



People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
University of Ibn Khaldoun Tiaret  
Faculty of Letters and Languages  
Department of Foreign Languages  
Section of English



**A STYLISTICS STUDY OF THE LINGUISTIC DEVIATIONS IN EMMETT WILLIAMS' SELECTED POEMS: 'She Loves Me,' 'Do You Remember' and 'The Moon Is Green'**

**A dissertation Submitted to the Department of English in Partial Fulfillment of the Requirements for the Degree of Master in Linguistics**

**Submitted by:**

Afnane HOUACHE  
Hind ZEDEK

**Supervised by:**

Dr. Hacene Yacine Moulai

**Board of Examiners**

Chairperson: Dr. Benamor Youcef	MCB	University of Ibn Khaldoun Tiaret
Supervisor: Dr. Moulai Hacene Yacine	MCA	University of Ibn Khaldoun Tiaret
Examiner: Dr. Belaid Louiza	MCB	University of Ibn Khaldoun Tiaret

**Academic year**  
**2022/2023**

## **Dedication**

Dedicated to our dear parents that no dedication can adequately convey the depth of our heartfelt appreciation for their constant encouragement and unwavering support.

To my beloved sisters, Khadidja and Hadjer

To our best friends Tasnim, Bouchra, Rawene, and Assia

To the memory of my two deceased aunties

To my dear uncle, who is currently battling illness

&

To the best supervisor, Mr. Moulai Hacene.

## Acknowledgement

It is with profound gratitude that we want to extend our heartfelt appreciation to every person accompanied us, supported us and believed in us in the previous challenging months.

First and foremost, special thanks go to our dearest supervisor '**Dr. Moulai Hacene**'. His infinite patience, exceptional guidance and his invaluable feedback have been instrumental in the completion of this hard work. Without his constant support and mentorship, it would be impossible to accomplish this task.

We place on record, a very special acknowledgement to the board of examiners, namely Dr. Benamor Youcef and Dr. Belaid Louiza for doing the honour of accepting to be part of the examination board and for devoting part of their time and efforts to read and examine the study at hand.

We would also like to address our gratitude for all the teachers who spend their time and effort to educate and guide us over the past five years.

For last, our thanks and appreciations go to our dear parents for supporting us in our endeavours emotionally and financially, for giving us the push in the face of challenges and obstacles.

## Abstract

The current study aims to investigate the linguistic deviations used in Emmett Williams' concrete poems. It attempts to explore the stylistic elements present and how they affect the understanding and interpretation of these deviations. In this respect, the current research involves a textual stylistic analysis, in which the researchers examine the stylistic elements used in Emmett's selected poems, namely: '*She Loves Me*' (1965), '*Do You Remember*' (1966), and '*The Moon is Green*' (1958). Therefore, the selected poems mentioned above were analyzed using Widdowson's (1975) stylistic model. The findings of this research confirm that a variety of linguistic deviations are present in Emmett Williams' concrete poems including graphological, semantic, lexical, and phonological deviations. Furthermore, these linguistic deviations can impact the reader's comprehension and interpretation of the text by challenging conventional language norms, ultimately promoting a more profound engagement with the material. Finally, the primary purpose of utilizing linguistic deviations is to generate a visual impact and interaction between the auditory and visual components.

**Keywords:** Concrete poetry, stylistics, linguistic deviations, Emmett Williams, Widdowson's stylistic model

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## GENERAL INTRODUCTION

Language is universal, and all of its disciplines are interconnected, such as linguistics and literature. While literature explores the expressive and creative potential of language in written and oral forms, linguistics studies the rules that govern language. Moreover, the study of meaning is a common interest of linguistics and literature. Linguistics studies how meaning is encoded and transmitted through language, whereas literature focuses on the ways in which meaning is created and interpreted within narratives. Together, these disciplines offer a comprehensive basis for comprehending how language affects literary narratives, concepts, and the overall aesthetic experience.

At its core, linguistics is the study of language's structure, sounds, and meanings. It comprises phonology, phonetics, morphology, semantics, pragmatics, and syntax, in addition to other branches such as sociolinguistics, psycholinguistics, and stylistics.

Literature, on the other hand, includes a wide range of written and spoken aesthetic expressions such as novels, plays, oral tradition, and poetry. Thus, literature serves as the broader umbrella under which poetry resides, and within concrete poetry, it pushes the boundaries of both literature and traditional poetry by incorporating visual aesthetics into its artistic expression. The pioneers of concrete poetry, such as Guillaume Apollinaire, E.E. Cummings, and Emmett Williams, played a crucial role in shaping this genre during the 20th century.

In the current research, we are concerned with stylistics, which is the study of how linguistic features are used in literary texts to create specific effects. Within stylistics, linguistic deviations play a vital role in changing the typical language and moving from what is expected to what is not expected.

Researchers can learn more about how poetry functions as an art form and how it can be used to communicate meaning and emotion in novel and unconventional ways by looking at the linguistic features and stylistic devices used by concrete poets, such as the arrangement of words and letters on the page. In other words, stylistic analysis helps readers better comprehend the poem by describing the various levels of poetry.

The topic is relatively unexplored, and a number of studies have been conducted in the field of concrete poetry. However, none of these studies provide a stylistic analysis of Emmet Williams' concrete poems.

This study aims to explore and comprehend the linguistic deviations used in Emmet Williams' concrete poems. The main focus will be on the stylistic elements present and how they affect the understanding and interpretation of these deviations. In order to enhance readers' literary appreciation, we believe that providing this analysis will help them develop a greater comprehension of the complexities of language and poetic expression. Furthermore, it may also aim to illustrate the reasons behind the use of such linguistic deviations.

The main reason for choosing this topic is our curiosity to know more about the linguistic deviations used in concrete poetry and deepen our understanding and appreciation of this remarkable form of artistic expression. Before undertaking our research, we ask the following questions:

- To what extent do Emmett Williams' concrete poems include linguistic deviations?

In order to address the aforementioned research question, a set of sub-research questions is taken into consideration to investigate the bigger picture of our inquiry. The sub-research questions are as follows:

1. How can these linguistic deviations and stylistic elements used in Emmett Williams' concrete poems affect readers' understanding and interpretation?
2. Does the analysis of Emmett Williams' selected poems demonstrate the richness and diversity of the English language?
3. What are the reasons behind the use of these linguistic deviations?

In light of the previous questions, we have made the following hypotheses:

1. The impact of linguistic deviations and stylistic elements may result in challenging traditional notions of language and encouraging a deeper engagement with the text.
2. The analysis of Emmett Williams' selected poems demonstrates the richness and diversity of the English language by painting a vivid picture through our study.
3. The reasons behind the use of linguistic deviations could be summarized in the aesthetic needs of the poet.

In order to validate or to invalidate the aforementioned hypotheses, the present dissertations divided into two parts: theoretical and practical part. The theoretical part consists of two chapters, the first and the second chapters. The practical part will include the third chapter.

Chapter One, entitled "An Introduction to Style and Stylistics," is divided into two sections. The first section is devoted to the linguistic notion of stylistics; it begins with presenting some literature on the word "style," starting with its definition, origins, and guiding principles to familiarize the reader with the term. The second section deals with stylistics, where the researchers start with its terminology, historical background, types, and importance to analyze and provide the reader with a full comprehension of stylistics.

Chapter Two, entitled "Concrete Poetry," emphasizes the field of concrete poetry. It includes the main title "Painting in Poetry and Poetry in Painting" to indicate how the fusion of these two arts results in concrete poetry. Then, we move on to the key concepts and

terminologies of concrete poetry, where we mention the background and definition of the four parts of poetry: poetry, calligrams, visual poetry, and concrete poetry. This will establish a solid foundation for readers who may not be familiar with concrete poetry. After that, we highlight the pioneers of concrete poetry, namely Ezra Pound, Guillaume Apollinaire, E.E. Cummings, and Emmett Williams, and their poetic styles. Finally, we conclude by clarifying the avant-garde movement. This chapter aims to explore and deepen our understanding of the distinct characteristics in the field of concrete poetry.

Chapter three, entitled “Stylistic Analysis of Emmett Williams’ Concrete Poems,” is devoted to the research methodology. A textual stylistic analysis research is going to be used in order to conduct this study, and it is based on analyzing three concrete poems by Emmett Williams titled ‘*She Loves Me*’ (1965), ‘*Do You Remember*’ (1966) and ‘*The Moon is Green*’ (1958). The first step involved a thorough examination of the selected poems scanning their content, structure, visual representation and overall linguistic elements. During this step we identified and extracted the linguistic deviations which encompassed any variations from the conventional use of language. Subsequently, we embarked on a stylistic analysis and interpretation of these linguistics deviations. At this stage, we delve deeper into the underlying meanings and implications identified variations. We were meticulous in exploring these deviations in order to reveal distinctive artistic expressions and purposes of the poets. Finally, we compared our observations and reflections on the linguistic deviations discovered in the three poems accordingly to the two linguists: Paul Simpson and Widdowson.

## CHAPTER ONE: AN INTRODUCTION TO STYLE AND STYLISTICS

### Introduction

In the field of literature, themes and subjects of poetry can vary from intimate feelings and experiences to more general societal and philosophical problems. This powerful art form can communicate ideas and emotions in a way that other forms of writing cannot. Poets often employ various literary devices, such as imagery, symbolism and allusion to create a deeper and more layered meanings in their works. Whereby, many theories have been proposed to explain what creates a visual image or pattern that enhances or reflects the meaning of a poem. Although literature covers a wide variety of such patterns, this chapter focuses on style and stylistics. However, before we dive into the complexity of the term of stylistics a section is dedicated to the concept of style. The authors begin with presenting some literature on the word 'style' starting with its definition, origins and its guiding principles, then they move to the term stylistics, whereby the authors start with its terminology, historical background, types and importance.

### I. THE LINGUISTIC NOTION OF THE TERM STYLE

There are many concepts that lack a specific definition. For instance, words like culture and literature do not have a unique definition, and style is no exception. In this section, we are going to explore various definitions of style.



## 1. Defining the Term Style

The word 'style', according to Wales (2014), is derived from the Latin word 'stilus/stylus' meaning pointed instrument with a pointed head used for writing as cited in Moulai Hacene (2021,p.65). However, defining the word style is actually difficult than most of people think, especially in the field of literature. Accordingly:

The aspect of language use that is manifested in the choices of vocabulary, grammar, and expression that speakers and writers make. It is a complex and multifaceted phenomenon that reflects the individuality of the speaker or writer, the genre and register of the communication, and the social and cultural context in which it is produced and received.

(Crystal and Davy, 2013, p.10)

This definition emphasizes the individuality of style, as well as the influence of genre, register, and social context. The authors also note that style can be manifested not only in language use, but also in other forms of communication, such as art, fashion, and music.

- ✚ In the context of visual art, Harison and Wood (2002) believed that style refers to the particular way in which an artist creates and represents their subject matter. This can include elements such as brushwork, composition, colour palette, and use of light and shadow, as well as broader cultural and historical influences.
- ✚ As Barnard (2014) said style in fashion refers to the distinctive aesthetic characteristics and visual language of a particular designer, brand, or period. This can include elements such as colour, texture, shape, silhouette, and pattern, as well as broader cultural and historical influences.

- ✚ When it comes to music, according to Frith (2017) Style refers to the distinctive aesthetic and sonic characteristics of a particular genre, artist, or period. This can include elements such as rhythm, melody, harmony, timbre, and form, as well as broader cultural and historical influences.
- ✚ In linguistics, Simpson (2004) used the term 'style' to refer to the choices that a user of a language has beyond those required for the straightforward statement of a meaning. Linguistic style is made feasible by linguistic form, which can be seen as a set of possibilities for the creation of texts. On the other hand, style means the manner in which a writer chooses his words and arranges them in such a way to make his ideas fit in accordance with audience and purpose. In other words, style is a primary aspect of any literary piece of writing. It gives unique recognition to the writer who is presented with new colour, meanings and dimensions due to his dignified style. Therefore, style is the basic thing which gives uniqueness to every writer.
- ✚ According to Leech and Short(2007), 'style' refers to the way an author uses language and create a unique authorial voice that reflects his/her personality. It includes many different components, such as diction, syntax, tone, imagery, and figurative language to convey meaning and create a particular effect or mood.

#### A. Different Perspective towards Style:

The concept of style has been subject to various interpretations, and as such, there is no single, universally accepted definition. Rather, the term has been approached from different angles, including the following perspectives:

According to Galperin (1977, p. 01), style is a system of interrelated language means which serves a definite aim in communication. By 'language means', Galperin means that there are various ways of expressing meaning in a language, such as by using specific words,

grammar rules, sentence structure, and punctuation. These language tools are not used randomly, but rather in a specific way to achieve a particular goal in communication. This goal could be to persuade someone, inform them, entertain them, or evoke a specific emotion in them while they read or listen to the language.

For Leech (1969, p. 01) style means the language, which is used in a given context, by a given person for a given purpose. This means that the way language is used can vary depending on the situation, the person using it, and the intended goal. For example, the language used in a casual conversation with friends will be different from the language used in a formal speech. Therefore, style is not only about the form of the language, but it is also a communication tool that is influenced by the writer or speaker's intentions and the situation in which it is used. Using language effectively requires not only following the rules of grammar and syntax but also taking into account the social and cultural context, the speaker's attitudes and values, and the intended audience or readership.

In accordance with, for Bloomfield (1939, p. 56-57), style is a selection of non-distinctive features of language, he pinpoints that style is not defined by the use of highly marked or unusual linguistic features, but rather by the choices that speakers or writers make from among the more ordinary and common features of a language. In other words, style is not characterized by the use of linguistic features that are specific to a particular dialect, social group, or historical period, but rather by the way in which a speaker or writer selects and arranges more general linguistic features, such as vocabulary, syntax, and tone.

