

T.C.
FIRAT UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE



STYLE IN MODERN ENGLISH POETRY: A STYLISTIC
ANALYSIS OF SELECTED POEMS IN
TED HUGHES' POETIC SEQUENCE *CROW*

MASTER THESIS

SUPERVISOR
Doç. Dr. Aysel ŞAHİN KIZIL

PREPARED BY
G l z Merve BA IB Y K

ELAZIG, 2019

T.C.
FIRAT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

MODERN İNGİLİZ ŞİİRİNDE BİÇEM: TED HUGHES'UN ŞİİR DİZİSİ
KARGA'DAN SEÇİLMİŞ ŞİİRLERİN BİÇEMBİLİMSEL ANALİZİ

YÜKSEK LİSANS TEZİ

DANIŞMAN
Doç. Dr. Aysel ŞAHİN KIZIL

HAZIRLAYAN
Güliz Merve BAŞIBÜYÜK

Jürimiz, tarihinde yapılan tez savunma sınavı sonunda bu yüksek lisans / doktora tezini oy birliği / oy çokluğu ile başarılı saymıştır.

Jüri Üyeleri:

- 1.
- 2.
- 3.

F. Ü. Sosyal Bilimler Enstitüsü Yönetim Kurulunun tarih ve sayılı kararıyla bu tezin kabulü onaylanmıştır.

Prof. Dr. Ömer Osman UMAR
Sosyal Bilimler Enstitüsü Müdürü

ÖZET**Yüksek Lisans Tezi****Modern İngiliz Şiirinde Biçem: Ted Hughes'un Şiir Dizisi *Karga*'dan Seçilmiş
Şiirlerin Biçembilimsel Analizi****Güliz Merve BAŞIBÜYÜK****Fırat Üniversitesi****Sosyal Bilimler Enstitüsü****Batı Dilleri ve Edebiyatları Anabilim Dalı****İngiliz Dili ve Edebiyatı Bilim Dalı****Elazığ-2019; Sayfa: VIII+99**

Bu çalışma, Ted Hughes'un *Karga* dizisinden seçilen şiirleri, Leech (1969) ve Short'un (1996) biçembilim metoduna dayalı olarak analiz etmeyi amaçlamaktadır. Çalışmanın ilk bölümünde, 20. yüzyıl modern İngiliz şiirinin genel özellikleri, dönemin önemli şairleri ve şiirsel hareketleri temel alınarak açıklanmış ve modern şiire yön veren İngiliz şairler ve şiirleri incelenmiştir. Modern döneme ait İngiliz bir şair olan Ted Hughes'un şiir stili ve şiir dizisi *Karga* ya detaylı olarak bu bölümde yer verilmiştir. Çalışmanın devamında takip edilen yöntem ayrıntılarıyla açıklanmış ve yöntemin Ted Hughes'un seçili şiirlerine uygulanması sonucu elde edilen bulgular sunulmuştur.

Çalışmanın odağını Ted Hughes tarafından yazılan "Crow's First Lesson", "Littleblood", "In Laughter", "Crow's Vanity", "The Robin Song" başlıklı beş şiir oluşturmaktadır. Bu eserlerin biçembilimsel analizlerinde temel olarak, olağan dilden sapmalara (deviations), tekrarlamalara ve paralelliklere odaklanılmış ve bunların sonucunda ortaya çıkan önelemeler (foregrounding) incelenmiştir. Elde edilen bulgular, Hughes'un kendine özgü, yaratıcı biçeminin, etkili bir şekilde kullanmayı başardığı grafolojik ve morfolojik sapmalar ile sözcük, anlam ve söylem düzeyindeki sapmalarla yakından ilişkili olduğunu göstermektedir. Ayrıca, sözcüksel gruplandırmalar ve tekrarlar yoluyla oluşturduğu önelemeler de şairin biçimini belirleyen unsurlar arasındadır.

Anahtar Kelimeler: Biçem, Biçembilim, *Karga*, Modern şiir,

ABSTRACT**Master Thesis****Style In Modern English Poetry: A Stylistic Analysis of Selected Poems in Ted Hughes's Poetic Sequence *Crow*****Güliz Merve BAŞIBÜYÜK****Fırat University****Institute of Social Sciences****Department of Western Languages and Literatures****Division of English Language and Literature****Elazığ-2019; Page: VIII+99**

This study aims to analyse selected poems by Ted Hughes in his *Crow* by applying Leech (1969) and Short's (1996) stylistic methods of foregrounding. The first part of the study presents the general characteristics of the 20th century modern English poetry focusing on the prominent figures and movements of the era. It gives a general description of modern poets and poems that shape the era. It continues with a general account of Ted Hughes. As a modern English poet, Hughes' style and his poetic sequence *Crow* are explained in detail, in this part of the study. In the continuation of the study, the followed method is explained broadly and the findings which are acquired as a result of applying the method to Hughes' poems are presented.

The focus of the study is five poems written by Ted Hughes entitled as "Crow's First Lesson", "Littleblood", "In Laughter", "Crow's Vanity", and "The Robin Song. Basically; deviations, repetitions, and parallelisms that result in foregrounding are focused on in the stylistic analysis of these poems. The findings show that Hughes' distinctive and creative style is closely associated with graphological, morphological, semantic and discursal deviations that he achieves to use effectively. Furthermore, foregroundings that formed via repetitions and lexical groupings are among the components that determine the poet's style.

Key Words: Crow, Modern poetry, Style, Stylistics

TABLE OF CONTENTS

ÖZET	II
ABSTRACT.....	III
TABLE OF CONTENTS	IV
LIST OF TABLES	VI
LIST OF FIGURES	VII
ACKNOWLEDGEMENTS	VIII

CHAPTER I

INTRODUCTION	1
1.1. Introduction	1
1.2. Statement of the Problem	5
1.3. Purpose of the Study	5
1.4. Significance of the Study	6
1.5. Thesis Overview.....	6
1.6. Conclusion.....	7

CHAPTER II

2. LITERATURE REVIEW	9
2.1. Introduction	9
2.2. Modernism: American Wave	9
2.3. Modernism - English Wave	13
2.4. Ted Hughes: Myth and Nature	25
2.5. <i>Crow</i>	36
2.6. Stylistics: A Brief Account	43
2.7. Stylistics: A Historical Overview.....	47
2.8. Previous Studies	53

CHAPTER III

3. METHODOLOGY	57
3.1. Introduction	57
3.2. Foregrounding: Deviations, Parallelisms	57
3.3. Conclusion.....	65

CHAPTER IV

4. FINDINGS AND DISCUSSION.....	67
4.1. Introduction	67
4.2. A stylistic Analysis of the Selected <i>Crow</i> Poems: “Crow's First Lesson”	67
4.3. A Stylistic Analysis of “Littleblood”	71
4.4. A Stylistic Analysis of “In Laughter”	74
4.5. A Stylistic Analysis of <i>Crow’s Vanity</i>	79
4.6. A Stylistic Analysis of <i>Robin Song</i>	82
4.7. Conclusion.....	86

CHAPTER V

5. CONCLUSION	88
5.1. Overview of the Study and the Main Findings	88
5.2. Limitations of the Study and Prospects for Further Research.....	90
REFERENCES	91
APPENDIX.....	98
App 1. The Originality Report	98
AUTOBIOGRAPHY	99

LIST OF TABLES

Table 1. Lexical Density in Crow’s First Lesson.....	71
Table 2. Lexical Density in “Littleblood”	74
Table 3. Lexical Density in “Littleblood”	79
Table 4. Lexical Density in “Crow’s Vanity”	82
Table 5. Lexical Density in “The Robin Song”	86



LIST OF FIGURES

Figure 1. Normal Paradigm.....	63
Figure 2. New Paradigm	63
Figure 3. Three levels of studying a poem.....	64



ACKNOWLEDGEMENTS

Firstly, I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr. Aysel ŞAHİN KIZIL, for her valuable support, aspiring guidance and constructive criticism during the process of my studies. Without her immense knowledge and patience this work would not be completed.

Secondly, I would like to extend my special thanks to Asst. Prof. Dr F. Gül KOÇSOY and Asst. Prof. Dr. Meltem MUŞLU for being in my thesis committee, for their precious teaching, comments and feedback.

Thirdly, I wish to thank to my husband Ali Basıbüyük for his understanding and continuous support. I also thank him for providing the motivation and encouragement that I have needed through this process.

Last but not the least, I would also like to thank to my daughter Asya and my son Ediz for being the hope and peace I wish for.

CHAPTER 1

1. INTRODUCTION

1.1. Introduction

Poetry among other literary genres enables its author to reflect his or her style more effectively for the reason that it is relatively more independent to the defined norms and rules of language. Poets can deviate from the general conventions when language is concerned and they can completely disregard them to reach the purposed sense in their writings. By this way they create a language peculiar to themselves in which it is possible to act freely but meticulously, for the reason that “poetry is language in which every component element – word and word order, sound and pause, image and echo - is significant, significant in that every element points towards or stands for further relationships among and beyond themselves” (Wolosky, 2001, p.3). The choices that are made among these components reveal a poet’s style. These functions peculiar to poetry allows the poet to use language freely which in turn espouses distancing the text from ordinary towards exceptional. Style is the overall consequence of these choices, or to put it implicitly, it is relevant that “what words or structures are chosen in preference to others” (Leech & Short, 2007, p. 11). Therefore, it is logically proper to claim that poets have a unique style as a result of their personal tendencies when producing a poem. Apart from the tendencies, content of education, social conditions, and culture also influence the way of writing.

Stylistics derived from the word *style* is a way of practicing literary analysis by examining the language of a text to get a clear understanding about the author’s style. Focusing on the language of a poem – word types, sound patterns, repetitions, metaphors, punctuation etc. – enables the critics to acquire the source that they can ground on their interpretations. Each writer (or poets in this case) prefers a distinct way of expressing thoughts and ideas. Each word placed in a poem is chosen for a purpose since it is formed by meticulous choices. These preferences that figures in the forming process creates the poet’s style “which is something that belongs to the text as a whole” (Leech & Short, 2007, p.34). What stylistics focuses on is to observe these choices to interpret the texts objectively.

Being one of the most effective works in the field, *Style in Fiction* by Leech and Short (2007) describes the aim of literary stylistics as “to relate the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description” (p.11). This makes the assertion that stylistics is a way of analysing literature critically while deriving its sources from linguistic components which come from the text itself. Clearly, what a literary stylistician is expected to do is to describe the linguistic environment and interpret the author's linguistic choices. Thus, he or she can reach a reliable clue about the writer's intentions in the text (Leech & Short, 2007). A poem is a result of the poet's preferences of words, forms, and structure. The poem is the whole of these choices. At this point, stylistics aims at interpreting the work using these patterns of choices as evidence for the explanations. Therefore, the linguistic observations of the poem enable the critic to reach meaningful conclusions. However, before this process, the stylisticians should trust on their intuitions first. Carter (1989) describes intuition as “a subjective base of hunches about the text” (p.57). Stylistic analysis subjectively begins with the critic's intuitions, but takes an objective turn with the proofs that obtained from the text.

Short (1996) asserts that understanding the style of a poem and a poet necessitates studying the foregrounded parts of a poem as well as examining the functions of parallelism and deviation. Foregrounding is the deviation of the literary text from linguistically accepted rules. A poet can foreground a part of a poem by breaking a linguistic principle. It can be stated that the foregrounded part is where the poet demands attention or place emphasis on. Acting this way, poets can create their style.

