

A Study of Discourse - Stylistic as an Approach in The Analysis of Blake's Poem "The Little Black Boy"

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دراسة اسلوبية خطابية كنهج في تحليل قصيدة بليك "The Little Black Boy"

الباحثة

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Abstract:-

A discourse-stylistic analysis is presented in this study of a poem of a well-known poet of the British literature, William Blake. Discourse-stylistic has the benefits of an eclectic methodology as well as an organized study. It can establish a connection between linguistics and literary studies. Accordingly, the current study shows that how the poet uses the cohesive and stylistic devices to convey a figurative meaning of certain texts in order to deliver to the complete meanings. Thus, this study aims at identifying certain types of cohesive and stylistic devices used by Blake in his selected poem. Describing how cohesive and stylistic devices work together to create the whole meaning of the selected poem. Moreover, determining the reasons of using specific types of cohesive and stylistic devices by the poet. Based on the results and findings, the study has drawn the following conclusions: through this study, a discourse-stylistic analysis of the selected poem has shown that the poet has used different types of cohesive and stylistic devices to convey his exact meanings and thoughts of the poem. Therefore, the words selected by the poets have a big influence on how meaning is developed.

Keywords: Discourse-Stylistic Analysis , Blake's poem, Grammatical Cohesion, Stylistic Devices.

المختص:-

تم تقديم تحليل خطابي أسلوبي في هذه الدراسة لقصيدة الشاعر المعروف في الأدب البريطاني ، وليم بليك. يتميز هذا النوع من التحليل بفوائد منهجية انتقائية بالإضافة إلى دراسة منظمة. يمكنه إنشاء علاقة بين علم اللغة والدراسات الأدبية. وبناءً عليه ، تبين الدراسة الحالية كيف يستخدم الشاعر الوسائل المتماسكة والأسلوبية لإيصال المعنى الرمزي لبعض النصوص من أجل إيصال المعنى الكامل. تهدف هذه الدراسة إلى التعرف على أنواع معينة من الأدوات المتماسكة والأسلوبية التي استخدمها بليك في قصيدته المختارة. وصف كيفية عمل الأجهزة المتماسكة والأسلوبية معاً لخلق المعنى الكامل للقصيدة المختارة. علاوة على ذلك ، تحديد أسباب استخدام أنواع معينة من الوسائل المتماسكة والأسلوبية. واستناداً إلى النتائج، توصلت الدراسة إلى الاستنتاجات التالية: من خلال هذه الدراسة ، أظهر التحليل الخطابي الأسلوبية للقصيدة المختارة أن الشاعر قد استخدم أنواعاً مختلفة من الأدوات المتماسكة والأسلوبية لنقل معانيه الدقيقة وأفكاره عن القصيدة. وبالتالي ، فإن الكلمات التي اختارها الشعراء لها تأثير كبير على كيفية تطور المعنى.

الكلمات المفتاحية: التحليل الخطابي الأسلوبية ، قصيدة بليك ، التماسك النحوي ، الوسائل الأسلوبية.

1. Introduction

The relationship between linguistic stylistics and discourse analysis demonstrates the potential for both disciplines to be integrated and mutually enriching. The object of analysis is a text that is interpreted as a joint beginning point for analysis and, at the same time, as a means of demonstrating the disciplines affinity. The stylistic understanding of the concept of text connects a linguistic-thematic structure to a more recent definition of the term discourse, in which the social aspect of language takes center stage and the text serves as a constituent through which we can investigate into the meaning of human behavior in social interactions in relation to extra-linguistic factors (Orgonova & Bohunicka, 2013,p.49).

Moreover, Since discourse- stylistic analysis can take into consideration a number of aspects and theories, therefore, the analysis of the present study has been conducted at Halliday and Hasan's model of cohesive devices (1976) and Perrine's theory of figures of speech (1969).

To the best of the researcher's knowledge, studies on a discourse-stylistic analysis in Blake's poem is rare in literature. For this reason, this study is hoped to be a contribution that fills the gap. Accordingly, the current study raises and attempts to answer the following questions:

1. What are the types of cohesive devices and figures of speech that are used in the data at hand?
2. What are the most dominant cohesive and stylistic devices that are used in the data under the scrutiny?
3. what are the reasons of using specific types of cohesive and stylistic devices in the selected data?