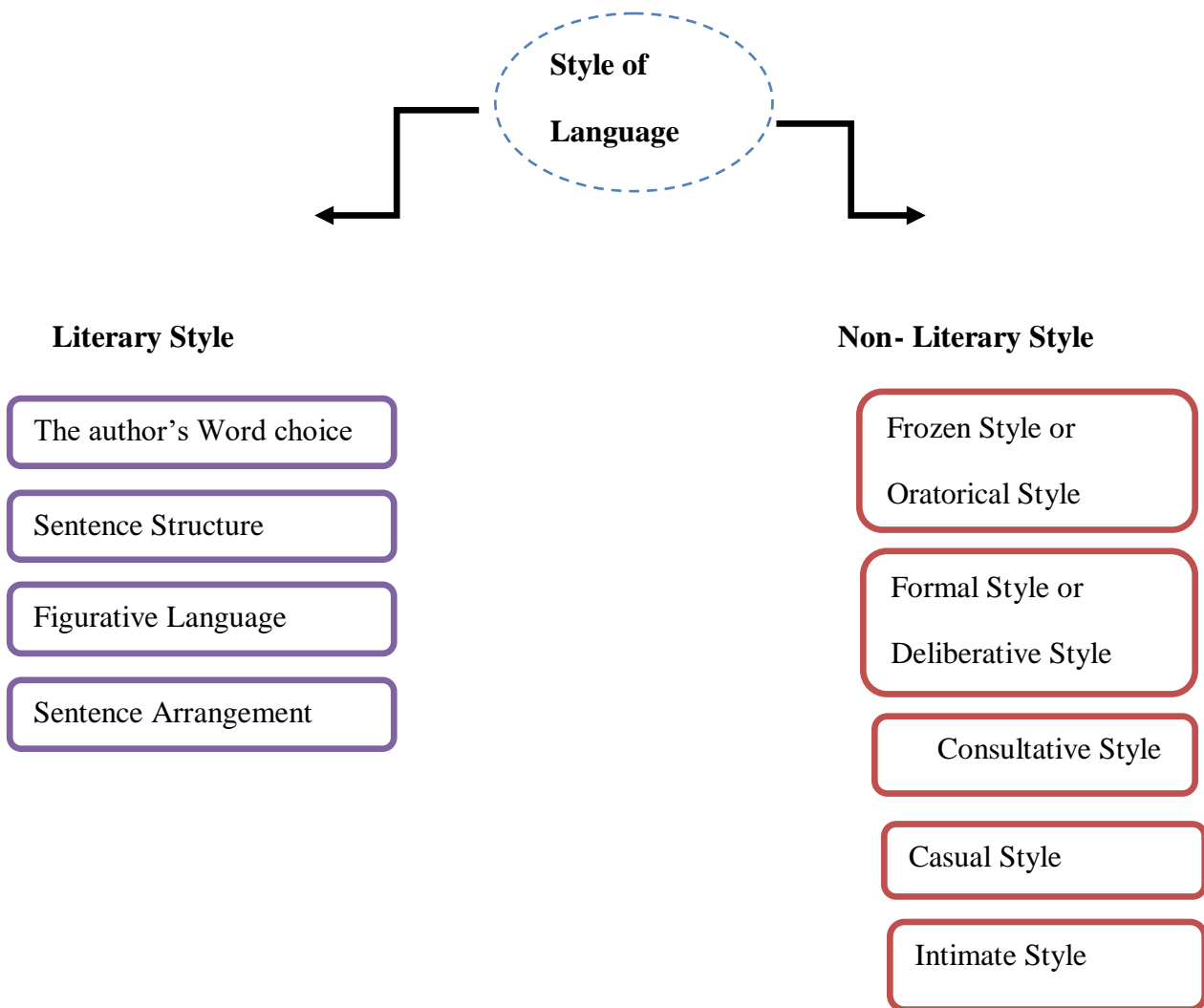
Style is the man himself, as Buffon said (1753, p. 43). A person's style of communication reflects their personality, character, and individuality. According to Buffon, the way in which a person uses language reveals not only their ideas and opinions, but also their temperament, emotions, and values. In this sense, style is seen as an expression of the

person as a whole, rather than simply a set of linguistic features. Buffon's definition of style emphasizes the close connection between language use and personal identity. He believed that the way in which a person expresses themselves reveals important information about their inner selves, and that style can be used to convey not only information, but also a sense of the speaker's or writer's selfhood. By emphasizing the importance of the individual in style, Buffon sought to highlight the emotional and personal dimensions of communication, and to stress the role of communication in shaping and expressing individual identity.

#### B. Literary and Non-Literary Style of Language:

Chambers, Trudgill and Schilling (2013) claimed that style of language pertains to the significance of language and word selection, aiming to present messages in a clear and effective manner while employing respectful and unbiased language. Moreover, the effective utilization of language styles varies based on contextual factors, such as subject matter, target audience, mode of discourse (speaking or writing), and the formality of the occasion. For instance, when engaging in informal conversation with a friend, one is likely to employ a different language style compared to an interview for a job.

The style of language used in literature differs from the style used outside of literature, as they serve different purposes. This contrast is evident from two distinct perspectives, as explained below;

**Figure1. 1: Style of Language**

### 1) Non-Literary Style:

According to Figure1.1, Joss (1967) acknowledged the ordinary language styles employed in our everyday life, namely the frozen or oratorical styles, with the latter being the most formal, realistic, and archaic. This style is primarily used in political and social speeches to capture people's attention and persuade the audience to accept the speaker's message. The formal or deliberative style, on the other hand, is more frequently employed in writing than in speaking. It emphasizes the substance of an issue rather than personal biases or emotions, with the primary objective of reaching an informed decision based on factual evidence and

understanding. In addition, the consultative style is a formal language used in professional discourse, such as doctor-patient or teacher-student interactions. Conversely, Joss also identified an informal language style characterized by the use of slangs, vulgarities, and colloquialism among peers and friends. Finally, there is the intimate style that fosters trust and intimacy between two individuals by sharing personal information and feelings in a more personal tone of voice.

## 2) Literary Style

According to the literary theorist Eagleton (1983), literary style refers to the unique patterning of language that separates one author's work from another. This includes the author's use of syntax, diction, tone, and other literary devices such as imagery, symbolism, and metaphor. Similarly, Booth (1961) defined literary style as the choice and arrangement of words to create a particular effect in a reader.

### *a. The Author's Word Choice*

According to Leech and Short (2007) in literary style, an author's word choice is important because it helps to create a specific feeling or atmosphere in a piece of writing. By carefully choosing their words, an author can convey their intended message and make readers feel certain emotions. This can be achieved through the use of figurative language, like metaphors and similes, which can add depth and meaning to the text. An author's choice of words can also reflect their cultural and social background and impact the style of their writing.

*b. Sentence Structure*

In writing, Sword (2012) in her book ‘Stylish Academic Writing’ emphasizes that the structure of sentences plays an important role in the style authors use to communicate their ideas. The way sentences are constructed, including their length and complexity, can create different effects and emotions in the reader. Short and direct sentences can create a sense of urgency, while longer and more complicated ones can slow the pace down and allow for contemplation. The author's choice of sentence structure can also reflect their intended audience and the purpose of their writing. Using varied sentence structures can also make the text more interesting and engaging for the reader.

*c. Figurative Language:*

Figurative language is another important aspect of literary style. According to Meyer (2015), it involves the use of language in a non-literal way, such as metaphors, similes, personification, and symbolism. These devices can help the author to convey complex ideas and emotions in a more engaging and memorable way. For example, a metaphor can be used to compare two things that are not alike in order to create a more vivid image in the reader's mind. Similarly, personification can be used to give human qualities to non-human objects or animals to make them more relatable. The use of figurative language can also add depth and complexity to the writing, making it more thought-provoking and open to interpretation

*d. Sentence Arrangement:*

As Johnson (2017) mentioned in her article ‘The Role of Sentence Structure in Writing’, sentence arrangement refers to the way writers use sentence structure to create certain effects. This includes varying the length and complexity of sentences, and using techniques such as repetition and inversion. Skilled writers can use sentence arrangement to

create a unique voice and style that effectively communicates their intended message or theme.

## 2. Approaches toward Style

Scholars and critics have established several major techniques to assessing and comprehending literary style. These approaches provide different perspectives and methods for investigating the aspects and techniques that contribute to an author's distinct style. The following are the main approaches toward style

### A. Traditional Approach to Style

According to Wimsatt and Beardsley (1954), the traditional approach to style is the study of language use founded on prescriptive rules of grammar and usage constitutes by the traditional method to style in linguistics. This method sees style as the observance of these rules and language as a collection of guidelines that must be followed. In traditional approach, style is often based on formality and correctness by using proper grammar and vocabulary to achieve a well written and spoken language level. This concept of style is essentially ambiguous because of its rigidity and the absence of thoughts for the dynamic nature of language use. It pays no heed to the varieties of language across different contexts and audiences. Consequently, the communicative goals will be hegemonic and imperialistic. In contrast to this style, more current approaches tend to be descriptive rather than prescriptive where they focus on analyzing the language use more than how language should be used.

### B. Linguistics Approach to Style:

According to Leech and Short (2007), linguistic approach includes studying language itself to learn more about grammar, syntax, phonetics and semantics as well. As linguistics studies language scientifically, it studies style as well in an impersonal and objective manner. According to this approach, stylistics defines studies and analyses style objectively and



technically applying methodology of linguistics. It recognizes that language use is not only functional, but also expressive and artistic, and that different styles can be achieved through careful selection and manipulation of linguistic features.

#### C. Practical Approach to Style:

It is a critical method that focuses on the language and techniques used in literary works. According to Brooks (1947), New Criticism was a critical approach to literature that emerged in the mid-20th century. It was primarily concerned with close reading and textual analysis, rather than biographical or historical context. New Critics believed that literary works were autonomous and self-contained, and should be analyzed on their own terms. They emphasized the importance of form, structure, and language in literary texts, and believed that the meaning of a work was inseparable from its form.

One of the key figures of New Criticism was Cleanth Brooks, who developed a method of close reading known as 'the heresy of paraphrase.' This method involved analyzing a poem's language and structure in detail, without summarizing or paraphrasing its content. Brooks argued that this approach allowed readers to fully appreciate the complexities and ambiguities of a poem, rather than reducing it to a simplistic summary.

#### D. Individual Approach to Style:

Galperin (1971) introduced the concept of individual style as a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. According to him (1971) the use of language in literature was no longer seen as a product of an established set of rules and devices but an orientation toward the spontaneous overflow of powerful feelings that every writer had a natural linguistic and idiosyncratic way of expressing ideas led to the identification of style with man and his thought. In the light of such perspective, there is a

revival of Cicero's conception of style as 'an expression of personality'. This way of entertaining the language of literature is known as individual stylistical.

This style anchor more on the main characteristics of the individual language use taking into consideration their background experiences and communication goals for instance:

- **Idiolect:** According to Hudson (1996) this approach investigates the language use by individuals such as their vocabulary, grammar and pronunciation. As well as their background education and social status that may dominate their language use.
- **Register:** According to Halliday and Hassan (1985), this approach examines the degree of formality of the language usage in a context (formal, informal language). It is characterized by the range of vocabulary, pronunciation, syntax used by the writer or the speaker.
- **Genre:** for Swales (1990), genre is associated with language used in specific type of context such as magazine, articles, novels or academic papers. It tends to examine the organization of culture and social purposes around language.
- **Persona:** it focuses on how the speaker or the writer presents his/her public image to the target audience, taking into consideration their age, gender and social status.

The individual style aims to acknowledge the complexity and diversity of language use and assert the importance of context and individual differences of language use.

## II. THE NOTION OF STYLISTICS

When linguistics takes interest in the study of language in the domain of literature, a sub-branch of linguistics is emerged, stylistics in this respect, for Leech and short (1981) explores how authors create effects through their linguistic styles and how readers interpret those effects. They state that linguistics is the study of language, while stylistics is a scientific study of style that focuses on linguistic features such as grammar, semantics, lexis, and phonology. In other words, stylistics is concerned with analyzing how these language elements are used to create specific stylistics effects. It can be applied to any type of literature and poetry through investigating the writer and speaker choice of language to fulfil a particular effect.

Stylistic stakes the social and cultural background of the writer and speaker into consideration as well in order to study their influence on the context choice. In addition, this branch of general linguistic seeks to provide ways to analyze and understand the language choices made by the writer or the speaker, and how these choices effect the contribution of the meaning in the text.

For Widdowson (1975) Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre. The study of spoken dialects and registers and can be applied to areas such as discourse analysis as well as literary criticism.

Simpson (2004) explains that style includes several common features, such as the use of dialogue that may showcase regional accents or individual dialects. It also involves the use of grammar, such as active and passive voice, sentence length, and specific language registers. Furthermore, stylistics is a term used to examine the connections between the form and effects

within a particular type of language. By analyzing the language used, stylistics uncovers the linguistic associations and reveals the unique style of the text.

### **1. Historical Background of Stylistics**

The emergence and origin of stylistics field goes back to the classical writing works of Greeks, whereby the field of poetics, rhetoric and dialectics existed and were very popular in classical Greek times. In the 20<sup>th</sup> century stylistics owes its existence to the linguistic development through the three fields; poetics, rhetoric and dialects.

A. Poetics: refers to the study of techniques and principals of poetry. This later dating back to ancient Greek philosophers such as Aristotl (384 – 322 B.C.) who wrote many pieces of tragedy and comedy back then. Poetics helped scholars to recognize and understand these laws and techniques that developed the construction of language and style in literary works.

B. Rhetoric: consists on the study of persuasive communication in oral and written discourse in order to persuade the audience with a particular point of view. Rhetoric focuses on the component of the language used for devising or producing.

C. Dialectics: is the field that involves the investigation of contradictory ideas and concepts which helped in the creation of an effective dialogues and conversations.

Consequently, poetics, rhetoric and dialectics led to the linguistics development procure to the stylistics developments, this latter stands as a distinct field that works to analysis different discourses and types of literary writing.

Moreover, stylistics is set to be broader, it does not restrict itself to just the study of writing and literary works but it can also exist in other fields of human life. In the 19<sup>th</sup> century two schools emerged as a result of the development of the study in style. The first school is known as the practical criticism school. It was found by the two scholars ‘I.A Richard and William Empson particularly in England. They created an approach for the study of literary

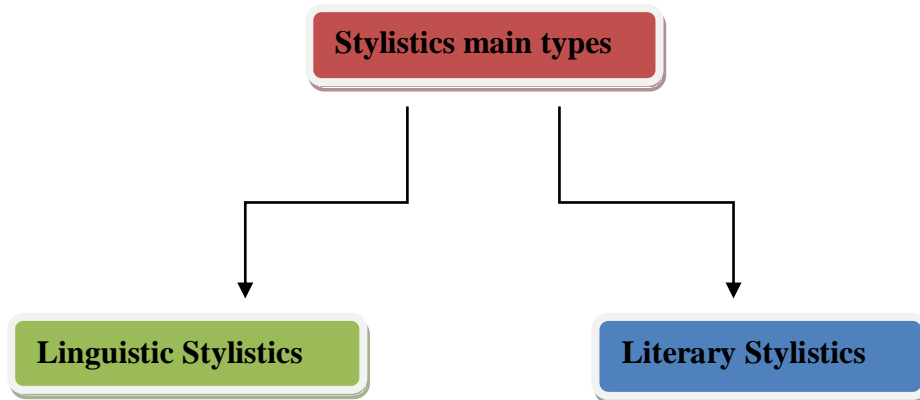
texts, they focused on what the texts means or how they are composed. As well as, how the texts affect the reader, what are the characteristics of writing style that influence, persuade the reader. In other words, we can say that Richard and Empson's practical criticism helped in our understanding to texts' compositions and its affect on the reader.

The same approach of practical criticism developed by Richard and Empson was introduced in America as a new criticism. Cleanth Brooks was the first to do so; it was based on the same guiding principles as practical criticism. In America the literature scholar 'Brooks' lunched an equal movement for the study of literary styles, which resulting to the rise of the discipline of the study of literary styles.

