etc which are put into words."

According to the narrow sense of view literary is an output of artistic record of human life where written medium is used for recording. In the other side, broadly speaking it is written recorded artistic record of words including all races such as history and science as well as poems and novels found to express emotion feeling ideas etc related to human life relation.

To sum up, we can say that literature is an artistic written human creation by the use of tactful and playful words expressing ideas, expressing, feelings, emotions and opinions of human life to be better and enjoyable life in future. A human cultural practice involving the imaginative and expressive use of language in stories, poems, plays and other literary

genres. Literature is both a form of entertainment and a vehicle of ideas and thought expressed in symbolic form.

2.2.1. Poetry and its Language

Poetry is genre of literature. Poetry as an art form predates literary. It is a creative composition art writing generally in verse. In the past poetry was composed in verse but now it is written in line (a line art). Poetry must, of course, be written in emotional freedom. Moreover, poetry (esp. poems) is not language but the content of the language. And yet, how can the content be separated from the poems fluid and breathing body? (as quoted in www.ncgoodwin.net/pages/aspects of poetry: 2010). There is no satisfactory definition of poetry (as quoted in www.ncgoodwin.net/pages/aspects of poetry: 2010). The emphasis in poetry may be on recreating an experience, taking delight in the sounds of language, etc. Wordsworth has an exacted conception of poetry. According to him poetry is the breath and finer spirit of all knowledge. It is impassioned expression which is in the countenance of all science. He not only defines poetry, but also explains too the process involved in the production of poetry. His theory of poetry is comprehensive in the sense that it tells us the qualification of the poet, the function of poetry and recommends the language of poetry. This theory is valid because it comes from a poet who practiced it himself in his poetry (quoted in www.ncgoodwin.net/pages/aspects of poetry:2010). Johnson takes it's as the art of uniting pleasure with truth by calling imagination to the help of reason (as quoted in Kennedy, 1983, p.670). Coleridge views poetry the best words in the best order (ibid).

Poetry is artistically rendering words in such a way as to evoke intense emotion or, an ah Ha! Experiences from the reader. About the nature and process of poetry Wordsworth says poetry is spontaneous overflow of powerful feelings to takes its origin from emotion recollected in tranquility the emotion is contemplated till by a species of reactions. The tranquility disappears emotion kindred to that which was before the subject of itself actually exit in the mind. In this mood, successful composition begins and in a similar mood it is carried out to be continued.

In this way different Scholars have viewed to poetry in different ways. It has its own special language. Poetry is a serious business. Literature is the apparatus through which the world tries to keep intact its important ideas and feelings. Poetry is a life cherishing force. And it requires a vision a faith. The aesthetic satisfaction is related to poetry.

The language of poetry is special and different than the language of any other texts or daily use of language. The poetic language consists of rhyming words, rhythm, meter, diction, tone, music, alliteration, assonance etc. Due to the deviation of linguistic form, norm poetry is different from prose. While composing a poem .Poet uses special types of diction selecting appropriate words. The rhyming scheme is an important aspect of poetry. which makes the poem standard and symmetrical. The rhythm, meter, tone, music make the poem systematic and sweet. Carlyle views it as "musical thought" (ibid). The alliteration and assonance are also the important factors of composing poetry.

Poetry differs linguistically from the usual standard form of language. Most poetry can be described as literature in the form of verse. Verse in turn can be defined as discourse in which the speaker binds himself in advance to follow certain more or less closely defined

pattern of rhythm, regardless of the topic of discourse (Hockette, 1958, p.558). Many poetical works are found in metrical form. It allows the regular occurrence of prosodic features. There is psychological connection between poetic feeling and metrical diction. Poetry makes greater use of resources of meaning such as figurative Language, allusion, symbol and imagery. These all make the language of poetry connotative. The tone of poetry is meditative. It has own visible shape. Poetry recognizes syntax invests its own vocabularies and freely mixes registers and creates its own punctuation. The metrical form is not indispensable to a good poetry as a renowned critic. Coleridge said "Poetry of the highest kind may exist without meter" (as quoted in Bhattarai, 1988, p.18). Poetry draws creatively on a full range of archaism and dialect generate new vivid metaphors. It patterns sounds and order rhythms. It has argued that poetry frequently breaks the rules of language. But it communicates in a fresh and original way. Modern poems are prosaic in form. Therefore, it is rightly said that … the distinction is one degree not of kind.

(Hockette, 1958, p. 558). It is very difficult to find a distinct poetry from Prose. Writing a poem ... is a kind of possible love affair between something like the heart ... and the learned skills of the conscious mind. The part of the psyche that works in concert with consciousness and supplies a necessary part of the poem. The heat of a star as opposed to the shape of a star, let us say-exists in a mysterious unmapped zone not unconscious not subconscious but cautious.... It can stay silent a lifetime... that wild silky part of ourselves without which no poem can live... All poems exist in a historical context and none are timeless. In writing poetry the poet should avoid excessive glitter and weight which sacrifices the energy of the poem.

2.2.2 Aspects of Poetry

Aspect of poetry refers to the different features which are found or, used in poetry while composing. Poetry includes:

    i.   Diction, Tone and Voice

    ii.   Sounds, Textures and Imagery

    iii.   Line Break, Foot

    iv.   Meter

    v.   Rhyme

I.   Diction, Tone and Voice

Diction refers to a poem's entire word choice, the overall effect, like the ingredients selected for a recipe, creating the tone or mood of the poem. The voice is the speaker (agent who is speaking through the poem, not necessarily the author), the persona. Voice may also determine who is presumably being spoken to or listening/reading the poem. Voice may represent the public or the inner thoughts of the speaker (dramatic monologues are often the latter). The persona may be the invented "I" (who is not the poet), the poet himself (Personal "I"), the public voice ("We"), a mysterious voice, a combination, etc. The speaker may also be invisible [anonymous, unidentified] if a third person voice narrates a story. In dramatic monologue, one person speaks to another in epistle, one writes a letter to another. In contemporary poetry, as compared to more traditional poetry, the speaker is less inclined to assume who the listener is, or that the audience is universal and homogeneous.

The contemporary poem typically uses diction suggesting the poem was not formally composed, tone is natural and with friendly intimacy, uncomplicated word order, not self-conscious or pretentious, more like a neighbor than a professor (Oliver: The poetry handbook, 1994). The choice of words (and their connotations as well as denotations) contributes to the aural texture of the poem. Tone can be formal, stately, noble, didactic, informal, playful, ironic, angry, tense, exuberant, boisterous, teasing, bored, sad, querulous, nostalgic, etc.

Negative capability: Keats's concept in which the poet should be a kind of neutral or unbiased force, remaining empty in order to fill himself/herself with an understanding or sympathy for or empathy with the subject of the poem: "negative capability, that is when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason... with a great poet the sense of beauty overcomes every other consideration, or rather obliterates all consideration."

(Cuddon, 1998, P. 920)

II.   **Sounds and Textures, and Imagery**

Poetry should be read aloud [except perhaps for certain poems whose effect depends on the visual layout on the page]. The "ding dong" theory of Heyse, that maintained that language consists of sounds which are induced by sensory impressions, is now discredited (Oliver, 1994). Many poets emphasize their love for the sounds of language. Good poems use fresh language, not clichés, and often choose concrete words over abstract. Verbs are often action verbs, not passive. A high density of one syllable words creates a vigorous impression. Some poets like to use "forgotten" words (e.g., archaic

words) to add to texture, etc. Inclusion of vivid details is essential for texture creation.
MO emphasizes that contemporary poets should avoid old-fashioned stylistic devices
such as poetic diction, clichés, and inversion of word order, as well as informational
(non-poetic, prosaic) language (Oliver, 1994).