There are lots of poets that are known for their peculiar styles so that it is possible to recognize their works easily. E.E Cummings, for example, is generally known for his dislike for capital letters. He almost never uses capitals in his poems. Hopkins favours old English poetry and enjoys using old - stemmed vocabulary in his poems. Furthermore, John Donne has a unique style which he combined with original ideas and extraordinary metaphors. Clearly, poets exhibit their styles in their works and deliberately verbalise it with the foregrounded parts at the very most (Short, 1996, p. 65). Parallelism -which is also a kind of foregrounding- is created by deliberate repetitions or parallel meanings organized throughout the poem. Short (1996) defines parallelism as “one of the mechanisms which writers have at their disposal for controlling the associative connections which readers make” (p. 65). It means that readers can be motivated for some inferences by the authors. Through the repetition of a word, a form or an idea, the message

can be transmitted to the readers systematically. Parallelism helps providing comprehension; and prevents readers from misinterpreting the text. Besides, it saves poems from being monotonous. Perceiving the parts of a poem as a meaningful whole with unexpected associations increases the reader's motivation. It is normal, then, to shape the commentaries according to the foregrounded and paralleled parts of a poem. These parts are considered to be prominent because of these distinctive effects. The critic's intuition is a significant factor here to decide on whether the device is used on purpose by the poet or not. This prevents the stylistician from far – fetched deductions; and leads him or her to well – directed interpretations about the work of art (Short, 1996). Deviation from the linguistic rules helps poets to create a distinct style which attract the readers. Saying an ordinary thing in a new and unusual way saves the poet from being ordinary and mundane which also increase the overall poetic quality. Deviation in the linguistic structures that could be realized at various linguistic levels such as lexical, semantic and graphological enables the poet to obtain a unique style.

Modern English poetry is the product of the 20th century literary environment which introduces radical changes both in form and content. Modernist point of view asserts innovation and freedom of creating new trends which contradict with the Victorian way of writing; thus, modernist poets tried new methods as such loose forms, obscure language and fragmented syntax. They break the conventional rules of meter and rhyme and create a novel style which reflect their artistic sense. Nevertheless, each poet generates a peculiar style differing almost completely at times from their coevals even though they both are modernists (Draper, 1999). T.S Eliot, in his modernist masterpiece “The Waste Land”, adopts a pessimistic tone which he supported with fragmented forms and multiple speakers. The poem is highly intertextual including attributions to various literary texts, various myths and even languages which altogether increase the abstruseness of the poem. Eliot preferred an “abrupt, discontinuous and rapidly shifting form” in his long, epic-like discursive poem which portrays his distinctive style (Draper, 1999, p. 11). Eliot's style is closer to his American counterparts –Ezra Pound, William Carlos Williams- rather than English modernists such as Hardy, Housman, Kipling and Graves. These English poets, though each of them has separate styles of his own, practice poems generally more understandable, and prefer easy-to-comprehend diction which is “linguistically adventurous and technically innovative” (Draper, 1999, p. 58). Kipling, despising high modernism's “arcane and scientific vocabulary” (Albright, p.28), often

uses English vernacular especially Cockney speech with an ironic tone. Graves, who embraces expressive poetry, also uses humour boldly in his poems often creating a tension between rational and irrational while clarifying the later using reason. Auden, too, adopts a rational tone and inclines to moral subjects while moving away from innovative way of writing (Draper, 1999).

The beginning of the period witnessed the great world war that caused the loss of a generation of young people, which in turn resulted in a cultural depredation in the society. This tragedy influenced the styles of poets in terms of form and context. Born in the following years of the first world war, Ted Hughes grew up in an environment that bears the traces of a social disaster destructing the lives of millions of people which eventually leads him nearing the nature outside and drawing apart from industrialised urban life as a subject matter for his poetry. Instead, Hughes focused on natural world and animals, and this caused him to be named as nature poet or animal poet. Among his most famous poetry books, *The Hawk in the Rain* (1957) *Lupercal* (1960), *Wodwo* (1967) and *Crow* (1970), he combines myth, folk culture and nature decorating them with powerful vivid images (Roberts, 2001). Hughes's animals symbolise a thought or an idea that is more sophisticated, designated to 'represent the inner life of human beings' which refers to 'the world we share with the animals' (Roberts, 2001, p.40). Since he studied Archaeology and Anthropology at the university, and he improved himself with readings on the subject such as *Shamanism* of Mircea Eliade, *The White Goddess* by Robert Graves and poems of East European poets (e.g. Wasko Popa, Janos Pilinsky). Hughes was well - equipped with cultures and religions of different countries. For this reason, his poetry is substantial in terms of myths and legends.

Ted Hughes published *Crow* in 1970 as a sequence that consisted of 59 poems (added 7 more to 1972 edition) under the title *Crow: From the Life and Songs of the Crow*. The poems are in lyric form and contain mythical figures such as God, Adam, Eve and serpent. According to the sequence, after the creation God hears a voice in his nightmare that claims his creatures are not qualified enough, and then God asks him to challenge. As a result of this argument Crow appears. Thus, creation story is rewritten by the crow and its creator (Roberts, 2001). One of the most important factors that contributes to the uniqueness of Hughes's style is that "*Crow* does not use myth; it is myth" (Brondes, 2008, p.515). This means that Hughes produces myth instead of using ready-made tales and figures taken from various cultures. Equally important is that he

uses animals while creating myths. “Animal images are central focus for Hughes's important mythic presentation” (Marty, 2013, p. 29) for the reason that he creates a bond between nature and human.

1.2. Statement of the Problem

Stylistics has been proved itself worthy as a method for literary analysis with its arguments and assertions which generate effective tools to deal with literary texts. The core point of the approach is that it provokes for “textual awareness” “focused on the writer as a poet and technician” (Macleod, 2009, p. 133,138). Stylistics, therefore, takes the text as the starting point and studies how the poet’s choices functions in it, which forms the overall interpretations of the stylisticians, or rather say, the literary critic. According to Leech (1987) what is essentially expected from the critic is ‘explication the relation between the form of the text and its potential for interpretation (p. 76). Formal features are used as tools for good commentary and understanding. In order to activate this tool, searching for parallelisms, foregrounding and deviations is essential since Short (1996) asserts that they are the necessary items to be used in stylistics to reveal the poet’s true style.

Being important to such extent, stylistics has been a focus of interest, over the past decades, in analysing and interpreting literary works. A closer scrutiny of the relevant literature, however, shows that the number of studies using stylistic analysis has remained limited, though (Tutaş, 2006). Additionally, as one of the most influential figures of modern poetry, Ted Hughes is known for his idiosyncratic style (Brondes, 2008). However, his works are explored most often using literary techniques instead of stylistic devices (Brondes, 2008). Taken together, the fact that more studies are warranted to analyse literary works focusing on the linguistic units used, and the fact that Hughes style in *Crow* has not been fully explored within the framework of stylistics point to a gap in the extant literature. This study, therefore, sets out to address this gap through the analyses of selected poems in *Crow* by Hughes by employing stylistic tools of analysis.

1.3. Purpose of the Study

Short (1996) points out that stylistics is a double functioned method for literary analysis; however, it is the critic’s choice to take a linguistic side or make pure literary criticism. Therefore, the method presents two ways for approaching the texts: being tied

highly on linguistic observance or only using them for interpretation and analysis. This thesis belongs to the second category since it focuses on the language of the poems - among other things- to reach clear conclusions and good commentary about the works.

The aim of this study is to describe the poetic style of Ted Hughes – one of the most famous literary voices of the 20th century – by focusing on his celebrated poetry sequence *Crow*. In the study, Hughes's poetic style is fully scrutinized in order to express the components that generate his poetry. Ted Hughes is chosen for the reason that he obtains a unique style among his contemporaries for him being an animal poet and a nature poet who uses “his vision of violence and expands it into a philosophy” (Hughes, 2014, p.25). Although living in the modern era -in terms of poetic style- he is more related to the 17th century metaphysical philosophies which he uses to “discuss the fundamental problems of man’s nature and existence” (p. 46). In his poems such as “Easter’s Tomcat”, “Thrushes”, “The Hawk” and “Pike” among others, he foregrounds the natural and violent sides of the animals to make statements about the human nature which makes him unique in his age. In *Crow*, Hughes rewrites the creation story while mocking and criticising religious forms and he chooses a simple animal, a crow as the main character for the sequence, who sings "songs with no music whatsoever, in a super-simple and super-ugly language” (Faas,1971, p. 97).

1.4. Significance of the Study

Although Hughes and his poetry have been analysed and interpreted abundantly, most of the analyses have adopted a literary approach rather than a stylistic approach. Situated within the field of stylistics, the present study reports the result of an extensive analysis of his various poems. The significance of the study stems from the fact that it presents a detailed commentary on the poetic style of Ted Hughes, which could also have some implications for the style of 20th century modern English poets. It also provides a broad description of the poetic sense of the modern period in its general sense, which has potentials to help understanding the characteristics of the era comprehensively.

1.5. Thesis Overview

The study consists of five chapters under the titles of introduction, literature review, methodology, findings and discussions and conclusion.

The first chapter introduces stylistics as a method of analysis and its function in examining literary texts. It gives brief information on modern English poetry and Ted Hughes. The chapter expresses the purpose and significance of the study. Then, it ends with thesis overview reviewing the whole study; and conclusion which summarizes the chapter.

The second chapter, literature review, provides exhaustive information on the relevant literature that the dissertation is based on. It has eight sections. The first section introduces the chapter briefly. The second chapter provides information on modern American poetry and its influence on modern English poets. The third section explains the growth of modern English poetry. It expresses the main poets and poetic style of the era. In the fourth section; Ted Hughes, his poetry, the main features that form his poetic style are presented in detail. In the fifth section, Hughes' volume *Crow* is presented detailly. The sixth section explains stylistics while the next section gives a brief historical review of the method. Finally, the last section presents previous studies that are made on the stylistic analysis of poems.

The third chapter is the methodology chapter in which the approaches and the techniques of stylistic analysis are explained detail. It introduces the stylistic methods that are chosen for the study.

The fourth chapter is the findings and discussions chapter in which five poems in *Crow* are analysed and interpreted thoroughly. The chapter presents frequency tables for each poem that provide significant data of the poet's lexical choices.

Finally, the last chapter, conclusion, gives an overview of the study and the main findings along with the limitations of the study and prospects for further research.

1.6. Conclusion

This thesis purposes to explain the general poetic style belong to the 20th century modern English poetry touching on its major poetic figures as well as the social and literary environment while primarily focusing on Ted Hughes, one of the prominent poets of the era, and his famous sequence *Crow*. An extensive study is presented in the thesis which explains what makes the poem "modern", in detail, by giving examples from related poets and poems and interpreting them to exhibit their styles carefully. Ted Hughes is widely explained as a poetic character belong to the era. Additionally, five poems randomly selected from *Crow* are analysed through stylistics in order to

comprehend them better. As a result of these analysis, apart from the period, the thesis supplies rational commentaries on the poems and style of the author to present an extended study on the subject.



CHAPTER II

2. LITERATURE REVIEW

2.1. Introduction

This chapter provides information on the relevant literature encompassing modern poetry as well as Ted Hughes as a poet. It starts with an account of modernism in connection with American wave. This is followed by the section on contributions of English poets to the modern poetry. These two sections together are intended to set the scene. The next sections present detailed information about Ted Hughes and his influential work *Crow*, which is followed by a comprehensive account of stylistics and its historical development. The chapter ends with the discussion of the previous studies thought to enlighten the present study.

2.2. Modernism: American Wave

20th century has become the focus point of change and innovation in literature. Modernist tradition which encompasses the era aspired to renewal and change in every aspect of composing process disowning the traditional and fixed verse form (Witemeyer, 2003). Modernist poetry in general is a product of a multicultural blend formed by poets who belong to different nationalities, especially American. The first blooming of modernist poetry observed in early 1900's with the arrival of young American poets to London where they gathered in a prosperous environment full of fellow ambitious poets, wilful readers and publishers. John Gould Fletcher (1886-1950) an American poet known for his innovative verse was among the first arrivals. In London, he met Amy Lowell and joined to the imagist movement. Just as the most of other modernists, Fletcher supported the minimalist idea avoiding verbiage and sought for technical freshness in form. Ezra Pound came to London in the same year and was followed by Robert Frost who had difficulty with publishing poems in his native country and was rejected by American journals. T.S Eliot arrived at 1914 where he met Pound and quickly involved in a literary environment accompanied by Hilda Doolittle, William Carlos Williams and Richard Aldington. Indeed, these poets all interacted with each other and met occasionally to share ideas and produce reforms on poetry (Witemeyer, 2003). They searched for novelty in language and tone avoiding overwhelming the poem with sensuality and personal emotions of the poet. They focused on simple ideas and objects from everyday life

ignoring the traditional themes. Interacting with these comers, English poets developed a national style each poet having an idiosyncratic point of view. These poets, Thomas Hardy, W.H Auden, A.E Housman, Philip Larkin, Ted Hughes among them, either adopting the modernist philosophy completely or rejecting some of its points, produced an authentic and wholly modern way of writing poetry in their own ways (Witemeyer, 2003).