These are the two main schools of the 19<sup>th</sup> century, the first in England and the second in America, which contribute to the growth of literary style critiques. Keeping in the view the important role of the Russian formalism, which, as its name indicates was a movement that originated in Russia when considering contemporary developments in literary stylistics. Some Russian linguists developed a strategy or a technique to focus on the importance aspects of poetic language. In order to understand how poetry's language is unique, how it varies and how it differs from the language of other fields and arts as well. Russian formalists examined poems and the methods used to create them. Moreover, they took keen interests in the formal elements of literary works, such as rhythm, syntax and structure. They held that these linguistic features were crucial for comprehending literary style and meaning.

## **2. Types of Stylistics**

The study of linguistic style is known as stylistics, and there are two main and well-known types of stylistics, as it is listed below:

**Figure1. 2: The Main Types of Stylistics**

*Note: As cited in Moulai Hacene (2021, p. 84)*

#### A. Literary stylistics

According to Wales (2001), this one focuses on the language used in literary texts and the analysis of literary devices that is used to convey meaning and cause particular effects on the reader, including metaphor, simile, imagery, symbolism, and irony. Literary stylistics examines as well the relationship between form and content in literary texts. The literary stylistics analysis often focuses on the way language is used in order to achieve a specific effect. It might also involve thinking about the cultural and historical setting in which the text was created, as well as how that setting might have affected the author's language choices. An important angle of literary stylistics is the study of point of view and narrative voice. This amply the investigation of how the author's choice of narrator and narrative perspective affects the reader's interpretation of the text. Unreliable narrator, for instance, can add tension and surprise as the reader learns that what they have been told is not completely accurate.

#### B. Linguistic Stylistics

As cited in Moulai Hacene (2021, p. 84). This kind of approach is considered the purest form of stylistics. This approach focuses on how language is used in literary texts and the

effects it has. For example, when analyzing a poem, a linguistic analyst would be interested in examining the form and function of the language used, as well as the meaning conveyed by the poem. Understanding the meaning of the poem is crucial to this type of analysis. Overall, this approach provides insight into how language is used in literature and how it contributes to the overall meaning of a text.

### 3. Branches of stylistics

As cited in Moulai Hacene's PhD dissertation (2021), in the latter half of the 20th century, critics of the stylistic approach put forward various sub-branches of stylistics (Moulai Hacene, 2021). These sub-branches include formalism, structuralism, and British stylistics. As discussed by Peer in (1986), functionalist stylistics and affective stylistics, as mentioned by Toolan in (1990), and feminist stylistics, which Mills focused on in (1995). In (1996), Weber conducted a study on different stylistic theories and identified seven approaches, namely, functionalist stylistics, affective stylistics, pragmatic stylistics, critical stylistics, pedagogical stylistics, feminist stylistics, cognitive stylistics, and critical stylistics. The present section draws on Weber's list and adds some other stylistic approaches that were not included, such as general stylistics, generative stylistics, statistical stylistics, and socio-ideological stylistics, as pointed out by Qader Ali in (2005). The following section briefly explains some of these approaches.

#### A. General Stylistics:

In contrary to the aim of stylistics, which is the study of literary work, general stylistics serves as an umbrella term for the examination of non-literary forms of language or registers, as defined by Wales (458). Such as religious sermons, sports commentaries, legal documents, political speeches, business conversations, and other types of discourse. Crystal and Davy (2013) assert that:

the aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context. (p. 10)

Crystal and Davy (2013) argue that to analyze a piece of text, we must examine its various linguistic levels in order to identify its distinct features such as dialect, discourse, time, province, individuality, singularity, and modality. They also emphasize the significance of this branch of stylistics, as it provides a model that can be used to analyze a written or spoken text. (Moulai Hacene, 2021).

#### B. Functional stylistics:

This type of stylistics was introduced by the linguist M.A.K Halliday (1981) in his article titled 'Linguistic function and literary style: An Inquiry into the Language of William Golding's 'The Inheritors'', where he proposed a functional theory that clarifies linguistic structure and phenomena. Within this linguistic framework, Halliday (1989) identifies three Metafunctions of language: ideational, representational, and textual. In this regard, Neddar (2017) makes a link to this point by stating:

These three metafunctions are said to have their origins in Malinowski's notions of context of situation and that of culture (1923, 1935). The ideational metafunction is related to the



context of culture, the interpersonal to the context of situation  
and the textual to the verbal context(p. 59-60)

According to Halliday (1989), formal features must fulfil one of the aforementioned metafunctions in order to be regarded as stylistically significant. Therefore, Halliday's linguistic framework establishes a strong correlation between form and meaning.

### C. Affective Stylistics:

The emergence of this branch can be traced back to Stanley Fish's article (1980) titled 'What is Stylistics and Why are they Saying such Terrible Things about it?' In this article, Fish views linguistic description as a tool to attain literary significance, stating that linguistics provides a scientific interpretation. Fish (1980) further argues that linguistic description is 'An attempt to put criticism on a scientific basis' (p. 70). Notably, Fish disagreed with other linguists on how to approach literary texts using a linguistic perspective. In this regard, Mohamed Ali (2005) affirms that 'Fish criticizes Milic (1970), who adopts a statistical approach, Ohmann (1970) and Thorne (1970) who adopt a generative approach. He is also critical of Halliday's functionalist stylistics (1981.p, 6). According to Fish (1980), what stylisticians aim to accomplish is:

to replace the subjectivity of literary studies with objective techniques of description and interpretation its practitioners ignore what is objectively true that meaning is not the property of a timeless formalism but something acquired in the context of an activity—and therefore they are finally more subjective than the critics they would replace. (p. 89)

Fish's intention was not to discredit himself as a stylistician but to propose a new theory that would reshape the purpose and nature of stylistic analysis. He (1980) called for the

creation of a new form of stylistics, which he termed as an "affective" stylistics, where the focus shifts from the physical properties of a text to the mental processes of the reader. Instead of analyzing observable patterns on a page, the emphasis would be on understanding the experiences and emotions evoked in the reader's mind.

#### D. Pedagogical Stylistics

This particular branch of stylistics emerged in the 1970s and it has a specific focus on using stylistic analysis in the teaching and learning of literature. Its main aim is to enhance the appreciation of literary texts by using linguistic patterns to transform complex sentences into more comprehensible ones, making use of regular forms to make the text more accessible to students. The practitioners of this branch do not engage in theoretical debates, but rather focus on treating stylistics as a model of reading that provides students with methodologies to facilitate their understanding and appreciation of literary texts. According to Carter and McCrae (1996), stylistics in the pedagogical context has often been accused of oversimplifying literary texts. However, it is considered a positive approach to adopt in teaching literature as the main purpose of teaching is to make things clear and simple. Widdowson (1975) also believes that stylistics is closely associated with literary works for two reasons: the nature of literary language itself and the importance of stylistics in teaching literature. Consequently, implementing stylistics in the process of teaching/learning language creates an intuitive awareness of artistic value, making it easier for students to appreciate the artistic merits of literary works.

#### E. Feminist Stylistics:

Mills (1995) and Burton (1996) are among the pioneers of feminist stylistics. This branch of stylistics can be traced back to Virginia Woolf's (1929) literary work 'A Room of One's Own'. In this work, Woolf argues that the key difference between men's and women's

writing is not in the topics they choose to write about but rather in how each sex represents themselves in their writing. Woolf observes that the first words used to describe a character in a text can often reveal the gender of the author. This idea forms the basis of feminist stylistics, which examines how gender is constructed and represented in language, and how this affects the interpretation of texts. Feminist stylistics also considers the ways in which language can perpetuate gender-based power imbalances and seeks to challenge these by promoting more inclusive and equitable language use.

#### **4. Linguistic Deviation in Stylistics**

Deviation, as a general word, refers to a change from what is expected or acceptable, or the act of moving away from what is normal or acceptable. Any departure from the typical and acceptable standards of language is regarded as a deviation in this sense. In light of this, Cook describes the linguistic deviation as ‘a case of non-conformity to the norms and regularities of discourse structure’ (1989, p. 74).

According to Crystal (2003, p. 134), deviation is the term for a phrase or other unit that deviates from the conventions of language use and is grammatically, phonologically, or even semantically malformed. Linguistic deviations are an important aspect of stylistics, which is the study of how linguistic features are used in literary texts to create specific effects.

Stylistics examines the choices that writers make in terms of language use by intentionally deviating from standard grammar, syntax, or vocabulary and how those choices contribute to the overall meaning and effect of the text.

##### **A. Phonological Deviation:**

Phonological deviation is characterized by inadequate use of phonological rules of language, due to a linguistic disorganization, while phonetic deviation is a mechanical change

in articulatory production arising from a motor disability involved in sound production. Examples of this type of deviation can be found in prose (novels), such as in *Oliver Twist* (chapter 27) by Charlie Dickens (1838), where the character Barney struggles to articulate the nasal consonants /N/ and /M/, which he pronounces as /D/ and /B/.

1. *I'b dot certaid you cad, said Barney, who was the attendant sprite; 'but I'll idquire.'*

2. *Frob the cuttry, but subthing in your way, or I'b bistaked.*

The phonological deviation is sometimes created in verse when the poet intentionally modifies the pronunciation of a word at the line ending for the requirement of rhyme so as to arrange the patterns of sounds in a better and easier way and bring about the communicative effect which he/she intends to have.

#### B. Lexical Deviation:

It can be used to create a specific effect in a text, such as to convey a certain mood, tone, or style, or to create a unique voice for a character. It occurs when words are invented in a process called neologism (newly coined words) to create deeper meaning and esthetic value, to achieve certain stylistic effect and meet a lexical need. According to Crystal (2003 p.260) a neologism is a linguistic construction that a particular speaker either intentionally invents or unintentionally. For example, Since English morphological rules allow the prefix "fore" to be used with verbs like foresee, foreknow, foretell and forewarn. T.S. Eliot (1922), by analogy, created a new lexical item; a word that has never been used in English before which is 'fore suffered' in his poem *The Waste Land* when he said 'And i Tiresias have fore suffered all'. It also includes repetition in poetry and malapropism which is a term refers to the misuse of words.

### C. Semantic Deviation:

According to this form of deviation, an ordinary word can have an extraordinary meaning based on the life and cultural background of the poet, novelist, or writer (Leech, 1976). It is an irrational aspect that forces the reader to look for meaning outside of what the dictionary says. When we examine the literal (denotative) meaning, the semantic deviation can be interpreted as nonsensical or absurdity, but it carries non-literal (connotative) meaning. The Welsh poet Dylan Thomas, who is known for this type of deviation, such as ‘once below a time’ instead of its normal form ‘Once upon a time,’ serves as a good example of semantic deviation in literature. Moreover, in a poem named ‘A Grief Ago’ (1950), he used the renowned phrase ‘A grief ago’, which gives grief a durational time dimension like a week, month, or year. In literary language, this kind of deviation is encouraged, but it is not acceptable in everyday language use.

The use of paradox is yet another type of semantic deviation. From a literary standpoint, it refers to the unusual juxtaposition or inappropriate ideas for the purpose of striking exposition or surprising insight. According to Abrams and Harpham, a paradox is a statement that apparently appears to be logically contradictory or absurd but can be understood in a manner that makes sense. For example, (those who I fight I do not hate, those who I guard I do not love) in this lines, the direct antonyms show the paradoxical meaning.

Another kind of semantic departure is what is referred to as objectification. It is a method of viewing a human, or occasionally an animal, as an object or thing. In addition, semantic deviation according to Leech (1969), is the general word used to describe the figures of speech metaphor, irony, synecdoche, periphrasis, paradox, metonymy, pun, and hyperbole.

## D. Morphological Deviation:

According to Crystal (2003.p.134), any sort of deviant morphological constructions is the product of ill-formed morphemes. This deviation, which frequently appears in literary texts, has to do with how words are formed. Morphological deviations can take many different forms, such as adding affixes to words that they typically do not accept or removing their typical affixes. For example Cummings (1972) created so many ill-formed words in his collection complete poems which violate the morphological rules such as, adding the suffix “ly” in the adverb kissing in the fifth stanza of his poem ‘Tulips and chimneys’ that gives the combination of the word kissingly.

‘Kissingly I will bring you every spring

Handfuls of little normal worms’

And the deviant use of the “un” prefix in the word unlove’s in the first two lines of his poem

‘unlove’s the heavenless hell and homeless home’

‘Unlove’s the heavenless hell and homeless home

Of knowledgeable shadows’

## E. Graphological Deviation:

It is a type of deviation where the requirements for legible writing are ignored or neglected. It usually occurs when words are penned without any punctuation marks, space or boundaries in lines. Sometimes, poets and novelists write without using full stops in the end of their sentences. Just the way Eliot (1930) used it intentionally in his poem Ash-Wednesday the fifth stanza to provoke some intended esthetic effects;

The right time and the right place are not here

No place of grace for those who avoid the face

No time to rejoice for those who walk among

Noise and deny the Voice

F. Syntactic Deviation:

It occurs when the writer deviates from syntax norms. It departs from standard grammar norms. It is a type of deviation in which poets disregard grammar and sentence construction standards. Seturaman and Peck (1995) state that poets tend to have their own grammar and resort to deviation whenever they have to express a meaning which the normal language cannot. For example, Alfred Tennyson in his long poem Locksley Hall (1842) used many deviant forms such as many a night, many a morning and many an evening in which he used the singular form with many. This represents a violation of the rules of English grammar in which many is used with countable plural nouns.

Many a night I saw the Pleiads rising thro' the  
Mellow shade,  
Glitter like a swarm of fire-flies tangled in a silver braid.  
Many a morning on the moorland did we hear the  
Copses ring,  
And her whisper throng'd my pulses with the fullness  
Of the spring.  
Many an evening by the waters did we watch the  
Stately ships,  
And our spirits rush'd together at the touching of  
The lips.

In addition, inversion of word order is a different form of syntactic deviation that is quite prevalent in literary language which is known by hyperbaton. It is a deviation from the normal word order and transposes it or reverses it. For example, William Wordsworth (1798)

violated the subject verb object many times and reverses it as a subject object verb in his poem 'We Are Seven' (1798) stanza eight in order to not damage the rhyme.