2. Discourse Analysis: An Overview

2.1 Definitions of Discourse Analysis

According to Paltridge (2012), Zellig Harris was the first linguist who referred to discourse analysis. In 1952, he explored the interconnection of sentences and coined the term "discourse analysis" to named his research. The next level in a hierarchy of morphemes, clauses, and sentences, according to Harris, is

discourse. Therefore, he considered discourse analysis as a formal methodology developed from structural methods of linguistic analysis, capable of breaking down a text into relationships (equivalence, substitution) among its lower-level parts (p.2).

2.1.1 Cohesion and Coherenc

According to Anwar (2017) cohesion refers to the ways that sentences are connected by cohesive devices that enable readers to understand the semantic relationship between them. Contrarily, coherence is the text unity, where each sentence or paragraph fits together to create an easily understandable discourse. Additionally, the writing can be made more coherent by using cohesive devices that link ideas from one sentence to the next or from one paragraph to the next (pp. 6-7).

Additionally, Halliday and Hasan (1976) provide a taxonomy of cohesive devices. They divided them into two types. The first type is grammatical cohesion. It consists of reference, ellipsis, substitution and finally conjunction. While the second one is lexical cohesion. It consists of reiteration and collocation (p. 29). It is worth mentioning that this study will depend on two types of grammatical cohesive; reference and conjunction.

2.1.1.1 Grammatical Cohesion

2.1.1.1.1 Reference

Reference can be defined as expressions whose meaning can be understood by referring to other words. It instructs listeners and readers to seek for alternative sources of interpretation (Brown & Yule, 1983, p. 192). According to Halliday and Hasan (1976), there are three types of reference: personal, demonstrative, and comparative references (p.37).

2.1.1.1.2 Conjunction

Halliday and Hasan (1976) assert that conjunction is rather different in nature from the other cohesive relations (p.226). The features of conjunction elements' unique meanings make them indirectly cohesive rather than directly cohesive. They don't serve as primary tools for extending into the text before or after them, but they do express specific meaning that presupposes the presence of other components in the discourse. Halliday and Hasan (1976) organize

conjunction into four kinds namely; additive, adversative, causal, and temporal conjunctions (pp.242-43).

3. Stylistics: An Overview

3.1 Definitions of Stylistics

stylistics is initiated with Saussure's pupil, Charles Bally and continued with figures such as Roman Jakobson, Michael Riffaterre and many other figures (Ghazalah, 1987, p.43). As claimed by Baldick (2001) stylistics is a field of linguistics that focuses on the interpretation and analysis of literary texts (p.247). Furthermore, Simpson (2004) points that "Stylistics is a method of textual interpretation in which primacy of place is assigned to language" (p.2). Consequently, Crystal (2008) asserts that stylistics is a field of linguistics which studies the different varieties of language's features (p.460).

3.2 Stylistic Devices

Stylistic devices are seen as the "grace of language", they decorate the language and give it style. Yet, their function is not only decoration, they provide clearness and liveliness to the expression of the speakers' thoughts. Additionally, they create and maintain a clear and effective communication link between the speaker and the hearers (Corbett, 1966, p.425). Moreover, Zhukovska (2010) asserts that by using stylistic devices, utterances are foregrounded, more effective, made more conspicuous, and help to get some additional information out of the text (p.18).

In general, stylistic devices are also called figures of speech which belong to the umbrella term of figurative language. Therefore, figures of speech are imaginative tools used in literature and everyday conversation to describe speech in ways other than its typical usage (Fadaee, 2011, p.19). it is worth noting that figures of speech have many types. Four types of them based on Perrine (1969, pp.64-167) were employed in this study, they are :

3.2.1. Metaphor

Perrine (1969) asserts that metaphor is one type of figures of speech that compares two things which are essentially unlike (p.65). Additionally, Sperber and Wilson (1986) convey that "metaphor is an imaginative way of describing something by referring to something else which has the qualities that you are trying to express. Thus a shy and timid person might be called a mouse" (p.236).

3.2.2. Simile

Simpson (2004) suggests that simile is a figures of speech which makes an obvious relation between two concepts by using "is like" formula (pp.43-44). Likewise, Wales (2014) adds that simile may use "as...as" and also can be created using phrases like "as if, resembling, suggesting, etc.", as such, it is called "quasi-simile".

3.2.3 Symbol

Perrine (1969, p.83) describes symbols as something which mean more than what they are. In literary works, Baldick (2001) asserts that symbol is defined as a word or phrase that symbolizes a concrete object. Symbol could be an action or event that has further interpretation. He (2001) states that there is a distinction between symbolism and metaphor, metaphor is an image and symbol is a sign. Furthermore, he (2001) claims that metaphor is the comparison between two concepts which have something in common (p.251).