All English words are written with vowel letters in them. These letters are vowels in
English A, E, I, O, U and sometimes "y" it is said that "y" is sometimes ' a' vowel because
the letter "y" represents both vowel and consonant sounds.

Sound patterns are changing the meaning. It has vital role to grasp the meaning of poetry.
It gives the seautiners in poetry.

Onomatopoeia: Word sounds imitate the natural sound. This remains a small but
sometimes important element of language in poetry.

Alliteration: Repetition of initial consonant sounds of words, typically in the same line.
("summer season")

Consonance: Repetition of the non-initial consonant sounds of a word, especially at the
stressed syllables w/o vowel rhyming, typically in the same line. ("boat/night", "And
drunk the milk of Paradise")

Assonance: Repetition of vowel sounds within a line or lines of verse without repeating
consonant sounds. ("date/fade")

Euphony: The property of having flowing pleasing sounds without interruptions.

Cacophony: The property of having harsh discordant sounds.

Sibilance: The property of having many S- and hissing sounds.

Imagery (or figurative language) is the representation of one thing by another (using a figure, figure of speech, figurative image, or trope) (Oliver, 1994). Poetic imagery imparts the dash and tenderness to the poem. The image of a familiar thing is evoked and then linked to an unknown thing, extending the known essence to it. As a result, we see something about the unknown thing in the light of the known. In poetry, an image is a word picture of any physical sensation, not just visual i.e. the imaginative recreation of a sensation (touch, auditory, smell, visual, taste, kinetic/motion). Images are most appealing when the language employed is graphic and concrete rather than abstract or vague.

We respond immediately to language that seems to be experience, rather than language that seems to describe experience from a distance. Literal image aims to replicate an object or experience (Mayes, 1994).

III.   Line Break, Foot

The word verse implies a turning at the end of lines at various possible points where to turn the line entails decisions about the visual presentation on the page. Line breaks should be purposeful and not employed randomly. In metrical verse, each metrical line can be divided into feet (Merton, pl. metra), each foot consisting of a pattern of stressed and unstressed syllables. The poet selects a suitable metrical line to convey the desired effect. Meter conveys rhythm, which can be inherently pleasurable and can help to

convey the meaning of the poem. But the poet (and the reader) should not be slavishly exact and unvarying (sing song) regarding meter. Because of variations in the number and pattern of metrical feet in some poetic lines, the majority rules in determining what meter to attribute to a given line. A switch of the timing of rhythm called syncopation can be used for variety. Scansion is the act of dividing a line while reading it into feet, a process that may include the use of elision to combine what would ordinarily be separate syllables into one sound. Scansion often employs the symbols / for accented or long, and – for unaccented or short.   (Bose & Sterling, 1997, P.124)

Foot is the prosodic feature. It is the basic unit of rhythmic measurement in a line of poetry constructed by the combination of heterogeneous (strong +weak) syllables. In the other words, foot is 'a unit of sound in verse, in which there is one stressed syllable, marked –; and one or more unstressed syllables, marked U.' It is indicated by the various combination of macron (–) and breve (U).

Iamb: [light stress (or short) + heavy stress (or long) [U –] Iambic meter is termed a rising rhythm because of the stressed final syllable. Example: "If mu- | sic be | the food | of love, | play on" [Shakespeare, Twelfth Night Act 1, scene 1, 1–3]

Trochee ("run"): [heavy (long) + light (short) [– U] Trochaic meter is termed a falling rhythm because of the unstressed final syllable. Example:

 "Double, | double, | toil and | trouble" [Shakespeare, Macbeth Act 4, scene 1] Dactylic foot (like a "finger"): [heavy (long) stress + 2 light (short) [– UU] A stressed syllable comes before two light syllables.

Examples: "keeping their | difficult balance"

"This is the | forest pri- | meval. The | murmuring | pines and the | hemlocks" [Henry W.

Longfellow "Evangeline"]

Anapestic foot ("struck back"): two light (short) + a heavy (long) [UU –] Two light

syllables comes before a strong syllable. Anapestic meter is used in limericks and

Annabel Lee.

Example: "For the moon | never beams | without bring- | ing me dreams

    Of the beau- | tiful Ann- | abel Lee;" [Edgar A. Poe, Annabel Lee]

Spondee ("of a libation", adjective = spondaic): two equal [heavy or long] stresses [//]

Examples: "breadboard", "deadhead"

Amphibrach ("short at both ends", adjective = Amphibrachic): a light (short) + a heavy

(long) + a light (short) [U – U]

Example: "The wind in | the willows | is rustling | in whispers"

Pyrrhic (fr. Greek for war dance, adjective = Pyrrhic): two light (short) syllables [UU]

This is a hypothetical metrical unit sometimes called upon to clear up problems of

traditional scansion by feet, a usage which is deprecated by some.

Choriamb (adjective = Choriambic): two light (short) syllables between two accented

(long) syllables. [– UU –]

See Asclepiad.

Asclepiad: (named after Asclepiades of Samos c.300 BCE, adjective = Asclepiadean): A

spondee followed by two or three choriambs and followed by an iamb. For example, [–

– | –UU – | –UU – | –UU – |U –] .

Example: "Springtime, | summer and fall: | days to behold | a world" [W. H. Auden, In Due Season]   (Bose & Sterling, 1997, P.136)

IV.   **Meter**

Meter is the fixed pattern of stressed and unstressed syllables in the line of verse that produces rhythm. In the other words, the combination formed by the appearance of heterogeneous syllables (strong and weak or, vice-versa) is known as meter in poetry. It appears in the line of verse. The verse line is divided into feet which contain different rhythms and stresses. The basic unit of rhythm containing at least stressed syllable (-) and one or more unstressed syllables (U) is the food. Meter is determined by the type and the number of feet in a line.

The Length of Metrical Lines

Monometer: one foot per line

Dimeter: 2 feet per line

Trimeter: 3 feet per line

Tetrameter: 4 feet per line

Pentameter: 5 feet per line

Hexameter: 6 feet per line

Heptameter: 7 feet per line

Octameter: 8 feet per line

The use of the iamb is common and natural in English, German and Russian verse, and iambic pentameter is the most important meter in English. (Cuddon, 1998, P.920)

V.   **Rhyme and its Kinds**

Rhyme refers to the correspondence of terminal sounds. Two or more words with the same sound is called rhyme. e.g. 'Love' and 'dove' are rhymes. 'Day' and 'Weigh' rhyme, 'Meat' rhymes with 'street'. Rhyme is the chief property of poetry of which makes poetry different from prose. It creates the melody (music) in poetry. The repetition of same vowel sound in the final words of two lines in verse simply represents the rhyme. It creates the poetic effect in any expression. It can gives pleasure, can convey a sense of unity of structure and harmony is meant to be noticed, is often light hearted or, humorous, is common is slang, and can assist with memorization. Rhyme (correspondence of terminal sounds) can give pleasure, can convey a sense of unity of structure and harmony, is meant to be noticed, is often light hearted or humorous, is common in slang, and can assist with memorization. English poetry in the 12C through the 19C usually rhymed, though prior to that the emphasis was on alliteration. In contemporary poems (after the breakdown of coherent society following WWI), the use of rhyme declined and is now an option to avoid if its use would force extra or inappropriate words or syntax. Good contemporary poets strive to avoid hackneyed rhymes drawn from the "poetry grab-bag" ("moon/June").