These poets looking for new ways to practice their arts created an “international modernism” (Witemeyer, 2003). Conditions of this kind of environment are suitable in the 20th century because there were ease and facility in every sphere of life with the developing technology and opportunities in every walk of life. Witemeyer (2003) explains that “international modernism aroused in a world of improved communications, commerce and travel. Transoceanic telegraphy, wireless radio and superior shipping dramatically accelerated the transmission of words, documents and people” (p.8).

Imagism, as conceived by Pound, formed the core artistic sense of the poems of these writers. These poems published in Poetry magazine modelled Pound’s understanding of art as a modern poetic style. “Imagism naturally asserts detachment for what was perceived as the emotional effusiveness of the late Victorian poets” (Ayers, 2004, p.4). Thus, it disfavours sentimentality and artificiality emphasizing on economical, straight free verse shaping around an image or metaphor which gives the main concept to the poem. These relatively short albeit functional verses contain intense meanings in a simple but functional way.

Imagism has a multinational root for it is inspired by Japanese Haiku, French poets who favoured free verse style of Walt Whitman, Sappho (an antic Greek poet) and Catullus (a Roman poet). Although it is one of the most substantial movements of the century and influenced many modern poets, Pound searched new ways and joined Wyndham Lewis’s Vorticism which embodies sister arts such as painting and sculpture. However, “with Vorticism Pound was not abandoning Imagism, but he began to understand it in new ways” (Carr, 2015, p.174).

Imagism appeared as a result of Pound’s search for a modern diction, hence; he developed a movement favours short intense verses opposite of its long, discursive equivalents from the Victorian era, yet possesses deep direct and meaning. As Pound suggests, Imagism brings novelty and freshness that the modern age asks for (Carr, 2015). The poem below is a direct example of the movement that has been mentioned.

In a Station of the metro
 The apparition of these faces in the crowd
 Petals on wet, black bough (1913, Ezra Pound)

Being the most popular of imagist work written by Pound, this poem contains only two lines that encapsulates all the rules hold by the movement. It is purified from unnecessary words and focused only on images. Human faces in a crowded metro station are resembled to the petals on branch of a tree.

This tradition also influenced some other poets, F. S Flint and William Carlos Williams among them, who produce important imagist poems which are “The Swan” by Flint (1917) and “The Red Wheelbarrow” by Williams (1923). It is significant to state that imagism does not purely belong to one specific nation. Although Pound was American, he advanced the movement in London with his compatriots (H.D) and British fellow men alike Flint, Aldington. Thereby, imagism has become a transnational movement generating modern poems produced in the modern period since a good deal of poets of the era were influenced from it one way or another (Carr, 2015).

Modernist poem is intended to be independent from the author. As Green (2015) explains:

By organising and foregrounding the acoustic and visual stuff of language and so drawing attention to its materiality, poetic form waylays transparent utterance. Modernist verse is thick with hindrances of this kind: borrowed and otherwise estranged idioms and vocabularies, diversions of tone and voicing, broken metrics and revived rhythms (p. 23).

Generally, modern poetry favours elite language since the poets generally do not prefer to address the common reader. Eliot, especially, had a quite complex language. He makes use of myths of different cultures, different symbols and even different languages. His works are challenging even for the educated readers, necessitating a serious observation and previous information. *The Waste Land*, known as the masterpiece of modern poetry, possesses highly complex style of language, form and meaning. Bell (2015) states that the reason for modernist poets’ dealing with myth is the general disfavour towards the established religious system. 20th century was the time that strict beliefs left its place to scepticism and suspicions, people questioning the order, especially after the works of Friedrich Nietzsche (1884-1900) *Thus spoke Zarathustra* (1892)

claiming the death of God, and Martin Heidegger (1889-1976) *Being and Time* (1927) questioning the concept of being (Bell, 2015).

Eliot published *The Waste Land* in 1922 when he was suffering from his wife's extreme mental disorders, his own broken physical and mental state and also economic problems. The chaotic environment that post war brought is another factor for the depressed and melancholic tone of the poem. "The Waste Land" is composed of five sections which are seemingly independent from each other for the reason that the narrators are shifting constantly; time, setting and even genre is changing, turning into conversations resembling drama pieces. Hence, the form and content of the poem both refer to Eliot's depression and instability of post war England with its fragments and disunity (Cooper, 2006).

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

The beginning of the poem gives clues about the land that is wasted. In other words, the post war England. In this land, April is not the favourable month heralding the coming of spring, instead, spring rain only stirs "dull roots". Here, Eliot depicts the modern land as barren and infertile that has just come out of the war.

The trauma of the war, especially of the unprecedented suffering in the trenches...and all the other battlefields of the war across a Europe in shock. The devastation of the physical environment was bad enough, but it was moral and spiritual life that suffered more, to a degree from which there was no quick recovery (Cooper, 2006, p.71).

After completing his education in Harvard, Eliot moved to England where he embraced the church of England and took English citizenship. He studied in Oxford and pursued a fruitful literary career. He started to work in the *Egoist* as co-editor, after finally quitting his 8 years job in Lloyds bank, and the *Criterion* and the Faber and Faber (as a literary editor) where he had a chance to publish modern works from Philip Larkin, Ted Hughes and Thom Gunn. He was brilliantly taught the European canon of literature, studied Charles Baudelaire and Jules Laforgue. He stayed one year in France to observe its culture and poetry, where "he wandered the streets of less reputable quarters of the city, areas frequented by prostitutes, small time criminals and the wretched poor"

(Cooper,2006). In that year, he worked on “The Love Song of J. Alfred Prufrock”, the poem about the confused, indecisive modern man struggle with personal dilemmas and a broken inner state (Cooper,2006).

Should I, after tea and cakes and ices

Have the strength to force the moment to its crisis? (15-16)

Here, our hero Prufrock is caught between his thoughts. He overthinks so that he cannot dare to approach to the lady in question. He resembles himself to Shakespeare’s *Hamlet* because of his indecisiveness. No matter how much he thinks, he cannot act since he is too worried of his own inadequacies. In this dramatic monologue, Eliot examines the psychology of the modern individuals on the example of Prufrock (Cooper,2006).

2.3. Modernism - English Wave

English poets who can be dubbed as second wave modernists are varied from their American coevals since their works are more lucid and accessible by the common reader. As Turley (1974) states that the modern poetry can be classified as American generation pioneered by Pound and Eliot who aim to shock the reader with new and obscure style, and English tradition of Auden and Hardy, still modern but purports to be explicit and rational. English modernists take their sources mainly from English romanticism. Romantic poets, especially Wordsworth, have a great impact on these poets, such as Thomas Hardy, John Betjeman and Philip Larkin. According to Harvey (1986), romanticism has influenced modern poetry substantially. He also adds that there is at root

Wordsworthian influence on modern poetry, which is concerned not solely with moments of vision, or with matters of language or poetic technique...but with the basic interrelated issues of what constitutes the appropriate subject- matter of poetry, its proper audience and its modes of communication – in other words its rhetoric (p.4).

Unlike American modernists, English modernist tradition focused on experience rather than experiment. Especially Hardy and Larkin inclined to take the ordinary as subject matter and display the unobtrusive about it. They are direct and explicit as well as being realistic. Therefore, discontinuous and fragmented forms, or symbols are not expected to see in modern English verses (Harvey, 1986). They do not aim for the schooled, sophisticated reader; instead, they take on the idea of poetry for pleasure. Larkin (1983) in his article, *The Pleasure Principle* states that “at the bottom poetry, like all art,

is inextricably bound up with giving pleasure and if a poet loses his pleasure-seeking audience, he has lost the only audience worth having” (p. 40). This is completely opposite to the high modernists since they aim “sheer difficulty for the reader” (Harvey, 1986, p. 18).

In Draper’s (1999) views “the drive through carefully controlled syntax to a rounding out of rational statement is a vital part of poetry which belongs to this tradition” (p. 35). Although the American tradition determined to create a completely novel way of writing, the English model is closer to the Victorian style. (Draper, 1999). It is more straightforward and comprehensible.

Though the 20th century literary practices are called as modern, modernism did not start instantly. Hopkins, who lived in the 19th century wrote poems in modern sense, way different from his contemporaries. In 1932, Michael Roberts's *Faber Book of Modern Verse* included 13 poems of Hopkins after 30 years from his death. He tried new linguistic forms especially as verbal. He has an influence on the poets of the following age. Since he is a reverend he wrote on spiritual subjects, mostly praising the creator and his creators, as reflected in the following excerpt (Webb, 2007).

To Christ Our Lord

I caught this morning morning's minion, king- dom of
daylight's dauphin, dapple-down drown Falcon, in his riding
Of the rolling level underneath him steady air, and striding.

Hopkins is a verbally and structurally innovative poet as it is seen in this piece from his well-known poem. He uses enjambment while structuring the poem which makes the reading rapid, and the poem salient (Webb, 2007). Hopkins “produced poems on natural themes which were not only revolutionary for their structure or style but also distinctive and forward looking for their treatment of the environment” (Bennett, 2003, p. 161). His works became an inspiration and model for the poets beyond his age “herald of the twentieth century poetic developments” (p. 161).

Hopkins entered to the Catholic Church to become a Jesuit priest. He stopped writing poetry for seven years until the tragic death of five nuns inspired him to write the *Wreck of the Deutchland*. Thereafter, he devoted his art to God's services and write on spiritual and natural subjects. Hopkins was an innovative poet among his 19th century contemporaries. He invented the sprung rhythm which indicates placing several stressed syllables in a line resulting in the apposition of them not allowing the arranged order

stressed and unstressed syllables; therefore, it does not follow the strict metrical patterns. Instead, it leads to an uncertain sequence (Sr, 2003). He used alliteration, assonance and also enjambment boldly in his poems. He is also innovative since he focused on nature which makes him different from other poets of the era. Winters (1949) states that Hopkins's style usually includes two stages: first, he introduces natural themes and second, he harmonises it with religious practice. He combines his love of Christ with nature. "Hopkins's method in general is to employ the landscape as the immediate motive for a feeling which is too great for it and then to append the perfunctory moral as a kind of theoretic justification" (Winters, 1949, p.63).

Hopkins, indeed had a personal fondness for landscapes since he sees them as an example of God's creation. That is why he constantly describes rural sceneries in his poems (Winters, 1949). His style distinguished him from the other poets of Victorian period and became a source of inspiration not for his era but for modern poets of the twentieth century as well (Winters, 1949).

Another significant figure worth mentioning is Thomas Hardy. Thomas Hardy, though generally known as a novelist, began his literary career by writing poetry. Working as an apprentice in an architecture firm in London, he spent his nights reading poetry to a great deal, especially Shelley, Wordsworth, Virgil and Browning. However, economic conditions pushed him to write novels which took twenty-five years that began with *Desperate Remedies* (1870), and ended with *Jude the Obscure* (1895). Hardy quit producing novels and spend his last 30 years writing poetry starting with publishing the *Wessex Poems* in 1898 (Wain, 1966).

Hardy has a plain style which he combines with powerful imagination. He chooses ordinary things as topics for his poems and enriches them with his vision (Paulin, 1975). He believes in the fact that without imagination, poems would be imperfect. While designing his poems, Hardy creates a situation spontaneously chosen from daily life. Working on novels for a long time makes his poems realistic and vivid (Paulin, 1975).