Then did the little maid reply,  
 Seven boys and girls are we  
 Two of us in the church-yard lie,  
 Beneath the church-yard tree

#### I. Dialectal Deviation:

According to Leech 1976, this type of deviation is frequently noticed in verse written by poets who intend to reveal their emotions and feelings but think that the standard language cannot help in exactly representing such feelings and emotions. So, instead of using the standard language to perform this function, they turn to the dialect of their maternal tongue because they believe it to be more appropriate. A good example of dialectal deviation in prose is cited from Dickens' *Oliver Twist* where substandard words are used instead of the standard ones (Brook, 1970. p. 240)

That's acause they damped the straw afore they Lit it in the chimbley to make 'em come down agin, Said Gamfield; that's all smoke, and no blaze; Vereas smoke ain't o" no use at all in making a Boy come down, for it only sinds him to sleep, And that's wot he likes. (*Twist* 1838, chapter 04, p. 32)

#### J. Register Deviation:

According to Stern (1996), "register" refers to a specific way of speaking or writing that is used by certain groups of people in different situations. For example, people who work in advertising may use a different register than people who attend church services. This can involve using specific words, grammar, and other language features that are common in that particular group. Essentially, "register" is a way of understanding how language is used



differently in different situations and by different groups of people (Mansoor, 2013. p. 13). The term situational dialect, which is also used to refer to register, is only used by a small group of people in society to serve certain needs or requirements. The so-called register mixing is a key component of register variation. When characteristics from various registers are used in the same text, this occurs (Leech, 1969. Halliday et al 1964). An example of this type of communication is shown in an Dicken's novel 'Oliver Twist' (1846) in which he uses the term 'to let' to describe Oliver's poor and miserable state (chapter 03, p. 27) as if he were a real estate property.

The next morning, the public were once more  
Informed that Oliver Twist was again To Let, and  
That five pounds would be paid to anybody who  
Would take possession of him

### **Conclusion**

To sum up, this chapter provided an overview about the notion of style and stylistics and their development through time in order to analyze and understand the creative choices made by authors, as well as the social and cultural context in which those choices were made. In addition, it has dealt with providing the reader with a full comprehension of the two related fields, linguistics and literature achieving a suitable interpretation for a written literary work. Moreover, this chapter paves the way in a strategic approach to the study of poetry with a specific emphasis on concrete poetry. By examining the language features and stylistic devices employed by concrete poets, such as the arrangement of words and letters on the page, researchers can gain a greater understanding of how poetry functions as an art form and how it can be used to convey meaning and emotion in innovative and unconventional ways.

**CHAPTER TWO: CONCRETE POETRY****Introduction**

Poetry is an aspect which is vital in supporting an understanding and portrays a special appreciation to the surrounding world. In fact, poetry includes many types and each particular type has its own form which differentiates it from the other ones. A new form of poetry was created by poets naming Guillaume Apollinaire (1880, 1918) and Estlin Cummings (1894, 1962) in which they applied their own rules of language and shape of poetry as a revolt against all poetry in which the reader does not usually see words, he read them which is to say he look through them at their significance and their contents. As the researchers deal with style and stylistics in the first chapter, the current chapter is devoted to concrete poetry. The researchers focus shifts to a specific form of poetry. Here, they aim to explore the distinct characteristics and key concepts that define concrete poetry, furthermore as they delve deeper they will uncover the avant-garde movements and its profound influence on the realm of poetry, painting in poetry and pioneers style through these fascinating aspects, they aim to deepen their understanding and appreciation of the diverse and captivating world of poetry.

**I. PAINTING IN POETRY AND POETRY IN PAINTING**

The connection between poetry and art is undeniable. Many poets have found inspiration in various works of art, expanding upon the imagery and themes depicted. Similarly, art has also been influenced by literature, with artists creating visual representations of literary movements or concepts.

According the website arthistoryproject, Plutarch (2nd AD) once said that painting is a silent poetry, highlighting the similarities between the two art forms. Leonardo Da Vinci further emphasized this connection in his famous quote by stating that painting is poetry that

is seen rather than felt and poetry is painting that is felt rather than seen. Together they create a unique blend known as visual poetry or concrete poetry.

According to Biswas (2023) the relationship between literature and art goes beyond mere inspiration. Poets often write poetry inspired by specific artworks, and artists incorporate literary elements into their visual creations. This fusion of poetry and painting is exemplified by Apollinaire (1918) who used Calligrams to combine both art forms. He sought to create an image that enhances the meaning of the poem, demonstrating his belief in the interaction of poetry and painting. In essence, Apollinaire (1918) would have said: 'I am a painter too!'

In addition, Cummings (1945) once in a self-interview from foreword to exhibit that the artist asked himself: 'tell me doesn't your painting interfere with your writing?' and he answered quite contrary: 'they love each other dearly'. Painting is as important as writing; he painted from his childhood to his death and left over 9000 drawings and they are still praised for their capacity to stir the heart, defy expectations and expand the possibilities of artistic expression.

To summarize, the connection between poetry and art is a dynamic and reciprocal one poets find inspiration in artworks, while artists incorporate literary elements into their visual representations the merging of poetry and painting opens up new avenues for creativity and expression in the realm of visual poetry.

### **1. Key Concepts and Terminologies**

Poetry is a highly subjective and multifaceted art form. In this section, we are going to explore various definitions of poetry.

### A. Defining the Term Poetry

According to Oxford language (2010), poetry is a literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature. In other words, poetry is a form of literature, spoken or written, that emphasizes rhythm, other intricate patterns of sound and imagery, and the many possibly ways that words can suggest meaning. It is mentioned in the website of uni-setif2.dz that poetry was once written according to fairly strict rules of meter and rhyme, and each culture had its own rules. For example, Anglo Saxon poets had their own rhyme schemes and meters, while Greek poets and Arabic poets had others.

A poem is a form of written expression that conveys emotions and thoughts with a heightened effect through careful choice of words including the use of rhyme, rhythmic patterns, and imagery. Dana Goia (1991) asserts that poetry is the art of using words charged with their utmost meaning. In addition, William Wordsworth (1798) defines poetry as the spontaneous overflow of powerful feelings. It is challenging to pinpoint the earliest work of poetry. However, we might think of the epic poem as the first instance of poetry, appearing as early as the 20<sup>th</sup> century B.C. The epic of Gilgamesh is often cited as one of the earliest works of epic poetry.

#### 1) Elements of Poetry

The elements of poetry encompass a range of literary devices and techniques that poets employ to create their works. According to Cambridge Dictionary (2023), the elements of poetry are presented in a brief explanation as follow:

- Alliteration: it is also known as initial rhyme or head rhyme, is a prominent poetic technique that is not only present in poetry but also in our daily lives. It

is a device used by poets, advertisers, and headline writers to draw attention by repeating initial letter sounds. In the context of poetry, alliteration serves to create emphasis, harmony, and rhythm, enhancing the overall impact of the poem.

- Assonance: from renowned poets like William Wordsworth to modern artists like Kendrick Lamar, assonance has been used as a more relaxed alternative to strict rhymes. Assonance involves repeating vowel sounds, while consonance is about repeating consonant sounds. Along with rhyme and alliteration, assonance is a powerful tool that writers use to make their words stand out. It is also known as ‘vowel rhyme,’ occurs when similar vowel sounds appear close together in a line of text or poetry. This technique adds a musical quality and emphasis to the writing
- Figurative language: It refers to the use of expressions and phrases that go beyond their literal meanings in order to convey a specific message or idea. This term originated from the Old French word ‘figurative’, meaning ‘metaphorical’, and has been in use since the mid-nineteenth century. Writers create figurative language through figures of speech such as:
  - Simile: it draws a comparison between two distinct ideas or concepts using a specific connecting word like ‘like’ or ‘as’.
  - Metaphor: an expression, often found in literature that compares two distinct concepts by stating that one thing is another, without using connecting words like ‘like’ or ‘as.’ It presents a direct assertion of similarity between two separate entities.

- **Hyperbole:** this figure of speech characterized by intentional and extravagant exaggeration. It involves magnifying something to an extreme degree for emphasis or dramatic effect. For instance, the statement ‘I have a million things to do today’ is a common example of hyperbole, where the number of tasks is exaggerated to express an overwhelming sense of busyness.
- **Metonymy:** It is a linguistic device derived from the Greek word ‘metonymia’, meaning ‘change of name’, where an object or idea is denoted by the name of something closely related to it, rather than by its own name such as referring to a member of the British royal family as ‘the Crown’.
- **Imagery:** in poetry, imagery is a powerful and vivid mode of description that engages readers' senses and sparks their imagination. While the term ‘imagery’ may suggest a focus on visual representations or mental pictures, its scope extends beyond that. In poetry, imagery encompasses a wide range of sensory experiences, including not only visual imagery but also the depiction of emotions, physical sensations, and other sensory details. It invites readers to immerse themselves in the poem by appealing to their senses and creating a rich and immersive experience through language.
- **Rhyme:** it occurs when the final syllables of different words share a similar sound. In poetry, a rhyme is present when the ending words of the lines in a verse demonstrate this correspondence.

- **Stanza:** it refers to a cluster of lines in a poem. These lines can share a common pattern, meter, or theme, although this is not always the case. Stanzas are distinguished from one another by a break or a blank line, setting them apart from other stanzas within the poem.
- **Tone:** the poet's attitude towards the speaker, reader, and subject matter of a poem, as perceived by the reader, is often referred to as the poem's 'tone'. It encompasses the overall mood or atmosphere that is conveyed through various elements of the poem, including the choice of words, the sentence structure, the use of figurative language, and the presence of rhyme.

## II. APOLLINAIRE'S CALLIGRAMS

### 1. Etymology

Calligrams are a form of poetry that was first introduced by Guillaume Apollinaire in 1918 in order to designate certain poems. The term calligram was formed by combining two Greek words, 'kallos' which means beauty and 'gramma' which means a letter. According to Rosario (2011) Apollinaire thought of a different name for what we now know as the calligram, he asserts that at the beginning he thought of calling them ideograms lyrics, these poems in fact allow to free from the constraints of the linear reading thank to the instantaneous perception of the image.

Apollinaire has published a collection of poems titled 'Calligrams: Poems of Peace and War (1913-1916)' in 1918. He was inspired from oriental calligraphy, art books from medieval Italy and classic French poems. This collection is considered as a masterpiece of

modern poetry and has popularized the form of the Calligram. It becomes nowadays a popular artistic art and a creative means to express feelings and ideas.

## 2. Definition of calligrams

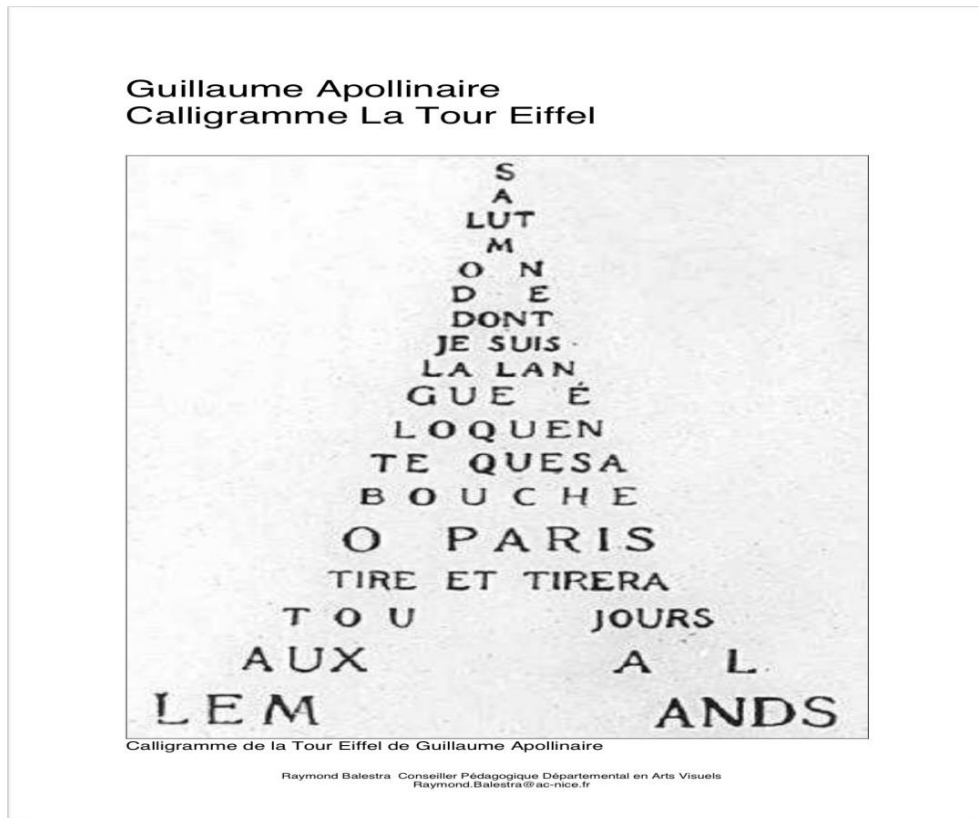
A calligram, according to Apollinaire (1918), is a set of signs, design and thoughts. It is the fastest way to express a concept and to force the eye to accept a global vision of the writing. It is based on the link between poetry and drawing; the poet draws with his verses an image that doubles the meaning of the poem. We can see through these calligrams the will of making the synthesis of poetry and painting.

It is a poetic form in which words draws the form of the object being evoked by the poem. Alike a painting, they are written in one single glance that supposes an instant reading contrary to the classic poem which implies the reader to take the necessary time to read the words one after another. It should not to be read but observed. The idea already existed in the ancient Greek tradition as figurative poetry; Raban Maur (per century) highlighted certain words of the text by drawing the silhouette of the object. (Cited in Guillaume Apollinaire, *Calligrammes Poems of Peace and War 1913-1916*).

Apollinaire (1918) proposes an original arrangement of the poem in a new spatiality breaking with the classic stanzas. The visual evocation in the setting of the verse makes his poems 'lyric ideograms'. He united writing and drawing by playing with space on the page and typography and used abstract forms in writing his Calligrams. He wrote his texts in different forms such as in the form of Eifel tour, one of his notable works. Apollinaire makes the Eifel Tour a nationalist calligram linked to the historical situation. It is a symbol which presents the strength of the capital of France before the German enemy; it sticks its tongue out at the Germans.



Figure 2. 1: Eiffel tour by Guillaume Apollinaire



*Note: reprinted from Calligrams (1913-1916) Retrieved June 16, 2023, from <https://www.pedagogie.ac-nice.fr/dsden06/eac/wp->*

Calligrams fit into the poetic movement ‘the new spirit,’ this term was developed first by Apollinaire (1917). It is an attempt to translate the world from the beginning of the century in which everything goes faster such as planes, trains and where the image is widely spread due to the invention of cinema. Calligrams allow bringing together two different arts; poetry and painting. Through giving the text pictorial dimensions and the image verbal dimensions, the poet is the painter of his own text.

### 3. Visual poetry

Visual poetry, known to the Greeks as *technopaigneia* i.e.; poems written in lines of varying length which follow the outline of an object (Shaffer, 1982) and to the Romans as *carmina figurata* i.e.; the use of pictorial additions was first appeared in the period of the Greeks and the Romans in the 4<sup>th</sup> century B.C. It has passed through many historical stages; it was adopted first by religious and philosophical poets who composed poems in different shapes such as wings and eggs. Lately, a poet called George Herbert introduced during the Renaissance of poets a new shape of poems including circles, columns and pyramids. Subsequently, due to the genre's popularity visual poetry was neglected and had a bad reputation during the neoclassical age until the beginning of 20<sup>th</sup> century where it witnessed a revival and interested poets and painters. When talking about the history of visual poetry it is vital to mention Arabic, Chinese and Japanese civilizations which had rich traditions and contribute in its development. (Cited in Willard Bohn, *Modern Visual Poetry*).