In my study, poems will be analyzed in the following kind of rhyme:

I.   full and half rhyme

II.   interline and intraline rhyme

III.   sound and sight rhyme

I) Full and half rhyme: In full rhyme, there is the repetition lf same vowel sound as well as same consonant sound immediately after the vowel. It is also called perfect rhyme or true rhyme.

The half rhyme is called an imperfect rhyme. It is also known as 'partial' or 'near', or 'slant' rhyme, or else as 'pararhyme'. Here, the rhyme takes place not because of the repetition of same vowel sound but because of consonant sound or if there is the repetition of vowel sound, there won't be the repetition of same consonant sound before or after the vowel. In this way, full rhyme is absolute thyme and half rhyme is a pararhyme.

e.g. (a) "Tigrer! Tiger! Burning bright

In the forests of the night."

Here, bright and night are the example of full thyme.

(b) "It was the bou born in cold,

Was it the father him who killed?"

Here, /k/l/d/ in 'cold' and 'killed' create half rhyme.

(ii) Interline and intraline rhyme: The rhyme within the same line is called intraline rhyme. It is an internal rhyme also. Here, the rhyme appears among of between the words of same line. But the rhyme across the lines is an interline rhyme. It is the most common variety of rhyme. Such rhymes can be created by the repetition of mere vowel sounds.

e.g. "The chatty, the catty, the boring adoring,

The cold and official and the heart ort pouring."

Here, 'chatty' with 'catty' and 'boring' with are the examples of intraline rhyme respectively. 'Adoring' with 'pouring' is an example of interline rhyme.

(iii) Sound and Sight Rhyme: In sound rhyme, there is the repetition of same vowel. The repetition of same vowel in pronunciation creates the sound rhyme. The sight rhyme is known as an eye-rhyme. It refers to the repetition of same alphabet but not the vowel pronunciation. It is found while seeing.

Simply, when we see in the graphic form, it is called sight rhyme and if it is pronounced orally, it is called a sound rhyme. Thus, rhyme created by pronunciation is sound thyme and the rhyme that is seen in alphabet is a sight rhyme. e.g.

(a) "Get with child a monoester root

Or who cleft the devil's foot."

Here, 'root' with 'foot' is the example of sound rhyme.

(b) "Reading is possible through book,

Light is possible through moon."

"Tell and suggest him to go,

Force him and compel to do."

Here 'book' and 'moon', 'go' and 'do' create sight rhyme.   (Bose & Sterling, 1997, P.134)

2.3.3 Language Deviation

Poetic diction has its own characteristic features of which anyone who is engaged in the translation of poetry should have a good understanding. Poetry is not merely a matter of rhyme and rhythm. 'Blank verse' is free from such aspects but has still its own

potentiality. According to Leech (1969), what makes poetry is the linguistic deviation a poet manipulates in his poetry and therefore linguistic deviation is regarded by him a means of creating artistic beauty. He enumerates eight types of deviations. Since form and content are inseparable in poetry, the translator of poetry should do his best to transfer these two. The translator should also pay attention to linguistic deviations and try to convey them in the translation as far as possible. So far little attention has been paid to linguistic deviations of Persian poetry in connection with translation hence this study tries to investigate this matter by analyzing the deviations in a poem of 'Shamlu' and its English translation rendered by Firuze Papan Matin. It is shown that though in Shamlu's poetry semantic , historical and lexical deviations are dominant and determining factors of his poetic style in the translation it is only semantic deviation which has a high degree of transference and most of the historical and lexical deviations are ignored resulting in a great loss in the translation concerning the stylistic features of Shamlu's poetry. Poetic language at least in some theorizations differs from the everyday ordinary language. In ordinary usage language is mostly automatic, and words are used in a way that does not attract attention but in poetry the language is used in such a special way that the reader makes a distinction between poetic language and the daily or usual one. But how is this differentiation made?

Before dealing with this question let us begin with the very notion of language as poetry cannot be imagined outside language. There have been many different definitions for the term. Pei (1966) defines language as "a system of communication by sound, operating through the organs of speech and hearing, among members of a given community, and using vocal symbols possessing arbitrary conventional meanings (P.141)." As Hall

(1968, P.18) puts it "language is the institution whereby humans communicate and interact with each other by means of habitually used oral-arbitrary systems." What is common in these definitions is that language is a means of communication However language is not just a way of communicating daily needs. It also speaks about the cultural loads of centuries beliefs, traditions and thoughts. To put it in different words language performs different functions. Jacobson (1981) assumes six basic functions for language: emotive, conative, phatic, metalingual, referential and poetic. Among these functions poetic function is related to the aesthetic and artistic aspects of language and is mainly used in literature and poetry. Although Jacobson does not reduce the domain of poetic function to poetry he considers it to be the dominant and determining function of verbal art whereas in all other verbal activities "… it acts as a subsidiary accessory constituent" (p. 25). Halliday uses the term textual function and Martinet aesthetic function to refer to this function of language (Halliday & Hassan, 1985). Literary language and poetry as a part of it use this function to a great extent whereby making the language more beautiful. In principle, the language of poetry comes into existence when some norms are broken or deviated from. According to Shafii-Kadkani (1989), "poetry is nothing but breaking the norms of ordinary and logical language" (p.240).

Shamisa (2004) also believes that there is almost no literary work that does not involve a sort of deviation from ordinary language and assumes that the subject of linguistic deviation should not be neglected because in some cases all of the importance and influence of a literary work depends on it (p.158). Russian formalists considered literature as a special use of language which achieves its distinctness by deviating from and distorting practical language (in Selden, Widdowson, Brooker, 1997, p.32). The

proper study of literature they declared is literature itself. To Study literature they asserted is to study poetic which is an analysis of a works constituent parts it's linguistic and structural features or its form (in Bresseler, 2007, p.51). As they argued form includes what they call devices which comprise the artfulness and literariness of any text. The formalists chief focus of literary analysis was the examination of a texts literariness the language used in the text. They believed that literary language is different from everyday language. Unlike ordinary speech literary language foregrounds itself. Through devices such as imagery structure paradox rhyme scheme etc literary language identifies itself as deviations from everyday speech patterns and produces the defining feature of literariness i.e. defamiliarization Introduced by the Russian formalist Victor Shoklovsky defamiliarization is the process of making strange the familiar: "art exists in order to recover for us the sensation of life which is diminished in the automatized routine of every day experience (in Baldick, 2004, p.62).

The result of this process of defamiliarization is that it enables us once again to see the world a new in its all splendor. Mukarovsky (1932) a member of Prague Linguistic Circle developed the formalist concept of defamiliarization into the more systematic foregrounding which he defined as the aesthetically intentional distortion of the linguistic components (in Selden, Widdowson, Brooker, 1997, p.38). Foregrounding causes the reader to draw attention from the putative paraphrasal meaning of a message what is said to focus on the message itself how it is said (Fowler, 1987, p.98).