According to Tom Paulin (1975), Thomas Hardy does not believe in the absolute truths. Contrarily, he accepts the idea that everything known is the result of perceptions. This means that "material objects only exist through being perceived" (p.16). This idea of perception actually developed by philosophers such as John Locke, George Berkeley and David Hume. Despite the fact that Hardy did not study them directly, he was an admirer of Shelley (whom he read a lot, both poems and essays) who quotes Hume often.

Thus, he was much more interested in how readers imagined or perceived the scenes in his poetry (Pauline, 1975). Hardy's poetry has a pessimistic tone resulting from the hard conditions of life. He sees the world in a depressed mood for he believes in that destiny is full of bad luck for people. The death of his first wife, Emma has an effect on his views (Pauline, 1975).

Poems of 1912-13 attracted the attention of readers and poets alike. The poems are about Hardy's revisiting the places they met at Cornwall after Emma's death. The poems are elegies that written for mourning after the dead wife. Armstrong (2001) states that the sequence contributed a lot to the elegiac tradition in English poetry. Hardy brought the 17th century form to modern era and cleansed it from religious aspects and gave it a personal flavour. In the poems, he shares his remorse with sincerity including personal details as well as time and places (Armstrong, 2001).

Stylistically speaking, Hardy used various rhyme schemes and forms in his poems. The most striking aspect of these rhyme schemes is that they generally change from one poem to another. He has a rich language which he enriches with "standard and dialect words, poetical words, rare words scientific terms, coinages, archaisms...the occasionally convulsed syntax and other odd quirks of style" (Mezey, 1999, p.13). He was fond of long lines and song form which he utters his experiences in a natural tone, completely unpretentious. He expresses in the preface of *Wessex Poems* that he only writes for himself (Hardy,2000). This explains the purity and plainness of his style. Because it makes him feel free from any kind of pressure (from readers or publishers) and he can act as himself. Some of these characteristics of his style can be seen in the following short excerpt from his famous poem "The Ruined Maid".

-“O’ Melia, my dear, this does everything crown!

Who could have supposed I should meet you in Town?

And whence such fair garments, such pros-perity?”-

“O didn’t you know I’d been ruined?” said she.

-“You left us in tatters, without shoes or socks,

Tired of digging potatoes, and spudding up docks;

And now you’ve gay bracelets and bright feathers three!”-

“Yes: that’s how we dress when we are ruined.” said she.

In the poem, Hardy prefers long lines and plain language. He makes use of language varieties and dialects such as “geographical, social and temporal” (Costa,1999, p. 217). The phrases “digging potatoes” and “spudding up docks” reveal the rural dialect of the young woman stating that she is from the lower-class. “Garment” “sock” and “gown” are from the Victorian dialect expressing her social origin. The expressions in the later four stanzas such as “thee”, “thou”, “thik oon”, “theas oon”, and “t’other” are also the other examples that symbolizes her social background (Costa,1999). “Through this device the poet draws the reader’s attention to one of the characteristics of country people that most delighted him. It is of course well-known that Hardy was an interested observer of country folk, of their speech and idiosyncrasies. His fondness for regional dialect and uncouth language is evidently foregrounded in these lines” (Costa,1999, p. 217).

The next significant figure of the modern English verse tradition is Philip Larkin, who is known as a prominent character of the movement poetry. The poets of the fifties - Philip Larkin, Donald Davie, Kingsley Amis, Thom Gunn - are called as the movement poets. In the *Poets of the 1950s: An Anthology of New English Verse* of D.J. Enright and *New Lines* (1956) of Robert Conquest, the poets whose works resemble each other’s works both in tone and ideal are gathered for the first time. These poets claimed rational and critical poetry far from the obscure language of the Modernists and embraced logical, coherent body of works (Regan, 2001).

The movement poets are against the romantic poetry of the 1940s since they find it much emotional and full of wordiness (Regan, 2001). They are concerned with the social and political environment of the post war England; however, they approach liberally, and thus, they are not critical in their views. Stylistically, plain, clear language is favoured, yet they avoid verbiage and used elliptical expressions. (Regan, 2001). “The prevailing tone of Movement poetry is urbane and academic and many of the anthologized pieces are too neatly prescriptive and it probably displays for more diversity and daring than subsequent critical accounts have given credit for” (Regan, 2001, p.213).

Larkin, despite being an anti-modernist poet and purifying his work from modernist way of performing art, did not totally deny modernist practices. He improved his work by “adopting and refining its preoccupations, modifying its concerns in the light of the changed political and circumstances of the late 1930s and 1940s” (Regan,2007, p.149). He also adopted techniques of the modernists in terms of changing personas and perspectives as well as diverse style that perplexes the reader (Regan,2007). Philip

Larkin's first idea of a literary career was being a novelist. After publishing two novels, *Jill* (1946) and *A Girl in Winter* (1947), he somehow did not continue with writing prose and remained silent till his first poetry book *The North Ship* (1945), and *The Less Deceived* (1955) following after. Larkin generally employed themes of human experience in ordinary daily life. He chose his subject matters within life that he can write about everything that attached to life itself. His poems are highly personal including the poet's own world-views (Scofield, 2008).

Among other themes, fear of death and futility of life dominate most of his poems. Foley (2015) argues that Larkin mostly changes the tone towards the meaninglessness of life in the face of death at the end of the poem. The following excerpt from his famous poem "Next Please" illustrates these themes.

Next, Please
 We think each are will heave to All good
 into our lives, all we are owed
 Far waiting for so devoutly and so long,
 But we are wrong:
 Only one ship is seeking us, a black
 Shield, unfamiliar, towing at her back
 A huge and birdless silence. In her wake
 No waters breed or break.

In this example and many others, Larkin claims the futility of life because of the inevitable end. Rather than covering the whole poem with a pessimistic tone, he shifts the tone at the end. "Typically, a poem will begin in a plain, down-to-earth mode in which Larkin will present a conventional view of life only to shift into a much more complex, elevated register through which an alternative, more difficult perspective is revealed" (Fooley, 2015, p.38). Among other themes, Larkin also uses sexuality in his poems. He sees sex as a part of life and thus, pornographic images are relatively common. As an example, his poem entitled "Love Again" could be analysed in terms of pornographic remarks.

Love Again
 When i see a couple of kids
 And guess he's fucking her and she's
 Taking pills or wearing a diaphragm,

I know this is paradise
 Everyone old has dreamed of all their lives

As it is seen, Larkin sees sexual freedom as paradise, and the wish of everyone old. Although he expresses his own experiences, Larkin uses real and fictional speakers in order to create 'the essential bridge between the poet and the reader' (Harvey ,1986,p.99).

He often prefers the technique of dramatic monologue. According to Larkin, his poems are for ordinary people and not for the intellectual reader of the high modernists. In his article *The Pleasure Principle*, he states that poetry should be read for pleasure not for studying it. Therefore, Larkin presents plain and clear language. He addresses to plenty of readers as possible since his work is the life itself.

The poems employ colloquial language and often personas hold different views from the poet's attitudes. This is or the reason that he tries to create an objective environment. Harvey (1986) claims that Larkin use personas in order to avoid the sense of embarrassment and to place a moral ground. The following poem from his *High Windows* (1974), can be given as an example for this indication.

The Old Fools

What do they think has happened, the old fools,
 To make them like this? Do they somehow suppose
 Its more grown up when your mouth hangs open and drools,
 And you keep on pissing yourself, and can't remember
 Who called this morning?

The persona calls elderly people as "the old fools" whose mouth drools and happen to have incontinence. The words are explicitly chosen to insult and humiliate. The poet uses heavy irony here, and explains how shameful it is to have this kind of ideas in mind. Using an impudent persona, instead of directly speaking for himself, Larkin presents a powerful expression.

Larkin also uses clichés enormously. He prefers ordinary themes as ambulances, photograph albums, Church, horses etc. and produces a real language which is clear and understandable. He writes them in italics to make them apparent to the reader. He thinks they are indispensable for common language (Watson,1989).

Alfred Edward Housman is another significant modernist poet of the English wave. Though his poems were generally regarded as adolescent or childish by the number of critics, such as Edmund Wilson, George Orwell and Conrad Aiken, he had a great influence on younger generation. He gained enormous success with *A Shropshire Lad*. Although published in 1896, near to the end of the nineteenth century, it became famous since the 20th century onwards. In the sequence containing 64 poems, Housman creates a gloomy atmosphere in that he handles subjects like death, transience of life and happiness, and loss of the beloveds. His style is simple and plain, but holds contradictoriness in itself. While the time is spring and the narrator is of young age, the feeling of the poems is almost always pessimistic. He uses personas in the poems (usually attractive, male figures like soldiers, criminals, exiles or lovers) which shift in attitude throughout the poem that allowed Housman to explore his own feelings (Friedman, 2003).

The characteristic of irony in Housman's poetic style is obvious in general. Typically, a poem starts with energy and joy and then turns into depressive and doomy in tone including themes of shortness of life and reality of death (Friedman, 2003). The poem by the poet given below illustrates this assertion.

XXXV

On the idle hill of summer,
 Sleepy with the flowers of streams,
 Far I hear the steady drummer
 Drumming like a noise in dreams.
 Far and rear and low and louder
 On the roads of earth go by,
 Dear to friends and food for power,
 Soldiers marching, all to die.

The poem begins with a fresh atmosphere stated with the words “summer”, “flowers”, and “streams”. It is not likely to expect a war scene at the end. However, the poet presents a great contrast with the words “soldiers” and “die”. It seems as if there are two separate worlds containing different appearances. The first one is optimist picturing a pastoral world while the second is pessimist and realistic.

Page (1983), in his biography on Housman, asserts that the poet's personal tragedies made him unhappy throughout his life which in turn make him deist, and affect the tone and mood of his poems. The early loss of his mother and his unrequited affection

to Moses Jackson, his friend at Oxford, left traces in his life as well as his work. Despite being regarded as a minor poet, he is quite famous and his poems are still being read by many people (Stevenson, 1986). Housman published nearly 175 poems throughout his poetic career. He employed traditional forms and a plain language which embody rural elements in a pastoral environment. Though he was an academic, his poems are for the common reader (Stevenson, 1986). Allison (1943) states that he was not a self-developmental poet since his first poems and later poems are handling with the same themes, hardly show any tracks of experience or different perspectives. His attitudes are also the same on poetic form and diction which he intends to be lively, pure and strong. He produces highly personal poems using self-expression through the personas.

It is hard to claim that Housman belongs to any movement or tradition, differently from his contemporaries. However, he is traditional by himself. According to Ricks (1976) in *The Nature of Housman's poetry*, the poet's beliefs lead to the negative atmosphere of the poems. His being agnostic and pessimistic is influenced the nature of the poems.

“His language is an instrument exquisitely fashioned from subtle inflections and harmonies, from the feeling of words and their emotional value, words of stark ,simple vigour and of yielding softness ,of passion and lingering sadness ,from the music of words with their rhythms and echoes and rustle from the colour of words, their contrasting lights and shadows, their brilliance and their gloom ,above all, from the antiquity of words” (Allison,1943, p.281).

According to Allison (1943) Housman employs the ballad device to his poetry by using word types belong to that particular medieval form, and also internal rhyme and alliteration. However, he is traditional by himself, combining classical style with a natural, rural atmosphere (Leggett,1964).

Being another important figure worth stating, W.H Auden was a poet, playwright and critic who was also a substantial poetic persona of the twentieth century. Born in the opening of the period (in 1907) Auden gave works that make a name for himself as a modern man of letters. Social and political subjects are always among his area of interests though he has two different poetic styles which generally parted as early Auden and late Auden (Matthews, 2006). Especially after migrating to U.S and obtaining a citizenship, he moved off from his previous way of writing and adopted a new style that is simpler and more understandable.

The poems of *Look! Stranger* (1936) presents a different perspective containing sharpness of wit and coherence. Varying among song, lyric poems and ballads, they tend to be politically intense and pastoral (Matthews, 2006). Replogle (1960) argues that after 1930's, especially with the publication of *The Dance of Death* (1933), *The Dog Beneath the Skin* (1935) and *Look! Stranger* (1936), Auden abandoned his early poetry's 'philosophical individualism for ideas that frequently came directly or indirectly from Marxism'(p.359). He declares that Auden get closer to Marxist ideas and slowly abandons the psychological and individual world views.