3.2.4. Hyperbole

According to Perrine (1969) exaggeration used in overstatement (hyperbole) is exaggeration in service of truth (p.110). It's also defined as a deliberate exaggeration or overstatement of the truth in order to achieve intensity or for dramatic or humorous impact (Zhukovska, 2010, 93).

4. Discourse-Stylistics

A shift away from formal analysis and toward contextualized, discourse-oriented approaches, such as sociolinguistic, pragmatic, and feminist approaches, was signaled by the emergence of discourse-stylistics in the 1980s, which gained popularity in the 1990s by the sub-title of Ronald Carter and Paul Simpson's work (1989). (Wales, 2014, p.136).

Furthermore, Discourse and Stylistics are tow dissimilar linguistic disciplines but closely related ones that are inseparable. The two of them have a relationship that is similar to the proverbial squabble controversy in the actual maternity of *the hen and the egg*. This is due to the fact that distinguishing between Discourse and Stylistics is quite difficult. While there is almost no Discourse exercise that does not include some Stylistic input, Discourse, conversely, "is broader in its analysis" (Emmanuel & Anthony, 2016, p.2).

As claimed by Opara (2005 cited in Yeibo, 2011, p.198) " a new area of research with great potential for the researcher, as it explains the relationship between language and literary studies", additionally, Opara (2005) states that:

To clarify more, "Discourse Analysis and Stylistics are broad-based disciplines which deal with the functional aspects of language. While D.A. analyses what is communicated in discourse, Stylistics analyses how it is communicated. The two disciplines often interact with each other. Thus Discourse Stylistics is concerned with the analysis of communication to reveal its function using various tools of interpretation including textual peculiarities. Such analysis enables us to appreciate style". (Opara, 2005 cited in Yeibo, 2011, p.198).

Correspondingly, Discourse-Stylistics examines the form and function of linguistic constructs which are beyond the sentence in specific social (Yeibo, 2011, p.198).

5. Data Collection and Description

The data of this study holds one poem taken from Erdman's book (1988). It is useful to have a clear picture about the nature of concern the discourse-stylistic analysis in Blake's poem. Discourse-stylistic analysis is achieved through a set of strategies like cohesive devices and figures of speech. Many reasons have determined the choice of this poet's poem, as a source of the current study, one of them is to analyze the selected poem from a discourse-stylistic perspective since they have been studied from a literary or linguistic perspectives only. And also, figures of speech, according to Perrine (1969, p.65), should not be taken literally merely. It is because of that, figures of speech make the speaker express something in a non-ordinary way. Hence, the purpose of figures of speech is to give another meaning into one thing being said. It is worth mentioning that, the selected poem is copied and typed as it was shown in its original book to maintain the nature of the data.

6. Model of Analysis

Two models are employed and correlated for analyzing and investigating selected text taken from Blake's poetry. The first model is based on Halliday and Hasan's model of cohesive devices (1976) and the second one is based on Perrine's theory of figures of speech

(1969). The first model is composed of certain linguistic devices such as grammatical devices (Reference and conjunction). This model has aimed to demonstrate that each cohesive device is a fundamental component in constructing the overall meaning of the poem. In the same way, no single unified device achieved in the texts stands alone. It also explain how cohesive devices can contribute to the interpretation and understanding of poetry. However, this study employs the subject of figures of speech under the study of stylistics based on the researcher's evaluations of the significance, viability of doing this research, and researcher interest. Hence, the second model involves four types of figure of speech. As such, cohesive devices and stylistic devices help to create a discourse-stylistic analysis. Then the poem can be interpreted and analyzed qualitatively and quantitatively using the discourse-stylistic model.

All in all, the figure below is the final shape of the modal of analysis to be adopted in the present study:

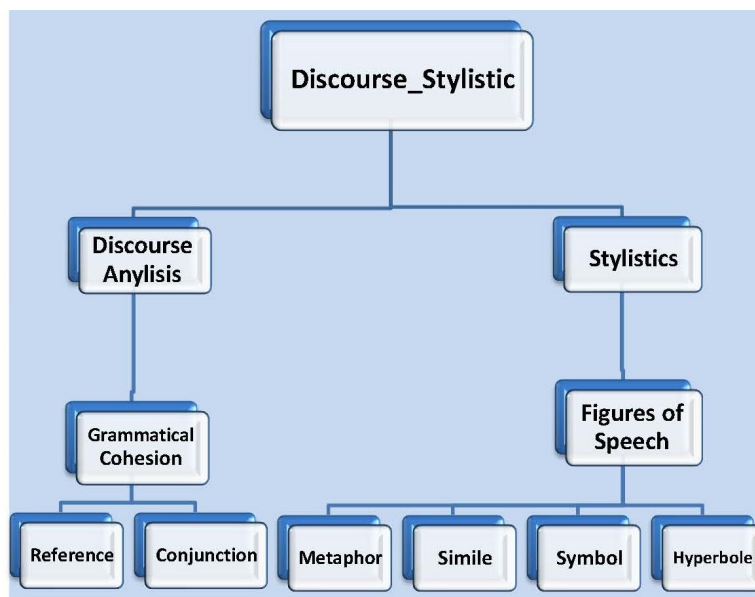


Figure (1): The Adopted Model of Discourse-Stylistic Analysis

7. The Application of The Selected Model in The Analysis of William Blake's Poem

The Little Black Boy

This poem has chosen by the researcher to be analyzable in order to convey the message that everyone should be treated in a good way even if they were of a different status, gender, race, skin colour or otherwise.

Extract No.1

"My mother bore me in the southern wild,

And I am black, but O! my soul is white;

White as an angel is the English child:

But I am black as if bereav'd of light." (Erdman, 1988, p.9)

a) Cohesive Devices

At the very beginning of this poem, Blake uses the possessive modifier **"My"** as in **"My mother"** as a type of reference to refer to the black boy's mother. He states that his mother gave him birth in an African forest. Likewise, the poet uses the personal reference **"I"** in **"I am black"** to refer to "the boy" hence he is a black boy. Additionally, the speaker also uses the adversative conjunction **"but"** in the same line, to illustrate that the boy is unconcerned because his soul is **"white."**

b) Figures of Speech

Blake uses one type of figures of speech which is symbol. In the second line of the above extract as in **"And I am black, but O! my soul is white;"**, the boy's skin tone is symbolic of the social restraints. He will experience in life and how he will overcome them. Another symbol here, **"my soul is white;"**, although his skin is black but his soul is white indicating purity, honesty, beauty, and otherwise.

In other case, the poet uses simile in the third line: **"White as an angel is the English child:"**, when the boy compares himself to the **"English child"** and sees himself as **"an angel"**. As a result, he perceives himself as black and appears to be a shadow of light. Here, the speaker hopes to show the same level of concern and devotion for the **"little English boy."**

Extract No.2

"Look on the rising sun: there God does live

**And gives his light, and gives his heat away.
And flowers and trees and beasts and men receive
Comfort in morning joy in the noon day."**

(Erdman, 1988, p. 9)

a) Cohesive Devices

Blake utilizes the demonstrative reference "**there**", by employing the category of location, which refers to the place where God lives, as in "**there God does live**." As well, the poet uses the additive conjunction "**and**" and he repeats it six times in the above extract because each line expresses the expectation of what will come next, as suggested by the next "**and**".

Similarly, the poet uses the personal reference "**his**" twice times in the same line as seen in: "**And gives his light, and gives his heat away**." This illustrates the black boy's mother asking him to look at the rising sun. It is the place where God lives, who provides light and warmth to the flowers, trees, animals, and even humans. This blessing provides comfort to all living beings in the morning, noon, and throughout the day.

b) Figures of Speech

As is stated in line (1): "**Look on the rising sun: there God does live**", Blake, once more again, employs one kind of figures of speech which is symbol to demonstrate that the "**sun**" in the poem symbolizes both God and his warmth and love. The "**sun**" is necessary for life on the planet, as the speaker's mother points out. And also, there is another figure of speech found in the same line which is hyperbole (overstatement). Hyperbole, according to Hamdiana (2015), is where the writer uses an exaggerated statement to express strong feeling and their meaning are not meant to be taken literally (p.15). Thus, the poet exaggerates when he talk about the "**sun**" as a place where God lives.

In addition, as stated in line (2): "**And gives his light, and gives his heat away**." Here, "**Light**" is a metaphor for knowledge that lies in the human mind. As a result, the boy's sun-burned face is an indication of his desire to be educated and develop into a thinking human. Once again, the poet uses another symbol in line (3): "**And**

flowers and trees and beasts and men receive". Whereas, **"Tree"** refers to the Garden of Eden's Tree of Knowledge of Good and Evil. God forbade Adam and Eve from eating the fruit of this tree.