Leech (1969) has applied the concept of foregrounding to poetry. He considers the foregrounded figure as linguistic deviation while the background is the language itself

(p.57). According to Leech It is a very general principle of artistic communication that "a work of art in some way deviates from norms which we as members of society have learnt to expect in the medium used" (1969, p.56). In a work of art as he argues the artistic deviation sticks out from its background, the automatic system like a figure in the foreground of a visual field. In case of poetry the foregrounded figure is the linguistic deviation and the background is the language the system taken for granted in any talk of deviation. Leech (1969) believes that what makes poetry is the linguistic deviations the poet manipulates in his poetry and therefore linguistic deviation is regarded by him a means for poetic creation. For him, a linguistic deviation is artistically significant when a. it communicates something, b. it communicates what was intended by its author and c. it is judged or felt by the reader to be significant (p.59). He introduces eight types of linguistic deviation in poetry which are as follows:

1. Lexical deviation, 2. Grammatical deviation, 3. Phonological deviation, 4. Graphological deviation, 5. Semantic deviation, 6. Dialectical deviation, 7. Deviation of register, and 8. Deviation of historical period.

Types of Language Deviation

1. Lexical Deviation

A term used to describe spelling and pronunciation of a word or a sentence structure which does not confirm to a norm.

A. Lexical deviation is usually associated with neologism, which is misunderstood as a 'violation of lexical rule'.

B. In neologism, an existing rule (of word-formation) is applied with greater generality than is customary.

C. Neologism or the invention of new 'words' is one of the more obvious ways in which a literary writer may exceed the normal resources of the language.

D. We call new words NONCE-FORMATIONS if they are made up 'for the nonce', i.e. for a single occasion only, rather than serious attempts to augment the wordstock for some new need.

E. The literary man's lexical innovation can mostly be placed in the category of nonce formations. Examples: The English rule of word-formation permits the prefixation of fore to a verb, to convey the meaning 'beforehand', as in foresee, foretell and foreknow. Without noticing oddity, we would use verbs such as foresell or fore appear. T.S Elliot in his The Waste Land uses the verb for suffer in the line 'And I Tiresias have fore suffered all' Spenser creates new words like shaggy-bearded, and Hopkins has the widow-making, unchilding and unfathering.

G. Quite a number of widely used English words originated in poetry such as *assassination* (Shakespeare), *blatant* (Spenser), *casuistry* (Pope). (Wales, 2001, P.143)

2. Grammatical Deviation

Grammatical deviations are where a poet or writer uses the double negative the double comparative and the double superlative. In old and middle English the idea of negative

was often expressed several times in a single single sentence "I will never do nothing no more."

A. Two types of grammatical deviation are morphological and syntactic deviations.

B. Examples of morphological deviation are museyroom, eggtentical, and intellible in James Joyce's Finnegan's Wake. She dwelt among the untrodden ways (Wordsworth).

C. In syntax, deviations might be 1) bad or incorrect grammar and 2) syntactic rearrangement/ hyperbaton. The examples are: I doesn't like him.I know not Saw you anything? He me saw.

She walks in beauty, like the night (Byron)

Beauty is truth, truth beauty (Keats)

The just man justices (in As Kingfishers Catch Fire)

D. Some 'a syntactic' styles which have made their appearance in modern literature:

The Wanderer

There head falls forward, fatigued at evening,

And dreams of home,

Waving from window spread of welcome,

Kissing of wife under single sheet,

But waking sees

Bird-flocks nameless to him, through doorway voices

Of new men making another love.

These seem to have the function of impressionistically evoking psychological state. In "The Wanderer" Auden evolves a subject less, article less style which apparently

suggests the exile's loss of a sense   of identity and of a coordinated view of life.

(Wales, 2001, P.150)

2. Phonological Deviation

It refers to the on misuse of words which comes when one says "reprehend" for

"apprehend", "derangement" for "arrangement" and so on.

a. There are basically two types of deviation: 1) conventional licenses of   verse

composition and 2) special pronunciation for the convenience of rhyming.

b. The first kinds of phonological deviations are *aphesis, syncope* and *apocope*.

c. Aphesis: the omission of an initial part of a word or phrase 'tis'.

d. Syncope: the omission of a medial part *Ne'er, o'er, power.*

e. Apocope: the omission of a final part *oft.*

f. The second-type example: the noun *wind* is pronounced like the verb *wind.*

(Widdowson, 1983, P.80)

3. Graphological Deviation

While graphological deviation : is the deviation in which poets dis regard the rules of

writing .They write the words in such a way without any boundaries in lines, space or

rhymes .   (Wales, 2001, P.146)

A. To the extent that spelling represents pronunciation, any strangeness of pronunciation

will be reflected by a strangeness of written form (lineation).

B.Two American poets who explore possibilities of purely visual patterning in poetry are

William Carlos Williams and E.E. Cummings. Cummings is well-known for his use of

other types of orthographic deviation: discarding of capital letters and punctuation where convention calls for them, jumbling of words, eccentric use of parentheses etc. Examples:

Ariel to Miranda: - Take

This slave of Music, for the sake

Of him who is the slave of thee… (Shelley)

Pity this busy monster, manunkind,

Not. Progress is a comfortable disease;

your victim (death and life safely beyond)

plays with the bigness of his littleness

- electrons deify one razorblade

into a mountain range; lenses extend (A complete poem by E.E.

Cummings) e.e. Cumming

4. Semantic Deviation

Semantic deviation   is defined as meaning relations that are logically in consistent or paradoxical in some ways.   (Widdowson, 1983, P.73)

a. Semantic deviation can be meant as 'non-sense' or 'absurdity'   so long as we realize that sense is used, in this context, in a strictly literal minded way. Examples:

I am not yet born; O hear me. (Louis MacNeice's Prayer before Birth)

The child is father of the man. (Wordsworth's My Heart Leaps Up)

She was a phantom of delight (Shakespeare)

Beauty is truth, truth beauty (Keats)

Siapa sungai *yang paling derai*?

6. Dialectal Deviation (Dialectism)

A. The borrowing of features of socially or regionally defined dialects.

B. Is a minor form of license not generally available to the average writer of functional prose who is expected to write in the generally accepted and understood dialect known as 'standard' Example:

Heydeguyes (a type of dance) and rontes (young bullocks) in Spenser's The Shepheardes.   (Widdowson, 1983, P.62)

5. Deviation of Register

The use of certain register in a wrong domain register borrowing in poetry is often accompanied by the further in congruity of register mixing, or the use in the same text of features characteristic of different registers. (Wales, 2001, P.141)

a. The use of a certain register in a wrong domain.

b. Register borrowing in poetry is often accompanied by the

further incongruity of register mixing, or the use in the same

text of features characteristic of different registers. For example:

In Auden's Letter to Lord Byron:

And many a bandit, not so gently born

Kills vermin every winter with the Quorn

Quorn (BrE trademark a vegetable substance that can be used in

Cooking instead of meat.)

6.   Deviation of Historical Period

The use of linguistic heritage, including dead languages such as Latin and Greek and archaism.

a. The use of linguistic heritage, including dead languages such as

Latin and Greek and archaism 'the survival of the language of

the past into the language of present'. For example:

In T.S. Elliot's East Cooker:

The association of man and woman

In daunsinge, signifying matrimonie.   (Widdowson, 1983, P.78)

2.4 Review of Empirical Literature

I've done this thesis on the basis of the poem which is in secondary level grade nine and ten English text books. I am going to write this thesis on the topic" Language deviation in poetry: A case of English text books grade nine and ten. CDC provides so many poems for secondary level English book especially grade nine and ten. Students and teachers feel difficulty while they are participating in teaching and learning process. So I've selected this topic to find out the language deviations where the students and teachers especially of grade nine and ten feel difficulty in teaching and learning process.