#### B. Definition of visual poetry

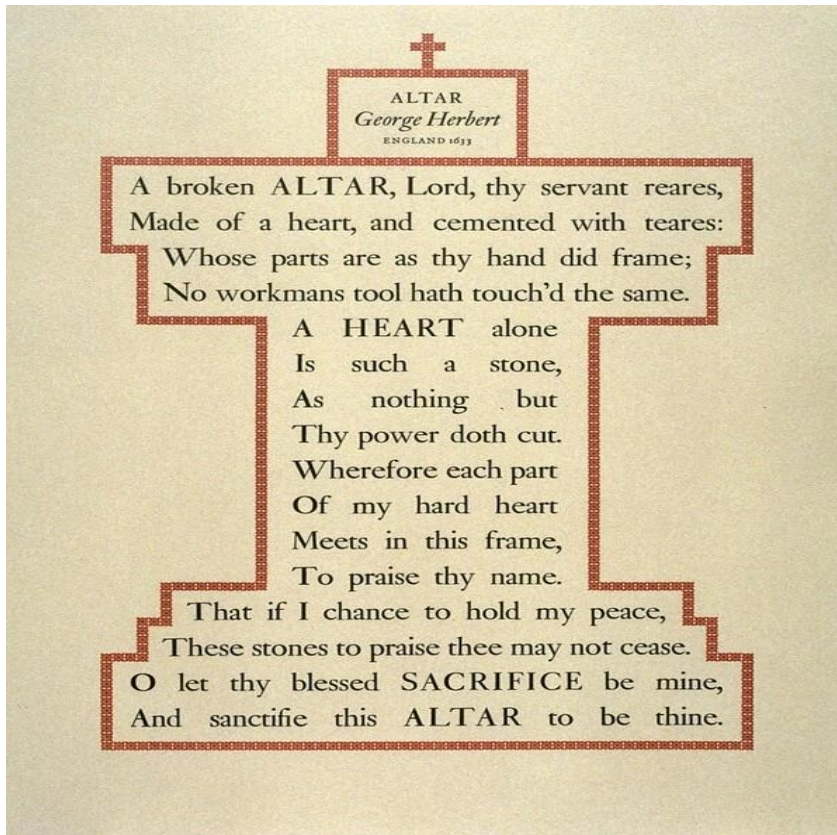
In its simplest definition visual poetry can be defined as poetry which is meant to be seen-poetry that presupposes a viewer as well as a reader Bohn (1986). Visual poetry is a literary verse written with intentional form to reinforce the meaning of the poem. The term visual refers to what is visible and can be seen and the term poetry refers to what can be heard therefore the poet do not focus only on the text but also on the image. Marvin a Sackner in his introduction to the Ohio state university (2008) collection of visual poetry defines visual poetry as follow: '...whereas visual poems constitute those in which images are integrated into the text of the poem'.

In order to highlight and add another layer of meaning to the poem, in the website of [languagehumanities.org](http://languagehumanities.org), visual poetry attempts to engage the sense of the reader by including

graphic details such as images, colours, shapes, typography, layout and patterns. The form may have an identifiable shape or a free formed pattern to create a new rhythm when reading the poem out loud. These shapes and rhythms relate typically to the poem's subject and ideas. The poet uses this physical representation to strengthen the poem's meaning and theme.

### C. Types of visual poetry

The first type is called altar poetry where the shape looks like a common and easily recognized object which is referred to in the poem. For example, George Herbert's poem 'The Altar' is a devotional poem which talks about the speaker's desire to build an altar made out of his broken heart to make a sacrifice similar to Jesus in order to praise God. The middle lines were arranged on the page shorter and indented farther than those before and after them so that the shape of the poem resembles an altar. The altar poem is displayed below by George Herbert.

**Figure2. 2: The Altar Poem by George Herbert.**

*Note: Reprinted from (Arion Press (active 20th-21st century))*

Other forms of visual poetry are geometric and pattern poems; they do not always represent a recognizable shape. Gaps on the page may be in lines and stanzas or feature words that are spaced unusually to enhance the meaning of the poem and create a specific harmony when reading the poem loudly. New words may be invented by the poet to extensive this visual poetry, he may also use some literary devices such as alliteration and rhythm to control the reader to slow down, pause or speed up when reading out loud

To illustrate, Lawrence Felinghetti writes a poem named 'Constantly Risking Absurdity' which talks about how a poet must take risk of failure alike an acrobat performing entrechats in order to achieve something beautiful and lasting. Hence, he arranged his poem in thirty-three lines where the lines were arranged back and forth across the page to mimics the

movements of the trapeze artist that the poet emphasizes in the text. By this way, the poet forces the reader to slow down and pause just as the performer.

Constantly risking absurdity

and death

whenever he performs

above the heads

of his audience

the poet like an acrobat

climbs on rime

to a high wire of his own making

and balancing on eyebeam

*Note: taken from the website Poetry Foundation (2020)*

#### 4. Concrete poetry

Concrete poetry also known as pattern or shape poetry was first appeared in the mid of 20<sup>th</sup> century in the Calligrammes (1918) of Guillaume Apollinaire. In fact, writing poems in a meaningful form existed before, it was inspired from shaped poetry that was popular in Greek Alexandria during the 3<sup>rd</sup> and 2<sup>nd</sup> centuries BCE for instance poems in the shape of an egg and wings written by Simmias of Rhodes among other examples. The term concrete is modern, its etymology according to Romani (2017) is from the Latin language the word ‘concrecere’ which means harden and it was used to point out something visible and

touchable that affects the human body. The term takes after a skip from his natural state to art to finally poetry.

## **II. THE NOTION OF CONCRETE POETRY**

Stephen Bann define concrete poetry in his book “Introduction to Concrete Poetry: An International Anthology” (1976) as follow:

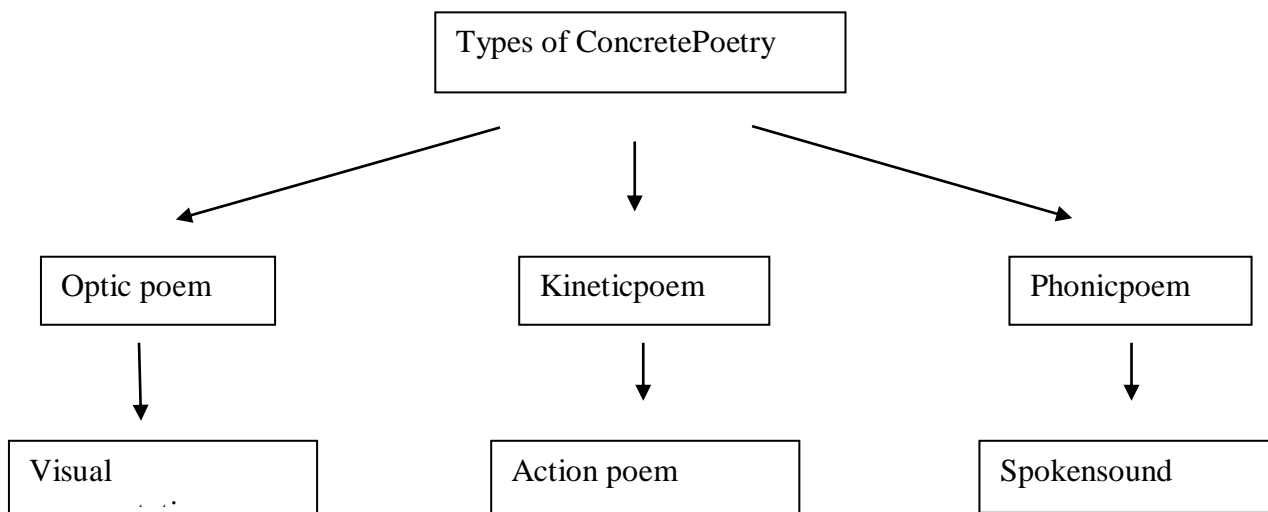
In its simplest definition concrete poetry is the creation of verbal artefacts which exploit the possibilities not only of sound sense and rhythm the traditional fields of poetry but also of space whether it be the flat, two-dimensional space of letters on the printed page, or the three-dimensional space of words in relief and sculptured ideograms. (p, 11)

In concrete poetry, the poet arranged the words of the poem to create a visual image of the poem’s subject which includes graphic details such as words colours letters and typefaces and it is more important in elaborating the explanations and designing than the verbal significance and it creates an interesting reading experience as Rosemarie Waldrop quotes (1976:141): “A poem should not mean but be”. The reader is first attracted and guided to identify the poem’s subject by this visual representation which relates to the meaning. To illustrate, a poem about a cat could be arranged in different forms, it can be described as a total shape of a cat with whiskers and tail, or it can be described simply each part of the cat alone such as paws and whiskers.

According to weaver (1964), concrete poetry is classified into three basic types as optic kinetic and phonic, and they were distinguished in accordance with their construction and function. Weaver (1964) defines them as follow: ‘The optic or visual poet offers the poem

as a constellation in space the kinetic poet offers it as visual succession; the phonic poet offers it as an auditory succession'. However, Solt (1968) claims that it can be categorized as visual phonetic, constructivist and expressionist. To clarify the visual poem depends on the visual appearance and aims to be seen as a painting, the kinetic poem is an action poem and can be compared to drama where words perform in an event and the phonic poem is related to spoken sound only. The visual poem also called optic poem depends on the visual appearance and aims to be seen as a painting, as for the phonic poem also known as 'sound poetry or ear poetry'. The impact of these poems can only be extracted in the hearing.

**Figure 2.3: Types of Concrete Poetry**



#### A. Concrete Poetry versus Visual Poetry

Concrete poetry was referred to as visual poetry that was developed now as a different term. In this highlight, Foucault (1973/1982.p, 21) asserts that visual poetry lodges statements in the space of a shape, and makes the text say what the drawing represents whereas Rosario (2011) believes that concrete poetry depends on typographical arrangement as he states that:

There are still debates regarding the distinction between concrete poetry and visual poetry, in particular there are three dominant views regarding the issues(sic) one view is that visual poetry is synonymous to concrete poetry. As a second view is that visual poetry is a type or sub-category of concrete poetry. And the last view... is that poetry has evolved into a visual form distinct from concrete poetry.

(As cited in Moulai Hacene (2021, p. 26)

### III. THE PIONEERS OF CONCRETE POETRY

#### 1. Ezra pound

Ezra Weston Loomis Pound is considered as an American poet and critic. He had a significant figure in defining and promoting a Modernist aesthetic in poetry movement, and the foundation of Imagism movement; a movement in poetry that derived its technique from classical Chinese and Japanese poetry—stressing clarity, precision, and economy of language, and foregoing traditional rhyme and meter. The poet was influenced by Greek and Roman literature which reflects his style. Pound experimented with stylistic elements in his writing to create a unique literary style as a revolt against traditional poetry. Some essential stylistic elements used by Pound include the following:

##### A. Graphological level

➤ *Text format*: Pound popularized "The Pound Line," a poetic line that is compact and concise. He emphasized clarity and economy of expression, frequently attempting to achieve



it by cutting out extraneous words. Pound's focus on the line as a key element of poetry composition had an impact on how he viewed rhythm and meter.

➤ *The use of allusion and references:* Pound frequently referred to other works of literature as well as historical and cultural references in his poems. He cited poetry from the Chinese and troubadour traditions, as well as works by authors like Homer and Dante. Pound makes use of allusion to amplify the meaning of his poems and create links between other sources.

➤ *Imagery:* The imagist movement, which encouraged distinct, vivid, and concrete imagery in poetry, grew significantly as a result of Pound's contributions. He felt that "image" could effectively and succinctly convey complicated emotions and ideas. In his poems, he made use of exact and powerful sensory and visual pictures.

B. Semantic deviation:

Pound used cutting-edge techniques and modernist ideals into his poetry. He experimented with irregular syntax, broken lines, and juxtapositions of ideas and pictures akin to collages. With the help of these techniques, Pound distorted traditional poetry structures and reflected the disjointed and disorderly aspect of modern reality by Ezra Pound.

To sum up, in addition to produce poems, Pound made contributions. He was a prominent literary critic and an advocate for the cause.

## 2. Guillaume Apollinaire's Poetic Style

Visual and concrete poetry: Wilhelm Albert Vladimir Alexander Apollinaire de Kostrowitzky known as Guillaume Apollinaire is considered as a famous French poet, critic novelist, Wright literary and a representative of avant-garde art movements such as cubism and surrealism. Apollinaire style is qualified as a work without taboo, he liberated art from stereotypes. He draws his themes from poetry traditional lyric such as love and nostalgia. The poet called for humanity and invited to preserve human qualities like nobility, kindness and

morality through his poems. Here are some of the linguistics levels that are used by Guillaume Apollinaire:

#### A. Graphological level

His creativity lies in the update of new shape of poetry by including images which he believed that they are necessary in expressing human emotions and psychological complications unlike in old poetic traditions. He experimented with typeface, space and visual components by creating unusual images free from punctuation marks to raise the poet's aesthetic effect.

- 1) Free verse: In order to deviate from traditional metrical and rhyming patterns, Apollinaire used free verse which is a type of poem which does not have a particular form meter or rhyme scheme but it is full of feelings and ideas. To create a sense of freedom and fluidity, he used irregular line lengths, and different rhythms. The use of fragmented sentences and unusual syntax added to the modernist aspect of his work.
- 2) Imagery: Apollinaire's poetic style was affected by his association with surrealism since he himself coined the term "surrealist" in 1917. In his work, he explored imagery and included subconscious themes. Additionally, he tried automatic writing, which involves writing without conscious thought in order to access the unconscious mind.

#### B. Lexical deviation

Apollinaire frequently used playful and creative wordplay in his poetry. He played around with words, utilizing neologism and strange word combination to produce inventive and startling effects. His use of symbolism, allusion and metaphor added depth to his work.

### 3. Investigating Cummings poetic style

Edward Estlin Cummings self-styled as e. e. Cummings is considered as one of the most innovative American poets, a writer and a painter. He was initiated to the poetry of avant-garde writers; he was been influenced by modernist such as Gertrude stein and Ezra Pound. by the time he wrote avant-garde poems in which syntax and conventional punctuation were ignored. He also works with poems as visual objects on the page. These experiments helped the poet in exploring the synthetic cubist strategy. He performs radical experiments with form syntax spelling and punctuation which aim to create new methods of poetic expression away from traditional form. What makes Cumming's poems loved is the simplicity of his language, and his attention to subjects such as sex and war because they are full of sentimentally of sex of improper jokes of elementary lyric insistence.