Replogle (1965) in his later article *Auden's Marxism*, defines Auden's earlier philosophy (derived from the philosophies of Freud, Lawrence, Groddeck and Lane) as claiming society being mentally ill because of the oppression on their minds and sentiments. In the extract from one of his poems below exemplifies this statement.

Sir, no man's enemy, forgiving all
 But will his negative inversion, be prodigal:
 Send to us power and light, a sovereign touch
 Curing the intolerable neural itch,
 The exhaustion of weaning, the liar's quinsy,
 And the distortions of ingrown virginity. (*Selected Poems*, 7)

In Auden's views, the society can only be cured by removing the pressures and barriers in the conscious and freeing the mind from any kind of other pressures. In this poem, *Petition*, he mentions about sexual pressure which causes to "the distortions of ingrown virginity". He claims that sexual urges are oppressed in humans and it is needed to be set free (Eagleton 1976). The "neural itch" should be fulfilled. The society is in need of this freedom in order to remove the sickness. Eagleton (1976) explains the poet's philosophy that "Auden regarded concrete social ills as merely phenomenal symptoms of a profounder malaise in the psychic structures of contemporary man' (p. 563).

Stylistically speaking, the early style of Auden's poetry is a combination of the impressions from poets-Edward Thomas Hardy, Hopkins, T.S Eliot, Laura Riding. *Poems* (1930) -published by Eliot in Faber & Faber - is a collection of the poet's earlier poems. These poems are different from the later volumes in terms of style and tone. They are significant for the poet's art as a writer. Mc Donald (2006) states that early poetry of Auden reminds the works of high modernists like Eliot or Pound since they exhibit obscurity, vagueness and authenticity. However, they are separated from each other for

the fact that high modernists' poems are plain in wording but lack coherence and unity leading to uncertainty that makes hard to understand the poems as a whole. Mc Donald (2006) expresses early Auden's characteristic style as:

Auden generates, and maintains, a state of protracted and unresolved ambiguity by such methods, and the poetry's stylistic distinctiveness is its capacity to raise questions of interpretation relentlessly, without pausing to relish or explain them, and without allowing the poem's situation to either wallow in a mire of obscurity or fall into the bathos of over-obvious solutions (p.450).

The poem below, "The Watershed", is a good example reflecting the poet's later style.

Go home, now, stranger, proud of your young stock,
Stranger, turn back again, frustrate and vexed:
This land, cut off, will not communicate,
Be no accessory content to one
Aimless for faces rather there than here,
Beams from your can may cross a bedroom well,
They wake no sleeper, you may hear the wind
Arriving driven from the ignorant sea (*Selected Poems*, 1)

Here, the poet talks about a coal mine addressing to the miners that are drowned in an accident resulted from a flood. The stranger in the first line is one of the survivors turning back to his hometown (McDonald,2006). Auden tells him that their tragedy will be unknown by other people no matter how they suffered. The poem has a depressive mood reflecting Auden as a socially conscious poet. It also displays the powerful wording and his ability to exhibit a direct and plain style (McDonald,2006).

In these lines, the urgency and opacity of Auden's new register work together creating a kind of poetry in which a verbal world, and the world of its images, collaborate with both the voice's insistence and the reader's desire to understand the message. It reflects, perhaps, an aesthetic of estrangement (p.451).

Readers remain in suspense while interpreting Auden, since his verse often displays a rapid expression, not allowing to consider on the lines but hurrying in an urgency. Being instructive in content and urgent in diction by using ellipsis on articles,

subjects, conjunctions etc. he creates a mode belongs to him specifically (O'Neill, 1994). Even if Auden adopted a different style, he did not leave original and creative poetry which made him authentic and unique. Having a personal aura and seriousness at the same time, Auden blends social, political views with his distinctive perspective. In his political poems *September 1, 1939* and *Spain*, he expresses his views and emotions about the second world war and Spanish civil war in a rather pessimistic mood (O'Neill, 1994). The following quotation from *Spain* (1937) points out that

Yesterday all the past. The language of size
 Spreading to China along the trade-routes; the diffusion
 Of the counting-frame and the cromlech;
 Yesterday the shadow-reckoning in the sunny climates

...

The stars are dead. The animals will not look.
 We are left alone with our day, and the time is short and
 History to the defeated

May say Alas but cannot help or pardon. (Selected poems, 51-55)

In this very long poem (26 stanzas in original), Auden shares his first – hand experiences about the civil war in Spain where he visited in that chaotic time. The poem can be separated into three parts in which he analyses Spain's yesterday, today and tomorrow. (O'Neill, 1994). He examines Spain's history, today's violence and the struggle of people with "the deliberate increase in the chances of death" (p. 54). Though it has an elegiac tone, it possesses some hope for the future where people would enjoy the bicycle races / Through the suburbs on summer evenings... (p. 54).

Adopting a straightforward voice, Auden blends popular culture, vernacular, various political, social theories and different art branches. Meticulous on form but having a dislike for artificiality, he avoids verbiage and endeavours for a straight diction (Kirsch, 2009).

As shown in the previous discussion, 20th century is a landmark in terms of poetic style. This century has witnessed great improvements in poetic style contributed both by American and British poets. Though they pursued different kinds of poetic style, American and English version of modernism display authentic materials of their own kind. English modernists, being influenced from the wave that Eliot and Pound has started, produced a national style without completely imitating them. They blended their own personal

attitudes towards poetry with newly flourishing ideas; therefore, they created a modern style. Every poet adopted an independent and personal method since they did not simply accept what transactional movement brought to their land. In this way, they developed and experienced a new system of composing verses.

One of the major figures of the modern English poetry is Ted Hughes whose works make the scope of the present thesis. The following chapter presents detailed information on his style along with a brief discussion of his works published before the appearance of *Crow*. The literary aspects of his works that make him distinguished are particularly highlighted in the following part of the study

2.4. Ted Hughes: Myth and Nature

“The greatest British writer of the second half of the twentieth century” Sagar (2006) calls him (p. ix). Ted Hughes was a brilliant poet, writer and playwright of the late modern English literature with his astounding works. He was an environmentalist and eco poet as well as being a good educator with his books for children. Apart from his literary personality, he was always known and popular as the poet laureate of England and his marriage with the famous American poet Sylvia Plath even if he has always wanted to keep his private life away from the public. He definitely re- described the term, modern verse, in his own ways (Sagar, 2006). He brought the myth and nature to literature once again. He was a well-educated, intelligent poet distinctive with his perspective and style, and among the most significant writers of his time beyond question.

Hughes is widely known for his connection to myth. To Hughes, it is a path to reach imagination and nature which are the cornerstones forming his poetic style. Myth enables human to create a bond with nature “giving access to subjective experience” (p.1). Nurturing the human psyche, myth opens a path for the mind to interact with nature and start creative processes. Myth and imagination are interrelated concepts for the reason that imagination shapes the myth for it is the most significant tool helping us to understand nature and its creative powers. Sagar (2006) agrees that there are two kinds of myths called as true and false. False myth generally involves religious or modern sagas that misprize nature and position man as superior to nature. On the contrary, true myths respect nature, ‘involve the inward journey and the painful acquisition of self-knowledge’ (p. 3). Through this journey human can correlate their inner selves with nature (Sagar, 2003). The relationship between myth and nature has been preserved by art throughout

the centuries. Since myth is a creative product of imagination it presents a unity of unconscious and the environment where nature displays itself. Lawrence (1978) describes imagination as “a more powerful and more comprehensive flow of consciousness than our ordinary flow. In the flow of true imagination, we know, in full, mentally and physically at once, in a greater, enkindled awareness” (p. 559).

Ted Hughes asserts that imagination has the healing power to cure human psyche ordering the inner world and connecting it to the outer world at the same time. In this way, artworks that have this kind of power heal the conscious (Sagar, 2006). He defines these works as “therapeutic and does have a magical effect on people’s minds and on their ultimate behaviour (since) they are hospitals where we heal, where our imaginations are healed” (as cited in Sagar, p.67). Art has a special purpose organizing human psychology and helping it to accommodate the outer world. For Hughes, myth is the natural outcome of imagination shaping our point of views.

Hughes argues that nature has many faces including good, terrifying, terrible and pleasant all in one. (Sagar, 2006). Human should accept it as it is without ignoring any aspect. In this sense, he associates nature with the Goddess who symbolizes the nature itself whom every poet should respect and abide by. Robert Graves’s *The White Goddess* was one of the most influential books on his poetry. In this book, he learned “the conviction of all true poets that nature cannot be subdivided, in the belief that if you reject the violence and ugliness, you must also reject the creative energies and the beauty” (Sagar, 2006, p.14).

It is asserted that mythical heroes are guilty against nature since they act with pride. Prometheus was accused of stealing the fire from the Gods and disturbed the nature’s order.

Healing power of myths only comes out if nature’s rights are preserved.

Nearly all great poets are guilty of abusing nature and its substances, however they differ(s) from us in that loyalty to imagination forces to acknowledge guilt and seek correction” (Sagar, 2006, p. 17).

Hence, Hughes’ *Crow* is among the guilty heroes presented to god by his nightmare challenging him to create better creatures. However, through the sequence *Crow* searches answers for his errors which makes the myth recuperative (Roberts,2007).

Hughes’s early interest in nature can be traced back to his childhood. He lived in Mytholmroyd, West Yorkshire, a town with green landscapes where he often went for

hunting and fishing with his brother Gerald. He was impressed by wild nature and animals in the moors. Gifford (2018) affirms that “there is no doubt that Hughes’s attentiveness to the natural world was trained by his early interest in shooting, first as his brother’s retriever and then as a schoolboy for whom shooting was listed as one of his interests” (p. 8). Hughes transferred this childhood hobby to his poetry in his adolescence while writing animal poems. First with *The Hawk in the Rain* (1957), *Lupercal* (1960), *Wodwo* (1967), and *Crow* (1970) after them, Hughes dealt with animals and described their natural habits which he refers as “capturing animals” (as cited in Roberts, 2008, p. 8). Therefore, he started to capture them metaphorically which enabled him to be known as animal poet and nature poet. (Robert, 2008). When he was seven, his family moved to Mexborough, a miner town lacking the natural beauty of the former place. Then, Gerald went out of town which meant for Hughes as an end of an era. However, his connection to animal world did not cease, yet grow stronger.

He came to Cambridge to study English literature since he was interested in poetry and hoped that this education would have improved his skills. However, the famous fox dream reversed the course of events. In his second year, one night after struggling on his essay, he saw a half-burnt fox standing in the room in his dream, saying that “stop this – you are destroying us” referring to the unfinished homework. After this dream, Hughes left his current study and started to study Archaeology and Anthropology where he focused on different cultures and religions (Roberts, 2007).

However, he could not give up his hunting ambition in his later years since he depended on nature and animals. Childhood memories with Gerald, wandering at the hills experiencing the environment spontaneously, formed his forward perspectives. He expresses his passion for nature and fishing in “Earth Numb” (Roberts, 2018).

A prayer like a flower opening
 A surgeon operating on an open hearth with needles
 And bang! The river grabs at me
 A mouth-flash on electrocuting malice
 Like a trap trying to rip life off me
 And the river stiffens alive
 The black hole thumps, the whole river hauls
 And I have one.

(*Collected Poems*, 231)

The poet resembles fishing to heart surgery with attention and care. The poem gives clues about Hughes's relationship with nature. He does not see fishing as killing the fish, rather it is a way for him to merge with nature. The descriptions are vivid so that the lines picture the river as a living organism. The speaker, probably the poet, internalises the scene as saying that "as if I were the current" (Collected Poems, 231). Animals for Hughes, are the part of this living, sacred world. He narrates the environment as to his own point of view. According to O'Connor (2018) 'it is less holding a mirror to nature than a lens to nature, Hughes's poetry reshapes nature in man's image' (p. 58). In this way, he creates an awareness towards nature, depicting it as vivid and real.