The specific objectives of this thesis process are: Phonological deviation, Lexical deviation,

1.   To gain above determined objectives. I applied following methodology in research duration. First of all, I collect the poems as primary sources of data and studied the

language which is available within the poems. Also, I designed checklist to find out the language deviation. (See Appendix 1)

2. The research which has done on the topic the language deviation poetry "A case of English textbooks grade nine and ten." I found so many words which are studied on the basis of phonological deviation and lexical deviation. The poetry words which are unique their form and meanings than the words which are available in prose.

3. Presented all the results point wisely.

4. Presented the application of results in policy level, Practice level and further research.

2.5 Conceptual Framework

Language is the means of communication. We can learn language by literature. There are different genres of literature, among them poetry is an authentic and amusing material for teaching English language at grade nine and ten. However using poetry in EFL classes creates challenges to the teachers. The challenges might be related to the students such as their low English proficiency, related to the teachers such as lack of training, related to the educational training like not creating favorable environment for using poetry, and the challenges related to poetry itself. Poetry has difficult vocabulary and deviated forms which add hurdles to the teachers in the large class and the classes having low English proficiency. Therefore, this study is based on the aforementioned issues regarding teaching poetry at grade nine and ten.

    Based on the review of theoretical and empirical literature and research problem and questions stated above, the study had the conceptual framework presented in the next page diagrammatically.

Language Deviation in Poetry: A case of English Textbook

Grade 9 and10

CHAPTER-THREE

METHODS AND PROCEDURES OF THE STUDY

Every research work has a step wise procedure to follow that is known as methodology.

To accomplish the objectives. I adopted the following methodology.

3.1 Design of the study

I used quantitative research design for this study. Under this I followed the textual

analysis of the poems.

3.2 Sources of data

I used both the primary and secondary sources to collect the required data for the

completion of the study.

3.2.1 Primary Sources of Data

The primary sources of the data were the poems which are given in the English textbooks

of grade nine and ten.   (See appendix 2)

3.2.2 Secondary Sources of Data

The following books used as the secondary sources of data .Widdowson(1983), Bose &

Sterling(1997), Cuddon(1998), Abrams(2000) ,Wales (2001), Byrene(2004),

Lazar(2004), Cohen & Manion and Morrison (2010), etc.Similarly ,other sources of data

were journals,articles,research works,report,dictionaries and websites used to collect sufficient information for the facilitation of the study.

3.3 Population and Sample Population

Eight poems were the populations of this study which is given in the compulsory English text books of grade nine and ten among them only six poems were the sample of this study. (See Appendix 2)

3.4 Sampling Procedures

The populations of the study were six poems which are given in compulsory English text book of grade nine and ten among the poems of grade nine and ten. I applied non-random sampling in my study.   (See Appendix 2)

3.5 Tools for Data Collection

I used observation for this research and check lists were the devices for data collection. I prepared a separate checklist for each matter. I went through word by word by using the check lists of Leech.   (See Appendix -1)

3.6 Process of Data Collection and Analysis

The collected data coded, analyzed, tabulated, interpreted from quantitatively (observation) by using devices of phonological deviation and lexical deviation.

CHAPTER –FOUR

RESULTS AND DISCUSSIONS

4.1 Results

The following findings have been deduced from the study.

1. Language of poetry is deviated. Deviation can occur at all the levels of language. On the basis of the analyzed data. It was found that deviation at all levels of language is not necessary condition for poetry.

2. Paragoge was found to be used in greater number of poems than other devices of phonological deviation. Within some poems I found acope, syncope, and epenthesis and antisthecon device of phonological deviation.

3. Eccentrically affixed swords, letter deleted words and eccentrically compounded words were found to be used in greater number of poems than other devices of lexical deviation. Archaisms device was found in poem no.6.

4. Especially 'paragoge' phonological deviation was found in poems.

5. Phonological deviation interms of 'prosthesis' or at the initial position of the words was found.

6. In the analysis, the sound in the interior position or epenthesis was marked.

7. Similarly, the final sound deviation or 'acope' was recognized.

8. The middle sound was noticed to have dropped or the deviation in syncope was perceived clearly.

9. While going through the lexical items there were certain types of lexical deviations break. The general norms of affixation, compounding, spelling and the words no longer in use (archaisms).

4.2 Discussions

This chapter deals with the analysis and interpretation of data. Different types of language deviation found in the selected poems have been analyzed while doing the analysis and interpretation of data the research has followed the level wise analysis of language deviation in the poem.

Language Deviation in the Two Levels of Language

Deviation involves a departure from a 'norm' or 'convention'(Mc Arther, 1998). Different kinds of language deviation occur in the language of poetry so, deviation results from the intentional violation of the existing 'rules 'of language. Deviation can take place at any level of language. The language deviation of the selected poems has been presented and analyzed below in relation to the level of language in which occurs.

A. Phonological Deviation

In poems, the irregularities of pronunciation are reflected in the written from (Leech, 1969:46-7) so; the phonological deviation is closely linked to the graphological

deviation. The devices of phonological deviation along with their examples found in the poems are presented.

1

The Wind and the Leaves

"Come, little leaves," said the wind one day,

"Come over the meadows with me and play.

Put on your dresses of red and gold;

For summer is gone, and the days grow cold."

Soon as the leaves heard the wind's loud call,

Down they came fluttering, one and all.

O'er the brown field then they danced and flew,

Singing the soft little songs they knew.

Dancing and whirling, the little leaves went,

Winter had called them, and they were content.

Soon, fast asleep on their earthy beds,

The snow laid a coverlet over their heads.

- George Cooper

Table No: 1 *(Phonological Deviation "The wind and the leaves")*

Devices		Examples	PN	PLN
Elision	Aphesis			Not Found
	Apocope			"
	Syncope			"
Addition	Prothesis	Asleep	1	11
	Epenthesis			Not Found
	Paragoge	Leaves,meadows,dresses,songs,fluttering Danced,dancing,called,coverlet,earthy, beds, heads		1,2,3,8,6,7,9,10, 12,11,11
Antisthecon				"
Stress in unusual place				"

Table No. 1 shows the phonological deviation found at class nine and ten English text
books. I used Leech checklist (See Appendix 1) for this research. Within the Leech check
list there are eight devices of phonological deviation. Under these devices I have found
'asleep', 'poetry word under prosthesis device in poem no.1. In this word 'a' sound is
added before 'sleep' word.

Also,leaves,meadows,dresses,songs,fluttering,danced,dancing,called,coverlet,earthy,beds,
these words are found under paragoge. Whereas -s,-es-, ing,-ed,-let,-y added after the
words leave, dance, call, cover, earth, bed and head.

2

The Foolish Fish

"Dear mother," said a little fish,

"Is that a worm I see?

I'm very hungry, and I wish

You'd get the worm for me."

"Sweet innocent," the mother cried,

And started from her nook,

"That worm you see is there to hide

The sharpness of a hook."

As I have heard, the little trout

Was young and foolish too,

And presently he ventured out

To learn what might be true.