According to Kennedy (1980) and Stickney (1985) E.E. Cummings's poetry exhibits three distinct poetic styles that often emerge within individual poems. The lyric and mythic style portrays an idealized and mythological view of life, using simple and clear language with occasional changes in spacing and syntax to enhance the tranquil atmosphere and imagery. The satiric style expresses Cumming's rejection of societal norms while emphasizing the significance of sex, employing well-established verse forms to create ironic contrast between subject matter and poetic structure. Finally, the modernist style, associated with the term "Hephaestian" reflects Cumming's innovative manipulation of the language and form, incorporating elliptical statements, distorted syntax and typography, and surprising images. Theses styles emerge in Cumming's poetry, resulting in a unique fusion of approaches that showcases his mastery of word choice and language deviation. (Moulai, 2021)

Cummings experimented with various stylistic levels in his poetry, creating a unique and recognizable voice. Some of the stylistics levels he used most prominently include:

A. Graphological deviation:

Cummings created a distinct personal style through poetic form and language by his use of typography and visual representation on the page. He experimented with word placement, punctuation and capitalization, frequently disregarding traditional form. He used line breaks, space and unusual combination of lower and uppercased characters to produce poetry that were both visually arresting and emotionally evocative.

B. Lexical deviation:

Cummings invented some key words through linking two common words into a new synthesis. In order to serve his purposes, he had revised linguistic and grammatical rules by using words such as “am” “if” and because as nouns or to assign his own meanings. Cummings used innovative and playful language in his poetry. He coined words, employed neologism, and played with syntax to produce original and surprising word choices. He commonly used words choices that were full of imagery metaphors and vivid descriptions that effectively captured the core of his subject matter. Cummings works often do not take after the conventional rules that generate typical English sentences for example ‘they showed their isn’t.’

C. Phonological deviation:

Cummings paid carefully attention to the musicality and rhythm of his poems. To give his writing musical character, he used strategies like internal rhyme, alliteration and repetition. When the poems are read aloud, his use of atypical punctuation and spacing also affects the pacing and rhythm.

#### D. Syntactic deviation:

Cummings often ignored traditional standards, thereby altering language structures to convey spontaneity and challenge conventional linguistic norms. He cut phrases into pieces and rearranges words. His poetry was more experimented and distinctive as a result of his strategy. Overall the stylistic choices and innovations made by E.E. Cummings enabled him to write poems that were visually captivating and acoustically enjoyable.

To conclude, the poet and critic Randall Jarrell once claimed that Cummings is one of the most individual poets and “no one else” has ever made avant-garde, experimental poems so attractive John Logan noted Cummings as one of the greatest lyrics poet in modern American poetry: essays in criticism. Stanley Edgar Hyman wrote in standards: a chronicle of books for our time: Cummings has written at least a dozen poems that seem to me matchless. Three are among the great love poems for our time or any time. Malcolm Cowley admitted in the vale review that Cummings suffers from comparison with those poets who bult on a larger scale Eliot Aiken Crane Auden among others but still he is unsurpassed in his special field, one of the masters”.

#### 4. Emmett William’s Poetic Style

According to Roja Heydarpour (2007) in her New York Times article, Emmett Williams was an American poet and visual artist; he plays a major role as an enthusiastic promoter of concrete poetry. He was associated with the Fluxus movement which had a big impact on his creative and literary activities. The international networks of artists, musicians and performers known as Fluxus was founded in the 1960s with the goal of experimenting with new forms of creative expression and challenging conventional notions of art. He embraced the Fluxus philosophy of fusing the worlds of art and life, frequently incorporating found objects, materials and viewer interaction into creative works.

Investigating William's linguistic deviations:

The poet was well known for his remarkable deviations, which included his investigation of language and its visual depiction. Emmett pushed the limits of conventional writing, according to his concrete poems written in his book anthology of concrete poetry (1967) here are some of the stylistic levels employed in his poems;

A. Graphological deviation:

Williams focuses on the visual elements of his poems. He played around with concrete poetry, through typography, font size, spacing and arrangement of words.

B. Lexical deviation:

In order to enhance his poems, the poet employed a range of linguistic devices and word choices; he used figurative language, such as symbolism and metaphors. His words choices were carefully considered to evoke specific feeling and emotion, create a specific image, and engage the reader's imagination.

C. Phonological level:

William focuses also on the auditory elements of his poem. He includes alliteration and rhyme to create a musicality in his poems. The use of unconventional punctuation and spacing affects also the sound and rhythm of the poems when read out aloud.

### **III. THE AVANT-GARDE MOVEMENT**

#### **1. A Brief Historical Background**

According to Tate (2017), the term avant-garde is a French term credited usually to Henri de Saint Simon, which was designates since the 19<sup>th</sup> century with reference to art in France. The term means vanguard or advance guard in English i.e., the part of the army that goes forward ahead of the rest. Henri de Saint Simon (1850) was convinced by the social

power of arts, he states that when artists will serve you as an avant-garde, the power of the arts is most immediate: when we want to spread new ideas we inscribe them on marble or canvas. What a magnificent destiny for the arts is that of exercising a positive power over society, a true priestly function and of marching in the van (i.e., vanguard) of all the intellectual faculties!

The term began in the 1850s, followed the successive movements of modern art. It was first applied to innovative approaches to art making, thus it is extended to our present time to all art and used to describe radical art or reflects originality of vision. In the avant-garde, the art should be judged based on the originality and quality of the artist's ideas and vision. It goes often hand in hand with controversy in the sense that it challenges existing ideas and its radical nature.

The vanguards experiment with techniques, aesthetics and objects; they undertake new actions or experiments especially in the arts and culture this practice is inspired by ideas of the French revolution. In this meaning, the so-called avant-gardes are ahead of their time, because they produce what will be academic art of tomorrow. Avant-garde is a manifestation against the academism.

## **2. The Main Avant-Garde Movement**

The avant-garde movement in art encompassed a variety of groundbreaking approaches. Firstly, primitivism drew inspiration from tribal and African arts, valuing authenticity and sincerity. In similar vein, fauvism utilised bold colours and expressive interpretations, challenging traditional norms. Additionally, expressionism emerged, distorting reality to evoke strong emotions, particularly in the aftermath of World War II. In contrast, cubism shattered traditional representation, fragmenting forms into geometric shapes. Moreover, futurism celebrated the dynamism of modern life, while Suprematism

focused on pure abstraction. Furthermore, constructivism rejected realistic depictions in favour of geometric compositions. Lastly, surrealism delved into the subconscious and defied societal expectations. Collectively, these movements revolutionized art with their bold experimentation and transformative ideas.

### **Conclusion**

In conclusion, Poets throughout history, including Guillaume Apollinaire and E.E. Cummings, have pushed the limits of traditional poetry by proposing new forms and guidelines that contradict conventional notions. In addition, we have delved with how poetry and painting are linked and influence one another. The pioneers of concrete poetry are remembered for their ability to elicit strong feelings and transmit ideas in novel ways, in addition to their creative language and formal choices. Finally, we have obtained a deeper understanding of the dynamic and complex nature of this art form through examining the distinctive features of concrete poetry and its linkages to avant-garde movements



## **CHAPTER 03: STYLISTIC ANALYSIS OF EMMETT WILLIAMS' CONCRETE POETRY**

### **Introduction**

As we delve into the profound realm of concrete poetry, one question emerges; what produces a visual image or pattern that not only enhances but also reflects the core of a poem. Within this chapter, we provide information concerning the method that was used in analyzing such a poem as well as, a full description of the various stages used in analyzing concrete poetry which includes the selection of poems, the data collection process and the process of data analysis. In brief, our primary focus lies on the stylistic analysis of these kinds of poems. By peering through the lens of stylistic analysis, we aim to shed light on how language is employed, organized and the reason behind it. Moreover, this chapter discusses the research findings with referring to the analysis done on concrete poems. In addition, it is an accessible door to find out the answer of our research question and obtain the most relevant information that we need, stating once again the importance of concrete poetry and the main tool of analyzing such a poem. Ending up with explaining various methodologies that were used to help in analyzing and gathering such a data.

### **1. Methodology**

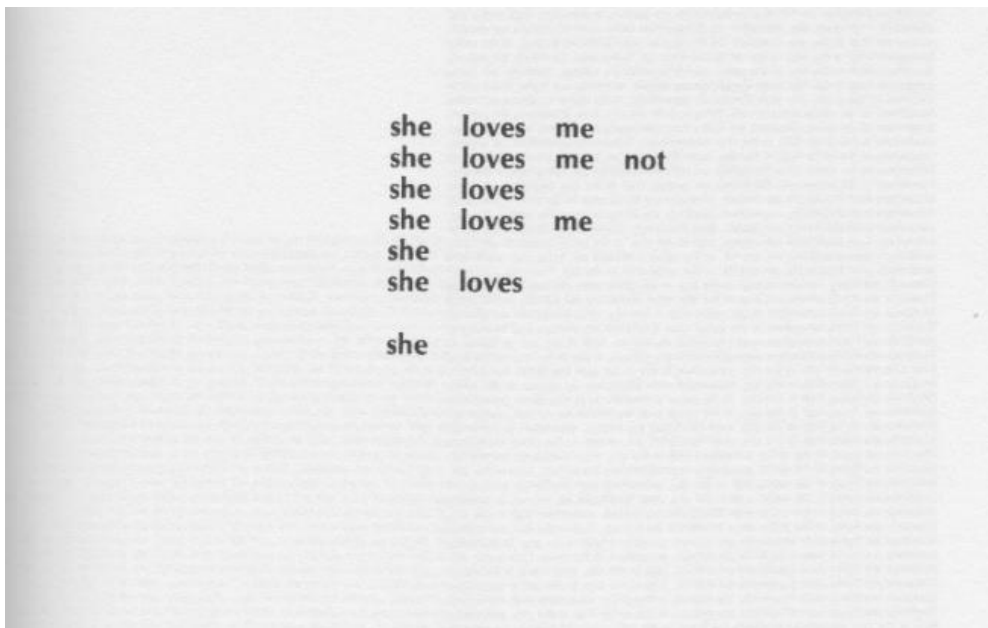
The current chapter deals with the methodology that was conducted and presents the procedures that were followed for data collection and for data analysis. In this respect, the researchers have adopted a stylistic analysis method.

### **2. Data Collection Tool**

The researchers selected three poems by Emmett Williams namely 'she loves me', 'do you remember' and 'the moon is green'. The reason for selecting these poems is based on

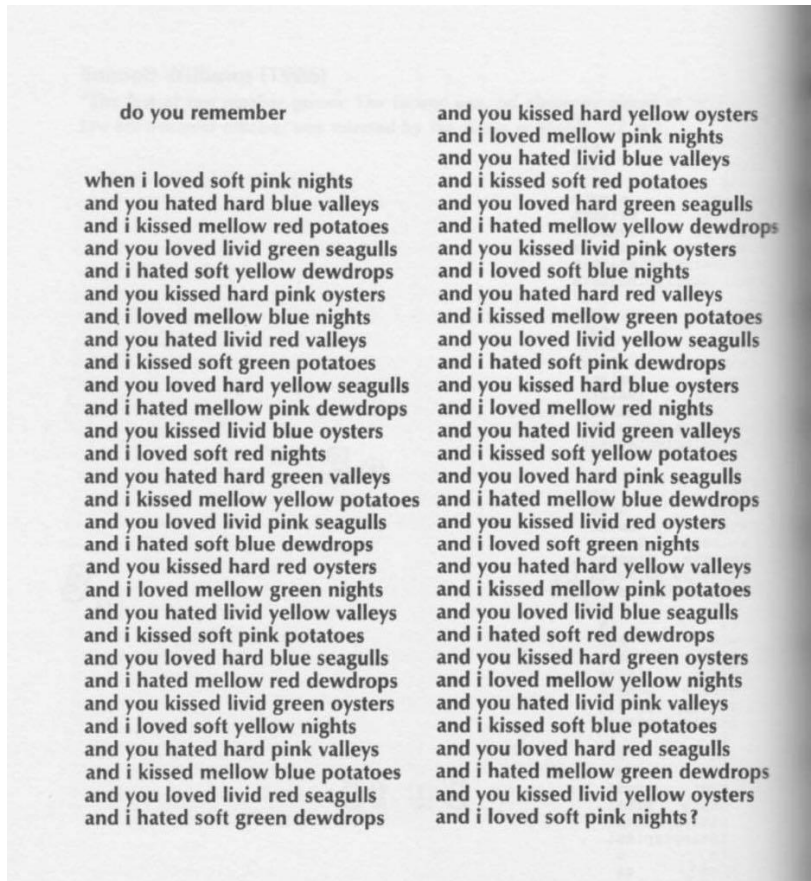
their characteristics that contribute to an accessible reading experience while maintaining a rich and diverse range of stylistic elements. Below are the selected poems in form of figures to preserve the original source. They were extracted from Emmett Williams' book 'An Anthology of Concrete Poetry' (1967 something else press.2013 primary information)

**Figure 3.1: 'she loves me' poem by Emmett Williams**



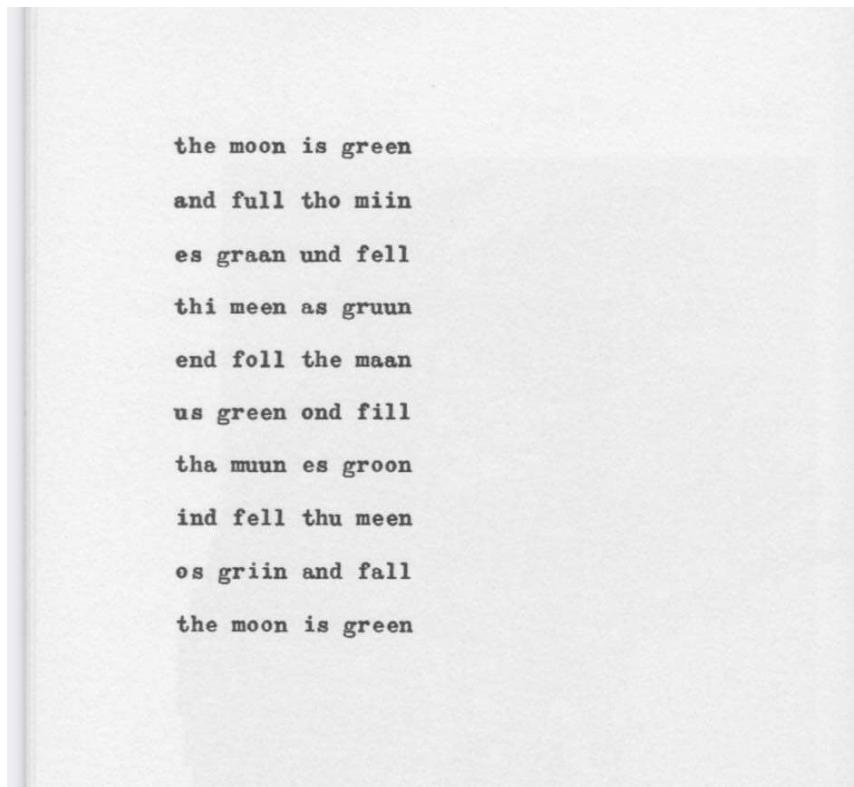
*Note: reprinted from anthology of Concrete Poetry (1976, p. 330)*

Figure 3.2: 'Do You Remember' poem by Emmett Williams



Note: reprinted from *Anthology of Concrete poetry* (1976, p. 335)

**Figure 3.3: 'The Moon Is Green' poem by Emmett Williams**



*Note: reprinted from Anthology of Concrete Poetry (1976, p. 329)*

### **3. Procedures For Data Analysis**

Our first step involved a thorough examination of the selected poems scanning their content, structure, visual representation and overall linguistic elements. During this step we identified and extracted the linguistic deviations which encompassed any variations from the conventional use of language. Subsequently, we embarked on a stylistic analysis and interpretation of these linguistics deviations. At this stage, we delve deeper into the underlying meanings and implications identified variations, taking into account elements like

poetic devices, stylistic decisions and cultural contexts. We were meticulous in exploring these deviations in order to reveal distinctive artistic expressions and purposes of the poets.