Hughes's poetry is often examined closely by eco-critics and environmentalists since his poetry is full of natural scenery and animal figures. He is environmentally conscious and creates a new way of understanding nature by giving it a voice. Ideologically, Hughes claims that nature is an inseparable part of human. In his most famous poems Hawk Roosting, Pike, Thrushes, and Skylarks he scrutinizes animal nature. In this respect, he opens a new way of understanding. Roberts (2007) in his analysis of the poet's selected poems explains this understanding as "Hughes's use of animals to represent the inner life of human beings" (p.40). Thus, he does not only express the inner world of his animal subjects, but also uses it as a way to understand our own nature. Within this context, he builds bridges between human and animal and also the environment that surrounds them. Reddick (2017) asserts that "Hughes places increasing emphasis on how humans are linked to other organisms and take their place in ecosystemic process from Wodwo onwards" (p. 36). Reddick (2017) adds that the poet forms connections between the two sides creating a hybrid context blur between the two races.

What am I? Nosing here, turning leaves over
 Following a faint stain on the air to the river's edge
 I enter water, What am I to splint
 The grassy grain of water looking upward I see the bed
 Of the river above me upside down very clear (Collected Poems, 111)

Reddick defines ecopoetry as "a special branch of ecocriticism, devoted to the study of how poetry articulates our connection to our environment" (p. 40). Here, Hughes is the perfect example since the aim of his art is to reveal the ignored channel that connects

man to nature and animals. His poetry is often called as green or environmental and his language is assumed to experience an awareness towards the outer world. This is all about Hughes's poetic style. He feels a bond that links him to the secret dimension of nature which he tries to unveil and introduce to people. In this sense, he speaks for nature and animals, letting them to verbalise themselves in a way. He mostly uses personification and pathetic fallacy by which he makes animals speak and state what they have in their minds. It can be said that his poetry connects human to nature; through this connection we can understand the nature closer. Hughes himself was personally environmental. His engagement with nature started early in his life. He had an intimate relationship with animals which he continued throughout his life. He was always sensitive towards ecology-related problems later in life, such as pollution and overuse of the natural resources. This engagement with the rural determined his poetic style. His green style often carries traces from the landscape and rural backgrounds that follow him in his whole writing career (Reddick,2017).

Hughes's education of Anthropology in Cambridge provided him with rich information on the different cultures and religions. This opened him ways to become sophisticated about mythologies that vary in each community. He was fascinated by the power of imagination and creative intellect that produce these myths. In his 1970 article *Myth and Education* he agrees that "imagination isn't merely a surplus mental department meant for entertainment, but the most essential piece of machinery we have if we are going to live the lives of human beings" (p.57). Hughes (1970) also claims that

imaginative literature is therapeutic and does have a magical effect on people's minds and their ultimate behaviour. This is the appeal of great works of imaginative literature to us adults that they are hospitals that we are healed, where our imaginations are healed (p.67).

Hughes's point is that collective imagination of communities creates stories that are called myths. And these myths, beside enriching the cultural heritage cure the human psyche and make human act more positive. According to Hughes, myths refresh the mind and spread positive energies. For this aim, he has a purely imaginative style. He includes myth in his poems either using ready-made ones or producing new forms. He agrees that literature is and should be connected to mythology and nourished by it. Great literary works are the ones that contain myth; for instance: Homer's *Iliad* and Milton's *Paradise Lost*, and they have the power to heal the society. Myths are the products of a public

vision and fantasy which make them significant (Coupe, 2015). As Sagar (2006) agrees, “imagination seeks to respiritualize nature, to heal the split in the human psyche, replacing anthropocentric with biocentric consciousness to provide the only viable religion for the new millennium” (p.5). Hughes expresses that “you only invent the myths you need” (as cited in Coupe, 2015). According to him, it is impossible to “invent story that your whole being doesn’t need in this way of a myth, that is trying to heal you” (p.68). According to Hughes (1970), it is the poet’s duty to restore “our bond with nature” (p.21.) and contribute it by producing imaginative works of art. This is the reason that he extensively makes use of myths.

Myths can be separated into different titles. Coupe (2015) expresses that there are four types of myth entitled as creation, fertility, deliverance and hero. Creation myths relates the very beginning, creation of the first human and the world and all the things in it. In his poems Hughes frequently refers to Christian version of creation which involves Adam, Eve and the Serpent. However, in *Crow* he tries a totally different method and creates a new creation myth. He produces an alternative story to the Biblical version. His hero, Crow, is a different kind of the trickster figure he experienced in various mythologies such as North America and West Africa. He creates a totally new mythologic character and a creation story that he believes suitable for his society (Coupe, 2015). In some of the *Crow* poems he even mocks the biblical characters. In “Apple Tragedy”, he gives the characters odd roles that normally cannot be associated with them.

So on the seventh day
The serpent rested
God came up to him
‘I’ve invented a new game’ he said.
The serpent stared in surprise
At this interloper.
But God said: ‘You see this apple?
I squeeze it and look – Cider’.

Here ironically, Hughes alters the original roles of the characters. It is also necessary to mention that he believed in the white goddess identified the nature itself, arguing that Christianity’s doctrines harmed the goddess which means human connection to nature. He accuses Christianity of keeping people away from nature and he agrees that it has lost its previous effect on them. As Coupe (2015) argues on Hughes:

Being clear about Christianity's debt to fertility myth, he is clear also that ultimately it represents a severing of our bond with nature. It is the destruction of the goddess, first by Jehovah to preside in Heaven, then, by his and her son, the Puritan Christ (p.21).

Ted Hughes became the poet laureate of England in 1984. After the death of John Betjeman, the title was offered to Philip Larkin but he did not accept. Laureateship was "considered as an honour bestowed on the greatest poet of the age" (Roberts, 2007, p.20). And Hughes had every right to earn it. Nevertheless, he faced the opposition of some parts criticising him for being a nihilist, dissenting with the established religion of the country and "some of his most famous poetry was considered crude and even obscene" (p.20). However, he was able to carry out his duty successfully writing royal verses and producing *River* (1983), *Tales from Ovid* (1997), his masterpiece *Shakespeare and the Goddess of Complete Being*, and finally Birthday Letters which uplift his poetic career to the top (Roberts, 2007).

When Hughes gained the laureateship, he was assumed as the shaman of the nation, especially Seamus Heaney called him "shaman of the tribe" (as cited in Panecka, 2018, p.1). Mircea Eliade (1964) defines shaman as "a psychologist" (p. xi) curing his community and 'certain individuals possessing magico-religious powers' (p.3). Hughes, rather than being a mystic figure, acted as a "modern shaman" (p.3). His poetry, with powerful imagination and mythical elements, has a healing power. The aim of his style is to connect the reader to nature and therefore easing the inner world. Jeanette Winterson explains Hughes's style as:

He is a poet working to bring back into touch two continents of experience that have tectonically separated. The natural world and its rhythms, he believed, are as necessary to humankind as any amount of progress, and so Hughes uses his own body as a bridge, telling everything that he writes through the shock of being there – he fished the rivers, crouched under the trees, had the adventure – spirit of a wild man. Then he translated nature's hermetic language into one we can read (as cited in Panecka, 2008, p.3).

Hughes technique is to make people aware of the environment and the white goddess. Therefore, he acted like a shaman who protects the bond of nature and myth, and thus helping the society realize the energies loaded in nature. Panecka (2018) examines Hughes's life according to the cases that a shaman experiences, explained in

Campbell's book *The Masks of God: Primitive Mythology* (1976). Campbell (1976) states three stages a shaman must face in order to earn the degree. First, he must suffer great pain in life. Secondly, he must be well-informed of mythology and religious practices. Thirdly, he should help the society. Panecka (2018) associates two tragic events in Hughes's life with the first stage a shaman must face. Hughes experienced two great tragedies; first his first wife, American poet Sylvia Plath, committed suicide in 1963, and six years later, his lover Assia Wevil killed herself and their daughter. In *Birthday Letters*, Hughes wrote about the details of his marriage with Plath and their memories. He states that he could overcome his pain only 30 years later. These two events are considered as the fulfilment of the first stage.

Hughes often applies myth to his poetry; even he defines himself as a "myth maker" (Panecka, 2018). He had enormous knowledge of myths and religions since he studied Archaeology and Anthropology in Cambridge, and improved himself on the subject. Panecka (2018) explains that Hughes was aware of the disconnection to nature caused by Christianity. He claimed that it is an exhausted religion fails to retain the bond between human and nature. Therefore, he aimed to fix that bond through inventing myths or reshaping them. He uses his poetry as a healing energy (Panecka, 2018).

Probably the most important poem in *The Hawk in the Rain* is "The Thought Fox" which Hughes preferred to be the opening poem of his *Selected Poems*. The poem is significant since it is related to his Cambridge dream. Additionally, fox is the sacred animal and also the spirit for him appearing at crucial moments in his life. As Roberts (2007) argues, "throughout his work the fox is a kind of test of his personal and poetic integrity" (p.51) which he explains by giving examples from the poet's three different works. The first is "The Thought Fox" in which he passed the test. He followed the Cambridge dream (previously mentioned) and changed his subject at the university.

Till with a sudden sharp hot stink of fox
It enters the dark hole of the head
The window is starless still, the clock ticks
The page is printed.

Second test appears in the Deadfall from the *Difficulties of a Bridegroom* (1995), the story of the camping with his brother. While sleeping in his tent Hughes saw an old woman telling him about a fox cube in a trap and he goes after the woman and rescues the cube. Gerald informs that in the morning, they found an adult fox and buried it. Thus,

the second test is passed. What Hughes admits in *Birthday Letters* is that he could not pass the third and the final test which he thought led to the series of misfortunes later in his life. In “Epiphany” from *Birthday Letters* he came across a man with a fox cube in London streets who intended to sell it to him, but he leaves without buying it, vacillating about where to put it in his life (Roberts, 2018).

If I had that pound and turned back
 To you with that armful of fox
 If I grasped that whatever comes with a fox
 Is what tests a marriage and proves it a marriage
 I would not have failed the test. Would you have failed it?
 But I failed. Our marriage had failed.

Starting from the first collection of his poems, it has been pointed out that Hughes was worthy of his titles: animal poet and nature poet. These two titles actually describe his style. From *The Hawk in the Rain* (1957) onwards he confronted his readers with poems that reflect animals and environment. In “The Jaguar”, one of the noticeable poems from the sequence he describes a jaguar in a cage. From the point of the poet’s view, it is not imprisoned by people however he is kept in prison by his own anatomy (Strauss, 2014).

He spins from the bars, but there is no cage to him
 More than to the visionary his cell
 His stride is wilderness of freedom
 The world rolls under the long thrust of his heel
 Our age floor the horizons come.

It can be argued that Hughes examines the inner nature of animals to analyse human. His animals somehow resemble to humans in some aspects. Like the Jaguar, we are restricted to our own capacities. Our body is the border that puts the limits. Likewise, the Jaguar’s puts its own. Strauss (2014) in his analysis of the poem explains that:

“In a strange way this picture of the jaguar makes one think about man along the same lines. There is no comparison drawn. It’s just that phrases are used that are so arresting that they take on a human meaning for us...” (p.50).

In *Lupercal* (1960), Hughes introduces more animal poems including “Hawk Roosting”, “Esther’s Tomcat”, “Pike”, “View of a Pig” and “Thrushes”. *Lupercal* means

wolf in Latin which “refers to a roman fertility ritual” which is a “sign of the importance of myth, ritual and pagan religion in Hughes’s work” (Roberts,2007, p.41). One of the most known poems of the volume is Hawk Roosting, striking with its style and omnipotent speaker. Sagar (2006) agrees that Hughes lets nature speak by voicing the hawk. Here, nature faces with the reader in a serious and dominant tone.