Around about the worm he played,

With many a longing look,

And "Dear me!" to himself he said,

"I'm sure there is no hook."

"I think I'll give one little bite;"

And that was what he did,

And thus he died in hapless plight

By not doing as he was bid.

- Ann and Jane Taylor

Table No.2 (Phonological deviation, "*The Foolish Fish*")

Devices		Examples	PN	PLN
Elision	Aphesis			
	Apocope			Not Found
	Syncope			"
Addition	Prothesis	Around	2	13
	Epenthesis			Not Found
	Paragoge	Started, Sharpness, played,longing,died, helpless, doing	2	6,8,12,13,18,18,19
Antisthecon				"
Stress in unusual place				"

Table No.2 shows the phonological deviation of poem no 2. I made above table on the basis of Leech check list (See Appendix 1). Within the Leech check list there are eight devices of phonological deviation. Under these devices I found 'around' word under prosthesis 'a' sound is added before round word. I have found sharpness, started, played, longing, died, helpless, and doing words found under paragpge where –ness, -ed,-ing, -less, -added at the end of the sharp, start, play, long, die, help and do words.

3

The Rivals

I heard a bird at dawn

Singing sweetly on a tree,

That the dew was on the lawn,

And the wind was on the lea;

But I didn't listen to him,

For he didn't sing for me!

I didn't listen to him,

For he didn't sing for to me

That the dew was on the lawn

And the wind was on the lea!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

As prettily as he,

About the dew upon the lawn,

And the wind upon the lea!

So I didn't listen to him,

As he sang upon the tree!

- James Stephens

Table No: 3 (Phonological deviation "*The Rivals*")

Devices		Examples	PN	PLN
Elision	Aphesis			Not Found
	Apocope			"
	Syncope			"
Addition	Prothesis			"
	Epenthesis			"
	Paragoge	Sensing,sweetly,prettily	3	2,2,12
Antisthecon				"
Stress in unusual place				"

Table No.3 shows the phonological deviation of poem no 3. I have found some words

under the paragoge device. These words are singing, sweetly and prettily in these words –

ing, -ly added after the sing and pretty words. Under the other devices there are no any

words.

4

Did I Miss Anything?

Nothing. When we realized you weren't here

We sat with our hands folded on our desks

in silence, for the full two hours

Everything. I gave an exam worth

40 per cent of the grade for this term

and assigned some reading due today

on which I'm about to hand out a quiz worth 50 per cent

Nothing. None of the content of this course has value or meaning

Take as many days off as you like:

any activities we undertake as a class

I assure you will not matter either to you or me

and are without purpose

Everything. A few minutes after we began last time

a shaft of light suddenly descended and an angel

or other heavenly being appeared

and revealed to us what each woman or man must do

to attain divine wisdom in this life and the hereafter

This is the last time the class will meet

before we disperse to bring the good news to all people on earth.

Nothing. When you are not present

how could something significant occur?

Everything. Contained in this classroom

is a microcosm of human experience

assembled for you to query and examine and ponder

This is not the only place such an opportunity has been gathered

but it was one place

And you weren't here

-Tom Wayman

Table No: 4 (Phonological deviation "*Did I Miss Anything?*")

Devices		Examples	PN	PLN
Elision	Aphesis			Not Found
	Apocope			"
	Syncope			"
Addition	Prothesis			"
	Epenthesis			"
	Paragoge	Realized,hands,folded,desks,hours,assigned,reading,days,minutes,suddenly,descended,heavenly,appeared,revealed,contained,assembled,gathered	4	1,2,2,2,3,6,6,14,15,15,15,16,16,17,24,26,28
Antisthecon				Not found
Stress in unusual place				"

Table No.4 shows the phonological deviation of "Did I Miss Anything" poem. In this

poem I found some paragoge words. These words are realized, hands, folded, desks,

hours, assigned, reading, days, minutes, suddenly, descended, heavenly, appeared,

revealed, news, contained, assembled and gathered in these words –ed, -s,-ng,-es,-ly,

added at the end of the words.

5

The Road not Taken

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim

Because it was grassy and wanted wear,

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and, I

I took the one less travelled by,

And that has made all the difference.

-Robert Frost

Table No.5 (Phonological Deviation, "*The Road not Taken"*)

Devices		Examples	PN	PLN
Elision	Aphesis			Not Found
	Apocopate			"
	Syncope			"
Addition	Prothesis			"
	Epenthesis	Took	5	6
	Paragoge	Diverged,traveler,looked,undergrowth, Having,wanted,passing,morning,knowing, Doubted,telling,diverged,travelled	5	1,3,4,5,7,8,9,11,14, 15,16,18,19
Antisthecon				"
Stress in unusual place				"

Table No: 5 shows the phonological deviation of "The Road not Taken" poem .I have

found some poetry words under ephesis and paragoge.'Took' is the Ephesis word also I

found some paragoge words the paragoge words are diverged, traveler, looked, having,

wanted, passing, knowing, doubted, telling , diverged, and travelled. In these words '-

ed'.'-er'-ing' is added at the end of the diverge, travel, look, have, want, pass, know, doubt, tell, diverge words .I didn't find other words under other checklist devices.

6

I Wandered Lonely as a Cloud

,

 I wandered lonely as a cloud

 That floats on high o'er vales and hills,

 When all at once I saw a crowd,

 A host, of golden daffodils;

 Beside the lake, beneath the trees,

 Fluttering and dancing in the breeze.

 Continuous as the stars that shine

 And twinkle on the milky way,

 They stretched in never ending line

 Along the margin of a bay:

 Ten thousand saw I at a glance,

 Tossing their heads in sprightly dance.

 The waves beside them danced; but they

 Out did the sparkling waves in glee:

 A poet could not but be gay,

 In such a jocund company:

I gazed-and gazed-but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They ☐ ash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

-William Wordsworth

Table No: 6 (Phonological Deviation, *"I Wandered Lonely as a Cloud"*)

Devices		Examples	PN	PLN
Elision	Aphesis			Not Found
	Apocope	Oft'	6	19
	Syncope	O'er	6	2
Addition	Prothesis			"
	Epenthesis			"
	Paragoge	Wandered,hills,daffodils,dancing,stars, stratched, Ending,tossing,straightly	6	1,2,4,6,7,9,9,12,12, 21
Antisthecon		Vales	6	2
Stress in unusual place				Not found

Table No: 6 shows the phonological deviation of "I Wandered Lonely as a Cloud" poem. I found some poetry words under apocope and paragoge. Under apocope I have found oft' word in this word 'en'is deleted from the final position the actual form of 'oft 'is often. Also, I have found some paragoge words they are wandered, hills, daffodils, dancing, stretched, ending, tossing, straightly in these words –ed, -s, -ing, -ly are added at the final position of these words. O'er is syncope word in this word 'v' letter is deleted from interior place.

B. Lexical Deviation

Deviation at the level of lexis involves coinage, eccentric affection, eccentric compounding and functional conversion. The deviated language of poetry makes use of these word- formation processes in an unusual way. The archaic lexical items are also mixed up in the language. Some other unusual lexical items such as words with omitted letters are also used in the language of poetry. The devices of lexical deviation along with their examples found in the poems have been presented.

1

The Wind and the Leaves

"Come, little leaves," said the wind one day,

"Come over the meadows with me and play.

Put on your dresses of red and gold;

For summer is gone, and the days grow cold."