Finally, we compared our observations and reflections on the linguistic deviations discovered in the three poems accordingly to the two linguists: Paul Simpson and Widdowson in order to reinforce our interpretation.

#### 4. Stylistic Analysis of *'She Loves Me'*

'She loves me' is a concrete poem which was first published in **1965** by Emmett Williams. He was influenced by his personal experience of someone who loved herself more than loving him. He transformed the feeling of unluckiness and doubt in love. This poem is based on the popular game of plucking petals off a daisy while reciting the sentence 'she loves me, she loves me not'. The poet acknowledges that this divination ritual leaves the answer up to the number of petals on a particular daisy. William cleverly transforms this ritual into a poetic experience.

##### A. Graphological Level:

###### 1) *Text format:*

The poem is written in free verse format, wherein each line gradually decreases in length. In the initial line states 'she loves me' which is then modified in the second line by adding 'not' and that creates a binary contrast. In the third- and sixth-lines Williams employed a subject-verb phrase without any object, which goes against the grammatical rules. After the third line, he repeats the initial line. In the fifth and eighth line he simply uses the pronoun 'she' alone, and according to his saying, he intentionally used a cloze procedure since he left the seventh and ninth lines in blank in order to invite readers to interpret in their own way and fill the gaps.

2) *Titling:*

The poem has no title and that allows readers to direct their focus on the visual elements of the poem itself, rather than being influenced by the title.

3) *Capitalization and Decapitalization:*

The capitalization is absent in the whole poem. Emmett violates the norms of capitalization in the initial word 'she' in all the lines intentionally to create a visual effect that serves to minimize and de-emphasize her, because of her self-love as it is mentioned in the poet's letter.

4) *Punctuation:*

This poem is penned any punctuation marks or boundaries in its lines, which serves to reflect its spoken nature. By omitting traditional punctuation, such as commas, periods, and line breaks, the poet aims to capture the fluidity and uninterrupted flow of spoken language.

5) *Spacing:*

There is a bizarre spacing between the words in all the lines. This spacing enhances the focus on each word alone. On the other hand, it contributes the theme of doubt and uncertainty. This stylistic choice also serves to create specific aesthetic effects.

B. Lexical level:

1) *Repetition:*

The primary pattern in the poem is the repetition of the same words to reinforce the central theme of love and its ambiguity. The table below provides the repeated words;

**Table3. 1: Repetition in the Poem ‘she loves me’**

<b>Words</b>	<b>Repetition</b>	<b>Line</b>
<b>She</b>	<b>Seven times</b>	<b>Line 1,2,3,4,5,6 and 8</b>
<b>Loves</b>	<b>Five times</b>	<b>Line 1,2,3,4 and 6</b>
<b>Me</b>	<b>Three times</b>	<b>Line 1,2 and 4</b>

C. Semantic level:

1) *Paradox:*

There is a clash between the first and the second line when the poet creates a binary contrast between the two lines. That reflects the uncertain nature of love and the emotional roller coaster experienced by the speaker

D. Syntactic level:

1) *Grammar:*

The presence of incomplete sentence sin the third and sixth lines, Emmett employed a subject-verb phrase without any object, which goes against the grammatical rules. On the other hand, in the fifth and eighth line he simply uses the pronoun ‘she’ alone without any verb and object. The poet deviates from syntax norms; he disregards grammar and sentence contraction rules. This reflects the theme of the poem, which revolves around the uncertainty of love and the fluctuating nature of emotions.

## 2. Stylistic Analysis of ‘*Do You Remember*’

‘Do you remember’ is a long concrete poem written by Emmet William. It was first appeared in *Underground* and translated into a six-colour, 24-foot-long graphic work silk-screened and collaged by Alison Knowles. The poem at hand states a love story; it may be in general reflecting the interaction between opposing feelings, colours and objects, demonstrating the complexities and contradictions inherent in human relationships. It captures the complex and strange nature of feelings. In the context of a colourful and made-up universe, it conveys the unpredictable and complex nature of emotions and personal decisions.

### A. Graphological level:

#### 1) *Text format:*

The poem titled ‘do you remember’ is written in a free verse where it doesn't follow a specific structure or rhythm like traditional poetry. The poet doesn't follow any set meter or rhyme scheme. He creates his own rules to suit their poetic intentions. On the other hand, the poem doesn't have a straightforward narrative, but rather presents fragmented phrases and images without a clear sequence.

#### 2) *Capitalization and Decapitalization:*

Capitalization rules are broken in these poems. We can notice the miss of capitalization in the whole poem, while the traditional rules of grammar in poetry require capitalization of the initial word of each line. However, the intention behind decapitalizing the whole poem is because the poet treats the poem in the spoken form rather than the written one.



3) *Punctuations:*

The poem's unique and free-flowing style is influenced by the lack of punctuation. We can notice throughout the lines the absence of traditional punctuation such as comma that he replaced it with 'and' in all the lines to connect contrasting actions and emotions between the couple. The only punctuation mark that exists is a question mark at the end of the poem, suggests that the poet is posing a question.

4) *Spacing:*

The spacing between words in this poem is irregular, there is a gap between words in all the lines which give it a pattern that contribute to the overall visual impact at the same time the line breaks in the poem are purposefully placed to create pauses and rhythm.

5) *Imagery:*

The poem makes extensive use of vivid and creative imagery. The reader's senses are stimulated and mental images of colours, objects and components of nature are produced. For instance the words 'soft pink nights', 'hard blue valleys' and 'mellow yellow dewdrops' all help to create a vivid picture and add to the poem's overall sensory appeal.

6) *Stanza:*

Although this poem has 62 lines, it does not require any stanzas. It is presented in a continuous block of lines without any separations in order to organize the shape and show that the poet focused on one singular idea.

*B. Phonological level:*

*1) Rhyme:*

the poet deviates from the standard rhyme scheme 'ABAB' to 'BBBB' and modifies the pronunciation of the sound /s/ to /z/ in the words 'nights and potatoes' in order to arrange the pattern of sounds in a better and easier way and bring about the communicative effect which he intends to have.

*2) Alliteration:*

The poet employs alliteration as a rhetorical device to captivate the reader's attention, and the initial instance of alliteration can be observed in the whole poem's lines:

And

And

And

And

And

*3) Assonance:*

The poet employs assonance, a literary device characterized by the repetition of similar vowel sounds. This can be observed in the second line where the words 'you' and 'blue' both contain the long 'u' sound /ju:/ and /blu:/ respectively. The repetition of this vowel sound creates a harmonious and melodic effect within the poem.

The application of these devices creates a rhythmic quality. The repeated word and phrases like ‘do you remember’, ‘I loved soft pink nights’ and ‘I hated hard blue valleys’ establish a steady beat and reinforces the emotional intensity of the speaker’s memories. This repetition adds a musical quality to the poem, creating a sense of rhythm and a memorable pattern

C. Lexical level:

*1) Repetition:*

The poem possesses many repeated expressions and phrases which create a rhythmic pattern and reinforce the contrasting emotions between the couple. The poet utilizes parallelism structure which is evident in phrases like ‘and you loved hard green valleys’ and ‘I kissed mellow red potatoes’. This parallelism gives the poetry a sense of symmetry and improves the rhythmic flow. The repetition of Colours, such as ‘green’, ‘yellow’, ‘pink’, ‘red’, and ‘blue’, holds specific connotation to the emotion or the mood. For example, yellow may represent joy and happiness, pink may symbolize love, and blue may signify sadness. By repeating these Colours throughout the poem, the poet described the emotional journey and his memories. Furthermore, the repetition of verbs like ‘kissed’ and ‘hated’ creates a binary contrast, it shows the conflicts and the complexities of human emotions. These repetitions carry symbolic meanings towards the person addressed by the poem. The repeated words as a whole are classified in the table below:

**Table 3. 2: Repetition in the Poem ‘Do You Remember’**

Words	Repetitions
And	60
I	31
You	31
Loved	21
Hated	21
Kissed	21
Soft	16
Hard	16
Mellow	16
Livid	16
Pink	13
Blue	13
Red	13
Green	13
Yellow	13
Nights	11
Valleys	11
Potatoes	11
Seagullus	11
Dewdrops	11
Oysters	11

2) *Malapropism*

In this poem, there are many misuse words that do not make any sense. He aimed to create a coded language only the addressed person can understand. He mixed the colors and some adjectives with words that have no relation with. Such as 'nights' that the poet associates it with colours like pink in the initial line and yellow in the 25<sup>th</sup> line, and typically nights are not described by their colours. Another example, 'mellow red potatoes', the potatoes normally have no relation with the red colour and mellowness. On the other hand, Emmett mentioned in the sixth line 'hard pink oysters' in which, the use of 'hard' in conjunction with the colour 'pink' and 'oysters' that are known with softness creates a contrast and deviates from the conventional understanding of oysters. These misuse words create a sense of confusion for the readers that encourages them to explore alternative interpretations and meanings.

D. Semantic level:

1) *Juxtaposition:*

To highlight the disparities between contrasting elements and feelings, the poem juxtaposes them. The poem's combination of contrasting objects and colors such as 'oysters' and 'potatoes', 'seagulls' and 'valleys', 'harsh' and 'mellow', 'livid' and 'gentle' and 'yellow' and 'pink' produce a dynamic tension. The impact of the two people's divergent feelings and interests is amplified by this juxtaposition.

2) *Objectification:*

We can see that the poet is objectifying things in order to hide the exact meaning. He used metaphors in most of his lines such as using 'red mellow potatoes' as a metaphor for lips

to carry a deeper meaning and contribute to the exploration of human relationships or emotions.

E. Pragmatic level:

Through the devices used by the poet, we can see a sense of nostalgia and longing through lines. These stylistic choices help to create an emotional connection between the reader and the speaker. It engages the audience's imagination and encourages them to reflect and interpret the depth and the complexity of the poem.

F. Sociolinguistic level:

1) *Cultural and historical context:*

The poem 'do you remember' emerged in the 1960s, a decade characterized by artistic experimentation and the rejection of conventional forms. Emmett was associated with the Fluxus movement. Additionally, the socio-political context marked by social movements and the questioning of established norms also have influenced the creation of this poem. It can be seen as reflecting broader societal shifts and a re-evaluation of traditional values during that time. Considering the cultural and historical context allows us to understand the poem's place within the artistic and intellectual landscape of its time. It provides insights into the poet's intentions, the influences that shaped their work, and the ways in which the poem engages with broader artistic and cultural movement

### **3. Stylistic Analysis of the Poem 'The Moon Is Green'**

The poem 'the moon is green and full' is a concrete poem, written in German in 1958 and translated by Emmett Williams. The poet employs various literary devices to engage the reader to interpret the beauty and unconventional qualities of the moon. The poem is

presented by displacing 'the moon is green and full' progressively until the sentence is achieved for 07 times in different words.

#### A. Graphological level

##### 1) *Text format*

In this untitled poem, Emmett employs a free verse style disregarding the traditional poetic structures as we mentioned in the previous poem, he didn't employ the distinctive typographical devices known as visual poetry. The poem contains six lines; each line presents the same sentence: 'The moon is green and full.' With different writing styles and techniques. He broke the sentence into two parts 'moon is green' in the initial line and 'full' in the second line in order to create a sense of continuous movement.

##### 2) *Punctuation*

The poem is written free from punctuation. Hence, in poetry everything happens for a reason, by omitting punctuations such as commas and periods the poet preserves the meaning of the poem and focus on the phonological level.

##### 3) *Capitalization and Decapitalization*

The decapitalization is vividly present in this poem. Emmett should at least capitalize the first letter of the initial line 'T' in the word 'the' but he intentionally omits the capitalization and breaks the norms. The intention behind this deviation is that the poet treats the poem in the spoken form rather than the written one.

##### 4) *Imagery*

The poem explores a symbolism and imagery associated to the moon. The stimulation of the reader's senses results in the creation of mental representations of surfaces, objects, and natural elements. As an illustration, the color 'green' and the concept 'full'

associated with the moon contribute to the vivid picture and increase the poem's overall sensory appeal

#### 5) *Enjambment*

The poet uses what we call enjambment in this poem, he continues the opening sentence across the line break between the first and second lines: " The moon is green/ and full » for the unique reason which is to speed up the pace of the poem and to create a sense rising emotion as the reader is pulled from one line to the next.

#### 6) *The tone*

The employment of the moon and its association with green color and the concept full in addition to the progressive repetition of these words cause something beautiful and unfamiliar. This feeling of amazement and admiration evoke a wonder in the reader's sense.

### B. Phonological level

#### 1) *Rhyme*

If we study the poem as a written one, there will be no rhyme, but if we consider it as a spoken one there will be a rhyme scheme follows a consistent pattern of ABCABCABCA. Each line in the poem consists of three syllables, and the rhymes occur at the end of each line unless the last line. This rhyme scheme is utilized in order to give musical quality of the poem.