Consequently, through discourse-stylistic analysis, it is deduced the poem's overall meaning. The poem is about an African boy who realizes his own blackness and accepts it. The black boy appeared to accept the English boy's dominance. However, the black boy thanks to God and his mother's counsel.

8. Results and Discussion

After the qualitative analysis of the data based on the selected eclectic model, this section will be concerned with the quantitative analysis of the data. The frequencies and percentages of the use of cohesive devices and figures of speech will be counted.

No.	Cohesive Devices	Frequency	Percentage
1.	Reference	5	42%
2.	Conjunction	7	58%

Table (1). The Frequencies and Percentages of Cohesive Devices of Blake's poem

As evidenced by the table (1) above, the most dominant grammatical cohesive device is "Conjunction". It occurs seven times with a percentage of (58%). The poet uses the device conjunction in his poem because it has an important function since it joins other words and phrases together to make a complete meanings and ideas. Then, the highly using devices of the lexical cohesive is "Reference". It occurs five times which is parallel to (42%). It has been found that Blake used references as grammatical cohesive device for different purposes (as they illustrated in the analysis section).

Table (2) below shows the total frequencies and percentages of figures of speech of Blake's poem.

No.	Figures of Speech	Frequency	Percentage
1.	Metaphor	1	14%
2.	Simile	1	14%
3.	Symbol	4	57%
4.	Hyperbole	1	41%

Table (2) The Frequencies and Percentages of Figures of Speech of Blake's Poem

It might be obvious that the table (2) above presents the total frequencies and percentages of the figures of speech of Blake's poems. The most dominant stylistic device is "Symbol" with a frequency of four times and a percentage of (57%). Blake uses symbols in his selected poem because they give the poem an appealing aesthetic to the text. Additionally, he strengthens his writing with symbolism, which adds intrigue and a significant amount of deeper significance. Symbols are used by the poet to represent ideas in order to convey deeper meanings.

The second highly devices that the poet employs are metaphor, simile and Hyperbole. They occur one time with a ratio of (14%) for each. Therefore, instead of using literal words, metaphors produce visuals that are simpler to understand by the readers. Also, imagination is stimulated by simile, and the poet is better equipped to describe feelings and impressions through metaphor and simile. The use of imagery helps the readers experience the text through all five senses. Thus, most of these stylistic devices make texts more complex and have a multifaceted meanings.

9. Conclusion

Several conclusions can be introduced according to the findings and results of the analysis:

1. The realization of cohesive devices demonstrates that each cohesive device is a fundamental component in constructing the overall meaning of the poem. In the same way, no single unified device achieved in the texts stands alone. Besides, in literature, figures of speech are imaginative tools that are used for explaining speech beyond its usual usage.
2. Through this study, a Discourse- Stylistic analysis of the selected poem has shown that the words selected by the poet have a big influence on how meaning is developed. This demonstrates the variety in style and its effects on the readers.
3. Blake has used different types of cohesive and stylistic devices to deliver their exact meanings and thoughts of his poem. Likewise, these devices make it easier for the readers

to understand the poet's intention and the message that he tries to get over.

4. The most dominant cohesive devices is conjunction with a percentage of (58%) and a frequency of seven times. Then, reference occupies the second place with a frequency of five times and a ratio of (42%). Whereas, the stylistic device such as symbol occupies the first place with a percentage of (57%) and a frequency of four times. Then, metaphor, simile, and hyperbole achieve the same results with a frequency of one time and a ratio of (14%) for each.

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Appendix

The Little Black Boy

By William Blake

My mother bore me in the southern wild,
And I am black, but O! my soul is white;
White as an angel is the English child:
But I am black as if bereav'd of light.

My mother taught me underneath a tree
And sitting down before the heat of day,
She took me on her lap and kissed me,
And pointing to the east began to say .

Look on the rising sun: there God does live
And gives his light, and gives his heat away.

And flowers and trees and beasts and men receive
Comfort in morning joy in the noonday.

And we are put on earth a little space,
That we may learn to bear the beams of love,
And these black bodies and this sun-burnt face
Is but a cloud, and like a shady grove.

For when our souls have learn'd the heat to bear
The cloud will vanish we shall hear his voice.
Saying: come out from the grove my love & care,
And round my golden tent like lambs rejoice.

Thus did my mother say and kissed me,
And thus I say to little English boy.
When I from black and he from white cloud free,
And round the tent of God like lambs we joy:

Ill shade him from the heat till he can bear,
To lean in joy upon our fathers knee.
And then I'll stand and stroke his silver hair,
And be like him and he will then love me.