Soon as the leaves heard the wind's loud call,

Down they came fluttering, one and all.

O'er the brown field then they danced and flew,

Singing the soft little songs they knew.

Dancing and whirling, the little leaves went,

Winter had called them, and they were content.

Soon, fast asleep on their earthy beds,

The snow laid a coverlet over their heads.

- George Cooper

Table No: 7 (Lexical Deviation *"The Wind and the Leaves"*)

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	Leaves,meadows,dresses,days,leaves, fluttering,dsnced,singing,songs, whirling,leaves,called,asleep,earthy,beds, heads	1	1,2,3,4,5,6,7,8,8 ,8,9,9,10,11,12, 12,13
Eccentrically Compounded words	Earthy beds	1	11
Functional Conversion			Not found
Archaisms			"
Letter Deleted Words	O'er	1	7

Table No: 9 shows the lexical deviation of "The Wind and the Leaves"poem. I found some words under eccentrically affixed words they are leaves, meadows, dresses, leaves, fluttering, danced, sining, songs, whirling, called, asleep, earthy, beds and heads in these words there are some suffixes –es,-s,-ing,-ed,-y are added and prefix '-a 'is added in asleep word. Also I found an eccentrically compound word the word is earthy bed. Under Letter deleted words there is o'er word in this word 'v' letter is deleted.

2

The Foolish Fish

"Dear mother," said a little fish,

"Is that a worm I see?

I'm very hungry, and I wish

You'd get the worm for me."

"Sweet innocent," the mother cried,

And started from her nook,

"That worm you see is there to hide

The sharpness of a hook."

As I have heard, the little trout

Was young and foolish too,

And presently he ventured out

To learn what might be true.

Around about the worm he played,

With many a longing look,

And "Dear me!" to himself he said,

"I'm sure there is no hook."

"I think I'll give one little bite;"

And that was what he did,

And thus he died in hapless plight

By not doing as he was bid.

- Ann and Jane Taylor

Table No: 8 (Lexical Deviation "*The Foolish Fish*")

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	Cried,started,sharpness,foolish, presently,ventured,around,played, longing,helpless,died,doing	2	5,6,7,9,10,10, 12,12,13,18,18, 19
Eccentrically Compounded words	Little fish	2	1
Functional Conversion			Not found
Archaisms			"
Letter Deleted Words	You'd	2	4

Table No 10 shows the lexical deviation of "The Foolish Fish" poem. I have found some

poetry words under eccentrically affixed words, eccentrically compound words and letter

deleted words cried,

started,sharpness,foolish,presently,ventured,played,longing,helpless,died and doing

words are eccentrically affixed words within all these words suffixes are added at the

final position of these the used affixes are -ed,-ness,-ish,-ly,-less,-ing. Also a- prefix

found in around word. Little fish is a compound in the word little is one word and fish is another word. You'd is letter deleted word in this word you would is the complete word in the context of this poem.

3

The Rivals

I heard a bird at dawn

Singing sweetly on a tree,

That the dew was on the lawn,

And the wind was on the lea;

But I didn't listen to him,

For he didn't sing for me!

I didn't listen to him,

For he didn't sing for to me

That the dew was on the lawn

And the wind was on the lea!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

As prettily as he,

About the dew upon the lawn,

And the wind upon the lea!

So I didn't listen to him,

As he sang upon the tree!

- James Stephens

Table No: 9 (Lexical Deviation *"The Rivals"*)

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	Heard,singing,sweetly,prettily	3	1,2,2,12
Eccentrically Compounded words			Not found
Functional Conversion			"
Archaisms			"
Letter Deleted Words	Didn,t	3	5

Table No. 11 shows the lexical deviation of "The Rivals" poem. I found some affixed words they are heard, singing, sweetly and prettily in these word –d,-ing,-ly are the suffixes and didn't is letter deleted words in this word "o" letter is deleted the complete form of this word is did not.

4

Did I Miss Anything?

Nothing. When we realized you weren't here

   We sat with our hands folded on our desks

   in silence, for the full two hours

   Everything. I gave an exam worth

   40 per cent of the grade for this term

   and assigned some reading due today

   on which I'm about to hand out a quiz worth 50 per cent

   Nothing. None of the content of this course has value or meaning

   Take as many days off as you like:

   any activities we undertake as a class

   I assure you will not matter either to you or me

   and are without purpose

   Everything. A few minutes after we began last time

   a shaft of light suddenly descended and an angel

   or other heavenly being appeared

   and revealed to us what each woman or man must do

   to attain divine wisdom in this life and the hereafter

   This is the last time the class will meet

before we disperse to bring the good news to all people on earth.

Nothing. When you are not present

how could something significant occur?

Everything. Contained in this classroom

is a microcosm of human experience

assembled for you to query and examine and ponder

This is not the only place such an opportunity has been gathered

but it was one place

And you weren't here

-Tom Wayman

Table No: 10 (Lexical deviation *"Did I miss Anything?"*)

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	,realized,hours,reading,minutes, appeared, contained	4	1,3,6,13,15, 22
Eccentrically Compounded words	Everything,nothing,none ,undertake,everything,hearafter	4	4,8,8,10,13,17
Functional Conversion			Not found
Archaisms			"
Letter Deleted Words	Weren't	4	1

Table No 12 shows the lexical deviation of "Did I Miss Anything?" poem. I found some affixed words they are realized, hours, reading, minutes, appeared and contained in these words –ed ,-s,-ing-,es are suffixes. Also during the analysis I have found compound words they are everything, nothing, none, undertake, everything and hear after all these are formed by joining two words. Also "weren't" is letter deleted words in this word "o" letter is deleted the complete form of this word is not.

5

The Road not Taken

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim

Because it was grassy and wanted wear,

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and, I

I took the one less travelled by,

And that has made all the difference.

-Robert Frost

Table No: 11 (Lexical Deviation "*The Road not Taken*")

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	Roads,diverged,traveler,looked,having,wanted,really,equally,knowing,leads,doubted,telling,roads,diverged,travelled	5	1,1,3,4,7,8,10,11,114,14,15,16,18,18,19
Eccentrically Compounded words	Undergrowth, somewhere	5	5,17
Functional Conversion			Not found
Archaisms			"
Letter Deleted Words			"

Table No13 shows the lexical deviation of "The Road not Taken" poem. I found some

eccentrically affixed words they are roads, diverged, traveler, looked, having, wanted,

really, equally, knowing, leads, doubted, telling, roads, diverged and travelled in these words –s,-ed,-er-,-ing,-ly are suffixes and undergrowth and somewhere is compound word.

6

, **I Wandered Lonely as a Cloud**

I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never ending line

Along the margin of a bay:

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The waves beside them danced; but they

Out did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed-and gazed-but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They ☐ ash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

-William Wordsworth

Table No: 12 (Lexical deviation *"I Wander Lonely as a Cloud "*)

Devices	EXAMPLES	PN	PLN
Coinage			Not found
Eccentrically affixed words	Wandered,lonely,floats,hills,fluttering,dancing,milky,stratched,ending,sprightly,danced,sprakling, waves,gazed,dances,daffodils	6	1,1,2,2,6,6,8,9, 9,12,13,14,14, 17,24,24
Eccentrically Compounded words	Golden daffodils, milky way	6	4,8
Functional Conversion			Not found
Archaisms	Oft'	6	19
Letter Deleted Words			Not found

Table No14 shows the lexical deviation of "I wandered Lonely as a Cloud "poem. I found some eccentrically affixed words they are wandered, lonely, floats, hills, fluttering, dancing, milky, scratched, ending, sprightly, danced and sparkling. In these words -ed,-ly,-s,-ing are the suffixes. Also I found some compound words they are golden daffodils, milky way. Also there is a oft' Archaisms word which word is not so longer used.