### C. Lexical level

#### 1) *Repetition*

The poem 'the moon is green' uses many repeated expressions that create a certain sense of informal language and emphasize certain ideas. The table below provides the repeated words:



**Table 3. 3: Repetition in the Poem ‘The Moon Is Green’**

Words	Repetition	Line
The	three times	Line 1, 5 and 10
Moon	Two times	Line 1 and 10
Is	Two times	Line 1 and 10
Green	Two times	Line 1 and 10
And	Two times	Line 2 and 9
Es	Two times	Line 3 and 7
Fell	Two times	Line 3 and 8
Meen	Two times	Line 4 and 8

2) *Neologism*

The poem is written phonetically, which gives the impression that the poem extracted from a new language that the reader is not familiar with. However, using the key to decipher it brings to our attention that the language used here is the English language by juxtaposing written and spoken forms along. Neologism means the creation of new words, yet in our case, it depends on how we treat the poem, if we study it in a written form we can conclude that there are new words in it, but if we consider it as a spoken one, it is nothing more than drawing words on paper which is the case in the poem at hand

#### D. Semantic level

##### 1) *Ambiguity*

The misuse of some words can lead to ambiguity. The phrase "the moon is green" itself can be seen as ambiguous, as it deviates from the conventional understanding of the moon's colour. This ambiguity leaves room for subjective interpretation and invites readers to engage with their own perceptions and emotions.

##### 2) *Metonymy*

The poet is known for his use of figurative language. In this poem, he associated the colour green to the moon in order to challenge the traditional image of the moon in the readers' imagination and encourage them to interpret its meaning and significance. Metonymy in writing is the replacement of the name of a thing through attribution or association. In this case, the sentence 'the moon is green and full' refers to the beauty of the green eyes of his beloved. This device allows the poet to express his abstract concepts and emotions creatively into a concrete representation.

### **Findings**

#### **1. The Poem '*She Loves Me*'**

According to the analysis of the poem 'She Love Me', the analysis reveals the absence of a title in the poem. In traditional poems, the title plays a significant role in shaping the reader's first impression and providing a preliminary idea of the poem's subject or theme. However, in this particular poem, the absence of a title allows readers to focus directly on the visual elements of the poem itself, free from any influence that a title might impose.

On another aspect, the analysis reveals the deliberate absence of capitalization and punctuation in the poem. Traditionally, capitalization and punctuation have an important role

in shaping the structure, meaning, and interpretation of the poem. They help establishing grammatical boundaries and indicate pauses. However, in this poem, the poet intentionally deviates from these norms in order to create a visual effect and capture the uninterrupted flow of spoken language.

On the syntactic level, the analysis indicates that there are intentional gaps in the poem's lines where some sentences don't have proper subject-verb-object (SVO) structure. This deliberate violation of regular language use is a stylistic choice by the poet. In this respect, Widdowson talks about how these grammatical deviations can create unexpected patterns and directly convey powerful emotions.

Widdowson, through his work in stylistics and linguistics, highlights that straying from normal grammar rules can serve multiple purposes in literary works. He suggests that these deviations can surprise readers, draw focus towards language forms, and challenge established linguistic norms – all while enhancing the text's aesthetic and communicative impact.

Similarly, Paul Simpson, a linguist recognized for his expertise in stylistics and discourse analysis, underscores the significance of gaps and absences within a text. Simpson believes that these gaps enable readers to play an active role in deciphering meaning by filling in the missing pieces of information. In the instance of the seventh and ninth lines of the poem, where the poet intentionally left blanks through the use of a cloze procedure, readers are encouraged to interact with the text and interpret the omitted content.

Another point comes to the primary pattern that revolves around the repetition of the same words, leading to a violation of poetry regular norms. Widdowson talks about this lexical deviation, arguing that the use of these repetitions serves a specific purpose in expressing the immediacy of emotions. By deviating from predictable patterns and

introducing unexpected repetitions, the poet creates a sense of surprise and intensity in the reader.

At the semantic level, the analysis of the poem demonstrates that the poet creates a binary contrast between the first line 'she loves me' and the second line 'she loves me not' that they are semantically linked as antonyms in terms of their code-based meanings. The idea conveyed is that the poet strategically employs the context of the 'plucking petals game,' where the speaker alternates between these two phrases to determine the object of their affection. In this specific context, the opposition loses its absolute semantic value and is conditioned into a state of equivalence. According to Widdowson, despite the opposition in the code, the context of the poem neutralizes the contrast, conditioning these words into a state of equivalence. From the perspective of signification, the two sentences express complementary propositions.

## **2. The Poem '*Do You Remember*'**

According to the analysis of the poem 'do you remember', the analysis indicates that the poet deviates from the traditional structures form in poetry. By breaking the capitalization rules and replacing the punctuation marks specially commas with 'and' in all the lines emphasizes the spoken form over the written form. According to Widdowson, there is often a blurring of conventional distinctions between spoken and written language. Despite being written, literary works strive to capture the cadence of speech. Poetry, in particular, appeals to the ear through sound patterns, yet it involves meticulous composition. This blend of spoken and written modes is seen in this poem. The medium may be writing, but the mode of communication is a unique amalgamation of both spoken and written elements, enabling artistic expression and powerful literary effects.

Similarly, Simpson believes that there is a correlation between the systems of spoken and written language. Spoken language utilizes the auditory channel, involving the production and perception of sounds for real-time communication. In contrast, written language relies on the visual channel, using visual symbols like letters and punctuation marks. However, in the analyzed poem, there is a connection between these parallel channels, highlighting the interplay between auditory and visual elements in conveying meaning.

On the other hand, the analysis indicates that the poem does not employ stanzas, despite the length of 62 lines. This choice made by the poet serves to maintain the poem's shape and concentrate on one idea. According to Simpson, stanzas provide a framework for organizing ideas and themes within a poem. However, in this particular poem, this deviation allows the poet to organize the shape in one block.

The analysis highlights the utilization of rhyme, alliteration, and assonance in the poem's lines, which contribute in establishing a rhythmic and musical quality. According to Widdowson, the use of phonological techniques in language structure defies the limitations of the language code itself. Through the deliberate arrangement of sounds, such as employing rhyme and alliteration, the poet not only conveys meaning but also enhances the overall impact of the poem.

The analysis of the poem reveals the presence of repeated words, which is something avoided in the normal use of language and it is considered as a deviation from the norms of poetry. However, according to Widdowson, this deliberate repetition serves a specific purpose in conveying emotions.

It is suggested that the poet develops a unique lexical 'code' in his poetry. This coded language refers to a distinctive poetic style characterized by the use of words that are conventional in their meaning but are presented in a way that deviates from the expected

norms of their context within the poem. This unconventional usage draws attention to the words themselves as lexical and poetic conventions. For Simpson, using coded language is not only to convey meaning through the words but also to emphasize the significance of the language and its poetic conventions

We can also see through analyzing this poem, that there is a combination of contrasting objects and colours. The poet juxtaposes colours such as yellow and pink with objects as oysters and potatoes. It sheds light on the element of surprise with the contrasting feelings and disparities between the couple's interest. According to Simpson, the juxtaposition highlights the subconscious and perhaps taken-for-granted assumptions that we have about coherence and well-formed in discourse. It also underscores expectations about the appropriateness of topic in interaction.

This analysis shows us a strong sense of nostalgia conveyed through its poetic devices. The use of stylistic deviations, such as the absence of traditional poetic rules and norms, reflects the influence of the Fluxus movement. This artistic movement, active during the 1960s, sought to challenge and break away from conventional forms of art, including traditional poetry.

### **3. The Poem '*The Moon Is Green*'**

As we see in the analysis, the absence of punctuation and adherence to capitalization norms indicates the poet's deliberate choice to focus on the phonological level. By omitting punctuation marks and disregarding capitalization, the poet emphasizes the spoken aspect of the poem rather than conforming to traditional written conventions. This focus aligns with the views of Widdowson and Simpson, who highlight the interplay between spoken and written elements in poetry. According to Widdowson, poetry, despite being written, seeks to capture the rhythmic qualities and cadence of speech by employing sound patterns. Simpson also

underscores the relationship between spoken and written language systems as it is mentioned in the previous poems.

The analysis provided shows that the poet has divided one sentence into two lines, intentionally omitting punctuation marks. This stylistic choice creates an accelerated reading process without any pauses. According to Simpson, the manipulation used in visual medium of language such as enjambment, as seen in this poem create a stylistic effects and creating a sense of rising emotion as the reader moves from one line to the next.

According to the analysis, the poem has a misspelled words intentionally by the poet, which, if read according to their written form, would have different meanings and spellings, often appearing as newly coined words. Yet, we already know that the same sentence is represented but in different way of writing, we consider it as a spoken one, and give it a rhyme scheme that gives it phonetically a musical quality to the poem.

Through the analysis, it becomes evident that the intentional misuse of certain words in the poem leads to ambiguity. The poet deviates from the conventional understanding to give a stylistic effect to the poem and allows for diverse interpretations by readers.

The analysis at hand reveals the presence of repetition in the poem, which creates an informal language and emphasizes specific ideas. The repetition of certain words serves various purposes within the poem. Widdowson discusses the significance of repetition in language. According to him, repetition adds emphasis and creates a rhythmic pattern that captures the reader's attention and expresses the immediacy of emotions.

On the other hand, the poet employs metonymy which allows him to creatively express abstract and ambiguous concepts, particularly in the phrase 'the moon is green', Widdowson through his work in stylistic and linguistics highlights that deviating from the

literal meaning of words and creating ambiguity can serve multiple purposes. He suggests that these deviations can create a unique mode of communication that allows for multiple interpretations and encourages readers to actively engage with the text.



## General Conclusion

In conclusion, this study aimed to examine the extent of linguistic deviations in Emmett Williams' concrete poems and investigate the impact of these deviations and stylistic elements on reader understanding and interpretation. To achieve this, three poems by Emmett Williams, namely "she loves me," "do you remember," and "the moon is green," were carefully selected for analysis due to their accessible reading experience and diverse range of stylistic elements.

A comprehensive examination of the selected poems was conducted, encompassing an analysis of their content, structure, visual representation, and overall linguistic elements. Linguistic deviations were identified and categorized into graphological, semantic, lexical, and phonological deviations. These deviations challenged conventional language usage and contributed to a deeper engagement with the text, challenging traditional notions of language.

The graphological level focused on the visual elements of the poems, creating visual effects and highlighting the interplay between auditory and visual elements in conveying meaning. The phonological level enhanced the overall impact of the poems, while the syntactic level created unexpected patterns and challenged established linguistic norms. At the lexical level, deviations created a sense of surprise and conveyed emotions. Lastly, the semantic level allowed for diverse interpretations by readers, capturing attention and expressing the immediacy of emotions. These deviations served as distinctive artistic expressions with specific purposes.

To reinforce our interpretation, we compared our observations and reflections on the linguistic deviations discovered in the three poems with the works of linguists Paul Simpson and Widdowson.

The findings of this research demonstrate that linguistic deviations and stylistic elements in concrete poems have a significant impact on the reading experience. By challenging traditional language norms, these deviations encourage a deeper engagement with the text and open up possibilities for diverse interpretations. The visual, phonological, syntactic, lexical, and semantic elements all contribute to the overall effect of the poems, creating a rich and nuanced reading experience.

Based on the outcomes of this study, it is recommended that further research be conducted in the same area. A comparative study between Emmett Williams' concrete poems and those of other concrete poets would explore similarities, differences, and unique stylistic features. Additionally, studies focusing on the readers' literary reception and understanding of Emmett Williams' concrete poems through interviews or questionnaires would provide insights into how readers engage with this genre.

Furthermore, conducting comparative studies between earlier concrete poets and contemporary concrete poets would shed light on the changes that have occurred in concrete poetry over time, providing valuable insights into the evolution of this art form.

In summary, this study has advanced our understanding of Emmett Williams' concrete poems by exploring linguistic deviations and stylistic elements. The findings highlight the impact of these deviations on reader engagement and interpretation, paving the way for future research and expanding our knowledge of concrete poetry as a unique artistic form.

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## Abstract

The current study aims to investigate the linguistic deviations used in Emmett Williams' concrete poems. It attempts to explore the stylistic elements present and how they affect the understanding and interpretation of these deviations. In this respect, the current research involves a textual stylistic analysis, in which the researchers examine the stylistic elements used in Emmett's selected poems, namely: "She Loves Me" (1965), "Do You Remember" (1966), and "The Moon is Green" (1958). Therefore, the selected poems mentioned above were analyzed using Widdowson's (1975) stylistic model. The findings of this research confirm that a variety of linguistic deviations are present in Emmett Williams' concrete poems, including graphological, semantic, lexical, and phonological deviations. Furthermore, these linguistic deviations can impact the reader's comprehension and interpretation of the text by challenging conventional language norms, ultimately promoting a more profound engagement with the material. Finally, the primary purpose of utilizing linguistic deviations is to generate a visual impact and interaction between the auditory and visual components.

## Résumé:

L'étude encours vise à enquêter les déviations linguistiques utilisées dans les poèmes concrets de Emmett williams. Elle tente d'explorer les éléments stylistiques présents et comment ils affectent la compréhension et l'interprétation de ces déviations. À cet égard, l'étude encour simplique une analyse stylistique textuelle où les chercheurs examinent les éléments stylistiques utilisés dans les poèmes sélectionnés d'Emmett, intitulés 'she loves me' ' the moon is green' et 'do you remember'. Donc, la sélection des poèmes mentionnée au-dessus est analysée en utilisant le modèle stylistique de Widdowson. Les résultats de cette recherche confirment qu'une variété de déviations linguistiques est présente dans les poèmes concrets d'Emmett Williams, y compris les déviations graphologiques, sémantiques, lexiques et phonologiques. De plus, ces déviations linguistiques peuvent avoir un impact sur la compréhension et l'interprétation du texte par les lecteurs en défiant les normes de conventions du langage, finalement promouvoir un engagement profond en plus avec les matériaux. Finalement le but primaire d'utiliser les déviations linguistiques est de générer un impact visuel et une interaction entre le sonore et les composantes visuelles

## ملخص :

تهدف هذه الدراسة إلى التحقيق في التحولات و الانحرافات اللغوية المستخدمة في القصائد الخرسانية للشاعر ايميت ويليامز. كما تسعى لاستكشاف العناصر الأسلوبية الموجودة و كيفية تأثيرها على الفهم و التفسير لهذه الانحرافات. في هذا الصدد، يتضمن البحث الحالي تحليلاً أسلوبياً نصياً، حيث يقوم الباحثون بدراسة العناصر الأسلوبية المستخدمة في قصائد إيميت المختارة، وهي "تحبني" (1965)، "هل تتذكر" (1966)، و "القمر أخضر" (1958). وبالتالي، تم تحليل القصائد المذكورة أعلاه باستخدام نموذج ويدوسون الأسلوبية (1975). وتؤكد نتائج هذا البحث أن مجموعة متنوعة من الانحرافات اللغوية موجودة في قصائد إيميت وليامز الملموسة، بما في ذلك الانحرافات الرسمية والدلالية والمعجمية والصوتية. وعلاوة على ذلك، يمكن أن تؤثر هذه الانحرافات اللغوية على فهم القارئ وتفسيره للنص عن طريق تحدي المعايير اللغوية التقليدية، مما يعزز في النهاية التفاعل الأكثر عمقاً مع المادة. وأخيراً، الغرض الأساسي من استخدام الانحرافات اللغوية هو توليد تأثير بصري وتفاعل بين العناصر السمعية والبصرية.