I kill where I please it is all mine

There is no sophistry in my body

My manners are tearing off heads (Collected Poems, 39)

Roberts (2007) interprets the hawk as an intellectual since it adopts a sophisticated speech using words such as “rehearse”, “convenience”, “inspection” or “sophistry”. It is quite good at explaining himself and his actions. What Hughes is trying to show is that the certainty behind the nature’s actions. In his interview with Egbert Faas, he rejects the commentaries of the critics that accusing the bird as having fascist tendencies. In addition to the fact that some lines might prove these charges, the hawk’s voice can be the nature’s since it is the only poem that an animal speaks directly (Roberts,2007). Pike and Thrushes are as much striking as the Hawk Roosting. Hughes is often criticised for violence in his poetry. The general idea is that he pursues a style that includes severity and vehemence. In Faas interview, he opposes to these critics expressing that nature itself contains violence and energy intrinsically and his poems just externalize this.

Is it their single-mind-sized skulls, or a trained

Body, or genius, or a nestful of brats

Gives their days this bullet and automatic purpose?

Mozart’s brain had it, and the shark’s mouth

That hungers down the blood-smell even to a leak of its own.

(Thrushes, Collected Poems,51)

In most of his poems, Hughes tries to show readers the hidden faces of nature which is harsh and violent. By using powerful images, he reveals the reality. He compares the birds’ hunting moves to real guns with “automatic purpose”. They have the genius of Mozart which make them smart and concentrated. It seems that there is an admiration towards the animals, “admiration of the unified mind of these creatures” (p.1). The lines mentioning the animals both describe and magnify their body and act (Drangsholt,2014).

Pike, three inches long, perfect

Pike in all parts, green tigering the gold

Killers from the egg: the malevolent aged grin. (*Collected Poems*, 53)

Strauss (2014) asserts that Hughes pursues the theory of metaphysical writers of the 17th century. They focused on the “fundamental problems of man’s nature and existence: his relation to God, to the creation he is part of, to death, to time; the split in his being; his dissatisfaction with his own nature...” (p.46). On the contrary, Hughes focuses on animal’s nature and existence. He observes their behaviours and roles; transfers to the reader using perfect vivid images and real descriptions away from romantic fantasies. He uses imagination to relate the reality. Even if his ideology is different from the new poetry of Pound and Eliot, he did produce something new, creating a totally different tradition peculiar to itself which make him a purely modernist poet. He searched for the real nature which “keeps the perceptual membrane of the culture open to the presences, powers, and mysteries of the natural world” (Taylor, 2014, p.108).

Nature and violence are intermingled in poems such as “Pike”, “Thrushes”, “Esther’s Tomcat”. In “Wodwo”, Hughes tries a different style that “he creates a creature who is much nearer to human” than an animal (Strauss, p.53). He is questioning, but confident.

But what shall I be called am I the first
 Have I an owner what shape am I what shape am I
 Am I huge if I go to the end on this way past these trees and pass these trees
 Till I get tired that’s touching one wall of me
 For the moment if I sit still how everything stops to watch me
 I suppose I am the exact centre

Although it is a mystical creature, Wodwo seems like a human. He is confused questioning his purposes and place. The speaker is conscious about his being and his actions. He tries to make sense of the environment he lives in. With Wodwo and after, Hughes follows a different style and stylistic novelties. He prefers a “looser” and “less lyrical style” that is more fluid in contrast to the previous style (Roberts, 2007, p.46). He almost stops using punctuation and abandons rhyme, stanza forms and rhetoric. He favours free verse which is flexible. Sagar (2006) argues that “his language is reduced to minimum from which, like the Wodwo itself, it is now free to move out into new, less manipulative forms of expression” (p.118).

2.5. *Crow*

In his interview with Egbert Faas, Hughes asserts that:

I throw out the eagles and choose the Crow. The idea was originally just to write his songs, the songs that a Crow Would sing. In other words, songs with no music whatsoever, in a super-simple and super-ugly language which would in a way shed everything except just what he wanted to say without any other consideration, and that's the basis of the style of the whole thing. I get near it in a few poems. There I really begin to get what I was after (p.97).

This quote is highly essential to render Hughes's idea of style in *Crow*. He disregards rhyme and meter in the poems in order to reach a pure and organic style. He disuses the stanza form which nears the poems to free verse. The poet's main aim is to achieve a natural tone with a "super-simple language" (Ibid.) away from the accustomed poetic styles of the modern poets.

The language of the Crow sequence constitutes a flagrant counter-discourse to the positivistic, rationalising monologism of western master narratives. It flaunts its dynamic alogicality in terms of *astinat* (repetitive sounds) rhythm, radical repetition agglutinative phrasal units, imagistic explosiveness and parodic allegorisation (Brown, 1994, p 77).

"Littleblood" for instance, is a perfect example of simple and direct poetry (Brown, 1994).

O Littleblood, hiding from the mountains in the mountains
Wounded by stars and leaking shadow
Eating the medical earth

O littleblood, little boneless little skinless
Ploughing with a linnet's carcase
Reaping the wind and threshing the stones (Collected Poems, 150)

The harmony is created by repetitions and it is very fluent. The addressee of the poem is hard to define, nevertheless, it can be one of Shakespeare's fairies. It is possible that Hughes refers to it when he says "little boneless, little skinless" (Brown, 1994). The diction is pure and simple but images are lively and powerful with vivid metaphors such as "reaping the wind and threshing the stones" (1994). The rhythm is provided by the

repetitions, alliterations on 's' sounds. It is one of the positive poems in the sequence. The ghost of an Eskimo teaches this song to Crow to give him hope and power he needs.

Crow is an epic-folk tale and a quest narrative in which the hero reaches wisdom and heals himself through the journey. It has a mythological basis forming its very structure. The volume is first published in 1970 (*Crow: From the Life and Songs of the Crow* as the original title) containing 59 poems and added 6 poems more in the 1972 version. Shortly before the publication, Hughes had personal traumas resulting from three deaths; first Plath in 1963 and Wevill and Shura in 1969. Critics argued that Hughes avoided confessional poetry which he thought too emotional and instead he created a universal myth to heal himself as well as others. (Brandes, 2003). He refused to externalised his personal emotions, so he tried a different way which makes his work and style unique. "Unlike the High Moderns who 'applied' myth to their poetry Hughes internalized not only the materials of myth, but also its essential elements – its language, rhythms, and structures. *Crow* does not use myth; it is myth" (Brandes, 2003, p.515).

Brandes (2003) focuses on the harsh atmosphere induced by cold war in England and Vietnam war terrifying the whole world, crashing of Belfast with bombs. At this point, *Crow* questions the religion by attacking Christianity in some of the poems such as "A Childish Prank", "Crow's Theology", "Apple Tragedy", and "Crow Blacker than Ever". He criticises it for debasing the nature and its representer, the white goddess. Thus, he composes an anti-creation myth gathering from different non-western mythological concepts as Pagan, Celtic, Anglo-Saxon and Irish (Brandes,2003). Hughes did not publish the narrative part of *Crow*, however he let his personal biographer, Keith Sagar, to place it in his biography *The Laughter of Foxes* (2006) under the heading "The Story of Crow". Sagar gathered and completed the story from different sources: broadcasts, letters and the poet's essays. The story begins with the God's nightmare in that a voice claims that humans are not good enough as creatures and mocks with him. Thus, creation story is rewritten by Crow. After that he searches for his goddess throughout the sequence (Brandes, 2003).

The nightmare begins as the following:

A giant hand grabs Him by the throat and throttles Him. This hand lifts Him out of Heaven, shakes him beyond the strong, ploughs the earth with his face making new valleys and new mountain ranges, and throws him back into heaven in a cold sweat (Sagar ,2006, p.172-173).

While God is struggling with the voice man comes to God representing the whole humanity reporting that they do not want to live anymore. Getting furious with the men's request, God bids the voice to produce a better living being. Thus, crow comes to the world after getting through several tests including the one at the womb door. This poem also indicates death as a powerful reality.

Who owns these scrawny little feet?

Death.

Who owns this bristly scorched -looking face?

Death.

...

Who is stronger than the will? Death

Stronger than love? Death.

Stronger than life? Death.

...

Pass, Crow.

(Collected Poems, 115)

Thus, Crow first faces death before entering the world. While wandering along the world, he becomes friend with God and explores the world and himself. After sometime, he wonders his creator and start his search. He continuously fails finding her; after the number of adventures he finally finds a monster-like female but baffles since he expects a male god. He wants to kill it ("A Horrible Religious Error") but cannot manage. Finally, he meets the ghost of an Eskimo who guides him with songs and stories ("Littleblood", "How Water Began to Play") and eventually help him.

Two legends

Black was the without eye

Black the within tongue

Black was the heart

Black the river, black the lungs

Unable to suck in light

...

Black also the soul, the huge stammer

Of the cry that, swelling, could not

Pronounce its sun.

(Collected Poems, 113)

In the poem, poet uses no smiles and rare punctuation; instead of rhyming, he keeps the rhythm with repetitions, and parallelisms. In Crow's world, everything even he himself is covered in black. The surrounding is not able to reach sunlight everything remains dark: 'To hatch a crow, a rainbow /Bent in emptiness /over emptiness' (CP,113). There is word play on the words 'eye' (I) and sun (son) which commonly seen the plays of Shakespeare and Beckett. Being the first poem of the *Collected Poems*, it is also about creation telling readers how everything started (Brandes,2003).

“As he learns more, he thinks more. He begins to wonder where he came from, who created him. Crow sees wonders, horrors, follies...In these ways, little by little, he learns who he is” (Sagar, 2006, 176). From the first poem of the sequence, Hughes rejects rationality and pushes the limits of imagination. He creates his own creation story. This version of genesis has a rather gloomy atmosphere surrounded by black air that encircling everything. Still, there is hope to find his creator. He arrives a river and meets an ogress bidding him to carry herself. Crow carries the ogress through the river and answers her questions in the meantime. When they finally reach the land, she turns into an attractive woman. In a way, Crow gets mature through this journey.

Geoffrey Hughes (2014) argues that “violence, originally limited and predatorial, is now universal and apocalyptic. Humour, originally ironic, is now largely sick, or-at best- black” (p.30). According to Hibbett (2003), Crow includes some notions which Christianity fails to hold such as “the feminine” concept (p,17). At this point Hughes presents an alternative creation story which “inverts the hierarchy and the male god of Being established in Genesis” (p.18). Fronting man on the scene and putting feminine backwards by not mentioning at all, Christianity centres a masculine divine deity which means, according to Hughes, despising the nature serving to mankind that is obviously feminine. On the other hand, Crow is continuously surrounded by nature.

Crow Aligns

Crow saw the herded mountains, steaming in the morning.

And he saw the sea

Dark-spined, with the whole earth in its coils.

This poem is also significant for the fact that Crow character experiences a sudden understanding which can be called as epiphany. Koçsoy (2018) states that these kinds of moments shape the life of the character. She defines the term as “significant and cornerstone experiences to understand the world while producing belief formulas and

values” (p. 117). In “Crow Aligns” Crow has a sudden insight that he realizes the world and his surroundings. He perceives God’s creations that frighten him. After this experience, he gains an awareness of the world. The rest of the poem also exemplifies his experience.

He saw the stars, fuming away into the black, mushrooms of
the nothing forest, clouding their spores, the virus of God.

And he shivered with the horror of Creation.

Hughes has long been criticised for the violence in his poems. And now, he continues this tradition with Crow. Before Crow, he expressed the violent nature of animals such as Pikes as 'killers from the egg' and Tomcat's 'fangs fires as a lady's needle and bright'. With Crow, however, it has a global sense and becomes more humanly.

In Laughter

Cars collide and erupt language and babies

In laughter.

The steamer upends and goes under saluting like a stuntman

In laughter.

The nosediving aircraft concludes with a boom

In laughter.

People's arms and legs fly off and fly on again

In laughter.

This poem contains harsh images, this time reflecting the violence caused by war. It depicts the chaos people had to experience so vividly and in a realistic way. Hughes uses a heavy irony here, a black irony in fact, repeating itself after each line. “Cars collide”, “the steamer upends”, “People's arms and legs fly off”, these horrible scenes all happen with Laughter, with a capital (L). He tries to draw attention to this turmoil which people are forced to be accustomed of. At the end of the poem, the irony is transformed to a different direction. The poet expresses that laughter, like all human reactions, eases off and ceases.