CHAPTER –FIVE

SUMMARY, CONCLUSIONS AND IMPLICATIONS

5.1 Summary

Poetry is one of the important genres of literature. It has its own way of expressing style. Unlike the other two genres, it is distinctly different in terms of structural make-up. One can find certain unusual linguistic features in poetry. In the process of teaching poetry teacher should be quite aware of its linguistic features. Poetry does not necessarily follow the ordinary norms of grammar. It breaks the rules from phonological level to semantic level. Sound dropping /deletion or uttering sound unnecessarily prolonged time is very usual manner in the poetic expression. Liked deviations in Word-spelling collocations and compounding are found in the lexical level.

 In most cases phonological deviation cause the deviation in word level or the lexical deviation. In order to keep the balances in syllable number rhythmic flow and rhyming pattern the deviations in the phonic or orthographic sequence occurs. In this sense poetic language. Hence the poems given in grade nine and ten have deviations in phonological as well as lexical level.

5.2Conclusion

Grade nine and ten English textbooks have prescribed certain poems. Like other general poems, these prescribed poems display different linguistic features than the other form of language phonological deviation is the one of the most obvious features in the English

text books. Addition, insertion and deletion of sound at different position are the main features in the phonological deviation similarly unusual spelling compounding collocation and archaism are found as lexical deviation. Furthermore rhythm, rhyme and melody are essential features of the musical quality in poems. Despite the unusual features in the poetry it is not anyway meaningless, rather poetic expression gives a newer and fresher meaning. These poems in the text books are for extending and deepening the linguistic awareness in the target language.

5.3 Implications

The Implication of my thesis is categorized in three sub topics.

The policy level implication of the deviation in poetry can be as follows:

- The curriculum and syllabus should be designed as to address the kind of language used in the poems.
- The text books should be prepared according to the level of difficulty because more deviant poems cannot be taught in the lower levels.
- The lessons should be arranged from simple to complex order.
- Teaching materials just like glossary, word – game, matching items and other should be prepared to support the poetry teaching.
- The evaluation should maintained to assess the understanding and interpretative aspect of the student.

⟩ The concerned authority should organize training, seminar and workshop so that the teachers can discuss and share their ideas to overcome the problems regarding the poetry teaching.

⟩ Whenever the new textbooks with new poetry is prescribed or introduced the policy maker should disseminate the new syllabus among the teacher.

Practice level

⟩ The teacher should point out as how the linguistic deviation occurs in the particular poem/s and s/he should ask the students to do the practice in the similar kind of poem.

⟩ The teacher should clearly tell the student about what kind deviation such as orthographic (spelling) semantic (meaning) syntactic (sentence structure) or phonological (sound) has occurred in the poem.

⟩ S/he should specify what the poem is about.

⟩ The poems are especially useful for teaching supra-segmental features. So the teacher should recite as a model maintaining the rhythm, rhyme, pitch, tempo and intonation and then s/he should ask the students to recite in a group as well as individually.

⟩ Poems are built on irony and metaphor or the figures of speech. The teacher should help the students to find out the kind of figures of speech in the particular poem.

⟩ The teacher should encourage the students to interpret the poem in whatever way they can.

) The teacher should try to get the attitude towards the poem and make them say about it.

Further Research

It may be reference thesis for anyone who wants to write thesis on language deviation topic.

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APPENDIX -1

CHECK-LIST

1. **Check – List for Phonological Deviation**

Devices		Examples	PN	PLN
Elision	Aphesis			
	Apocope			
	Syncope			
Addition	Prothesis			
	Epenthesis			
	Paragoge			
Antisthecon				
Stress in unusual place				

2. **Check – list for Lexical Deviation**

Devices	Examples	PN	PLN
Coinage			
Eccentrically affixed words			
Eccentrically compound words			
Functional conversion			
Archaisms			
Letter deleted words			

APPENDIX -2

POEMS OF GRADE 9 AND 10

Compulsory English

Class 9

1

The Wind and the Leaves

"Come, little leaves," said the wind one day,

"Come over the meadows with me and play.

Put on your dresses of red and gold;

For summer is gone, and the days grow cold."

Soon as the leaves heard the wind's loud call,

Down they came fluttering, one and all.

O'er the brown field then they danced and flew,

Singing the soft little songs they knew.

Dancing and whirling, the little leaves went,

Winter had called them, and they were content.

Soon, fast asleep on their earthy beds,

The snow laid a coverlet over their heads.

- George Cooper

2

The Foolish Fish

"Dear mother," said a little fish,

"Is that a worm I see?

I'm very hungry, and I wish

You'd get the worm for me."

"Sweet innocent," the mother cried,

And started from her nook,

"That worm you see is there to hide

The sharpness of a hook."

As I have heard, the little trout

Was young and foolish too,

And presently he ventured out

To learn what might be true.

<u>Around</u> about the worm he played,

With many a longing look,

And "Dear me!" to himself he said,

"I'm sure there is no hook."

"I think I'll give one little bite;"

And that was what he did,

And thus he died in hapless plight

By not doing as he was <u>bid</u>.

- Ann and Jane Taylor

3

The Rivals

I heard a bird at dawn

Singing sweetly on a tree,

That the dew was on the lawn,

And the wind was on the lea;

But I didn't listen to him,

For he didn't sing for me!

I didn't listen to him,

For he didn't sing for to me

That the dew was on the lawn

And the wind was on the lea!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

Just as prettily as he!

I was singing at the time,

As prettily as he,

About the dew upon the lawn,

And the wind upon the lea!

So I didn't listen to him,

As he sang upon the tree!

- James Stephens

4

Did I Miss Anything

Nothing. When we realized you weren't here

We sat with our hands folded on our desks

in silence, for the full two hours

Everything. I gave an exam worth

40 per cent of the grade for this term

and assigned some reading due today

on which I'm about to hand out a quiz worth 50 percent

Nothing. None of the content of this course has value or meaning

Take as many days off as you like:

any activities we undertake as a class

I assure you will not matter either to you or me

and are without purpose

Everything. A few minutes after we began last time

a shaft of light suddenly descended and an angel

or other heavenly being appeared

and revealed to us what each woman or man must do

to attain divine wisdom in this life and the hereafter

This is the last time the class will meet

before we disperse to bring the good news to all people on earth.

Nothing. When you are not present

how could something significant occur?

Everything. Contained in this classroom

is a microcosm of human experience

assembled for you to query and examine and ponder

This is not the only place such an opportunity has been gathered

but it was one place

And you weren't here

-Tom Wayman

5

The Road not Taken

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim

Because it was grassy and wanted wear,

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and, I

I took the one less travelled by,

And that has made all the difference.

-Robert Frost

6

,   **I Wandered Lonely as a Cloud**

 I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never ending line

Along the margin of a bay:

Ten thousand saw I at a glance,

Tossing their   heads in sprightly dance.

The waves beside them danced; but they

Out did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed-and gazed-but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They ☐ash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

-William Wordsworth