And finally it's had enough - enough!

And slowly sits up, exhausted.

...

Like somebody the police have come for.

It is strange to hear the word police in this context which makes the situation more ironic. It shows the despair of human in front of this violence by mentioning the police force which is also in despair. Laughter finally stops but violence continues.

The poem contrast between the horrible events and the Laughter is beyond irony, beyond Nietzschean defiance beyond the only same respond to the absurd... The poem encapsulates all that seems beyond good and evil in Crow the random, the accidental, the meaningless, the truly tragic (Brandes,2003, p.522).

According to Robinson, the author of *Ted Hughes as Shepherd of Being* (1989) Hughes sees the world captured in chaos, first emphasized in *Wodwo* and after *Crow*. He deems the world wars responsible for the disorder and confusion penetrating Britain. The wars created a havoc in people's inner worlds. The trauma and shock they created caused people to sense a kind of psychological emptiness. This is why *Crow* is a type of creation myth, offering people a new starting that looks promising. However, this time with a different creator, the goddess of nature. He simply points out the need for a fresh start with nature. At this point, *Crow* is often compared to Trickster mythology widespread in many cultures. (Greek, Chinese, Japanese) “*Crow* is, then, in terms of Hughes's history that which survives the Great War and quests for a renaissance of potential” (Robinson, 1989, p.54).

Ann Skea (2015) calls trickster as “the counterpart of Hughes's *Crow*, who laughing, singing and eating, displays his supreme egotism...” (p. 8). Paul Rodin (1856) in his celebrated book, *The Trickster*, expresses that:

The trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He wills nothing consciously... He knows neither good nor evil yet he is responsible for both. He possesses no values moral or social, is at the mercy of his passions and appetites yet through his actions all values come into being (p.ix).

As *Crow* is a multicultural myth, it is possible that he shares the same characteristics with the trickster figure.

Robinson (1989) argues that *Crow* has a human side with his rights and wrongs. (A Horrible Religious Error), his searching and questions (*Crow on the Beach*), and experience, despair (*Crow's Vanity*) *Crow* acts humanly.

This would seem to make Crow a remarkably complete image for our humanity: he is the embodiment of both the primal, immortal energy of life, which inhabits each of us and the burden of consciousness and error and rectification. Crow is exactly what we are: a part of nature trying to be a man (Robinson,1989, p.55).

Having a human - like character, crow display shared feelings such as fear of death and alienation. He continues to search his goddess and tries to mend the bond with nature. In the meantime, he suffers from confusion and grief like all humans, while wandering around the world. In "Crow on the Beach", for example, he asks: "What could be hurting so much?" (CP, 125). He is in fact a lonely wanderer trying to make sense out of what he sees and what he experiences on earth. He is like an Adam, the first man, struggling to survive in a foreign land by himself. He also witnesses the war observing its terrifying outcomes. He experiences the savagery of war lucidly, like all people, yet he endeavours to overcome it (Hibbett,2003).

Reality was giving its lesson,
Its mishmash of scripture and physics
With here, brains in hands, for example,
And there, legs in a treetop.

There was no escape except into death. ("Crow's Account of the Battle", Collected Poems,121)

Crow senses all kinds of humanly emotions. Despite his fear puzzlement, and all the turmoil, he feels hope. He does not give up. While facing the different kinds of events he produces reactions in so many poems of the sequence such as laughing, grinning and smiling. These voices do not belong only humans. Hughes explains:

you hear the whole desolate, final actuality of existence in a voice, a tone...far beyond human words. And the startling quality of this truth is that it is terrible. It is for some reason harrowing, as well as being the utterly beautiful thing (Faas, 1980, p.47).

According to Hughes, these voices represent the reality and they are more haunting and real than the actual words. They appear when the words become ineffective. The poet uses these sounds to universalise the feeling he wishes to give. Robinson (1989) renders this situation as:

“The sequence takes it as given that the burden of awareness is so massive, no rational or verbal formulation can be depicted in the poems as adequate to sustain it” (p 64).

When the patient, shining with paint
 Suddenly poles,
 Crow makes a noise suspiciously like laughter
 Seeing the night -city on the earth's blue bulge,
 Trembling its tambourine
 He bellows Laughter till the tears come
 Remembering He painted masks and the looming of the balloons
 Of the pinpricked dead
 He rolls on the ground helpless. (Crow's Battle Fury, Collected Poems,137)

This is how Crow reacts to the “pinpricked dead” of the warfare. He sees all the nightmares and sufferings, facing death everywhere he looks. The catastrophe and calamity surround the city with darkness “trembling its tambourine”. All Crow can do is laughter because this is all he is capable of. The words are useless in front of this irrational mankind can do to himself. As a result, “he rolls on the ground helpless”.

As an interim summary, it is known that Ted Hughes strictly believed in the power of imagination and myth; each containing the other, and shaped his works with this purpose. He asserted the healing power of imagination and its most valuable production: myths. Everything began when one of his friends invited him to write about some Crow drawings. When he saw them, his whole accumulation of knowledge made him see them from a totally different perspective. Thus, the idea of Crow was born in his mind. Finally, he found a way allowing him to combine nature, animals and powerful imagination at the same time.

2.6. Stylistics: A Brief Account

Stylistics has been defined by linguists and theorists in distinctive ways. Although each definition has its own distinguishing aspects, the main idea underlying each one of them is that stylistics focuses on the language use in a text; and thus, enables producing objective interpretations about the text relying on authors' linguistic choices. Leech and Short (1981) state that stylistics has “the goal of explaining the relation between language

and artistic function...” (p. 11). What they mean by artistic function is style which is dependent to language and created by linguistic choices. Thus, it is necessary to focus on language to reach a clear understanding about a text and its writer’s style (Short, 1996). “Stylisticians studies the lexis, syntax, tense, pronouns, modality, clause structures, sound and meaning (...) by examining foregrounding and backgrounding structures, parallel structures, metrical patterns, repetition, deviation (linguistic, phonetic, graphological) figures of speech and grammar” (Ulu,2010, p.33). Therefore, they are able to present detailed analysis touching upon numerous aspects of poems. As a result, stylistics supplies the critic with abounding material to produce comprehensive explanations.

Various definitions have been offered for the concept of stylistics in the relevant literature. According to Verdonk (2002), stylistics “can be defined as the analysis of distinctive expression in language and the description of its purpose and effect.” (p. 3). He argues that “the study of style” can be practiced by analysing the linguistic choices and their reasons (p. 3). Writers create their own style by the way they use language. What stylistics aims is to interpret these choices to understand the texts clearly; therefore, it has a motive for the subjective explanations of literary texts. Short (1996) describes stylistics as “an approach to the analysis of texts (literary texts) using linguistic description” (p. 1). He adds that stylistics “provides a rational basis for deciding between interpretations” which means that it presents reliable data supporting a particular stance (p. 1). Since style is the result of linguistic preferences, objective data can be gathered from analysis of language, for example, word types, tense and sentence structure. In a similar vein, he emphasizes the practical aspect of stylistics stating that “stylistics enables us to identify and name the distinguishing features of literary texts” (p. xi). He regards stylistics as a tool to explore the functions of a text since it analyses language and linguistic functions.

According to Carter and Simpson (2005), linguistic stylistics is “the purest form of stylistics” (p. 4). They point out that since it directly analyses language, it presents a systematic and more objective way than literary stylistics as a scientific way of analysis for the reason that it offers frequency counts of word types and makes scientific explanations on the percentages caring less to literary intuitions. It gives an “academically defensible stance” to the commentary making it sound well-balanced and effective since “stylistics brings literary critical appreciation into clear focus” (Verdonk, 2010, p.172).

Linguistic stylistics, applied by linguists, focuses heavily on language, using calculations for observing the formal features of the text. In this way, it analyses the

densities that created by the frequency of linguistic features. The linguists often prepare tables, charts and use percentages to display these frequencies. The deviant language use is also taken into consideration. Therefore, they reach a logical commentary about the text in question by exhibiting the statistical data. Providing a more systematic way of analysis, linguistic stylistics focuses on the grammar and lexical choices (especially word types). Additionally, linguistic stylistics deal with both literary and non-literary texts while literary stylistics examines the literary texts (Diller, 1998).

It should be noted that literary stylistics, different from linguistics, does not only focus on the formal characteristics of texts, but also it centres upon the context and the content which necessitate for a “general interpretation of a text followed by the examination of lexis, semantico-synthetic deviations, grammar and phonetic patterns and finalized with stylistic commentary and interpretation that combines context and structure” (Short, 1997, p. 17-78). Here, Short summarizes the process of analysing a poem in a systematic way. It is understood that linguistic tools are used to provide expressive commentary. Literary stylistics is dissimilar to linguistics for the reason that it puts emphasis on meaning and inference.

Stylistics, as Verdonk (1984) puts it, places emphasis on the external and internal concepts of a literary text. What he claims is that studying these concepts is significant for reaching detailed commentary. In his analysis of William Blake’s poem “London”, he argues that poet’s lexical choices determine these concepts in the way they form a fusion in the poem. Focusing on the lexical sets in the poem he concludes that they “generate two kinds of context: they have the referential context they have in the external world and they acquire an internal context built up by their own textual surroundings” (p. 16). In this way he finds “the misery set” (weakness, woe, cry, fear, appals etc.) and “the oppression set” (charter’d, marks, ban, manacles etc.) in which the poet is criticising the social conditions of the city (p. 16). By foregrounding some “lexical items” in these sets poet expresses the gloomy atmosphere of London and underlines the reality of the scenery as well as making his social critics (p.17).

Stylistics is a way of practicing literary analysis by making use of linguistic sources. Examining the linguistic structure enables literary critics to reach objective data which they ground interpretation on. In this manner, formal and reliable way of interpreting texts would be available. Stylistics as a word derived from the word style which suggests for particular word choices and language patterns of writers (Short, 1996).

Every writer uses a different way of expressing thoughts and ideas which manifests their style. From this starting point, stylistic analysis expresses the style of a literary work by appealing to linguistic sources. Achieving this task necessitates evaluating the texts' language by measuring the frequency of word types, deviancy of the text and syntactic choices. Examining these functions presents an objective proof for interpretations; and enables the critics to obtain an idea on the writer's style. The choices made on the language level represent a particular style; hence, analysing those aids the critic nearing the true purpose and sense of the writer (Short, 1996). Short (1996) adds that "the linguistic features in the text do not constitute the meaning in themselves; rather they constraint readers from unreasonable meanings and prompt them to reasonable ones" (p. 8). That is interpretations are not only shaped through formal structures but motivated by them.

Though the definitions on stylistics vary slightly, a commonality among them is that it is a significant and fruitful area for the interpretations of literary texts as it allows the researchers to ascertain distinguishing characteristics of them. It also provides the researchers with a set of objective and verifiable tools relieving them of the burden of subjective interpretations. Stylistics, basically; aims for analysing literary texts focusing on linguistic data. Stylistic analysis derives its sources from linguistic choices of the author; in this way, it provides an objective approach for the interpretations. Hence, it becomes a scientific way of analysing literary texts. Stylisticians observe the language and thus, describe the author's style since it is claimed that style can be analysed through the linguistic preferences (Short, 1996). Toolan (1996) argues in his *Language in Literature* that it would be inadequate to interpret a literary work depending only on impressions; it is necessary to use analytic methods that can give a mainstay. According to Toolan (1996), stylistics is a significant tool to practice the necessary analysis to make sense out of the text. Style is the natural outcome of the formal choices which includes graphological, phonological, lexical, syntactical, semantic and pragmatic preferences of the writer chosen instead of other possible options. Indeed, all of these choices are not arbitrary. In other words, they are picked for supporting some views or idea meant to be directed (Verdonk, 2006).

2.7. Stylistics: A Historical Overview

Stylistics has its roots in rhetoric which is described and argued by ancient philosophers such as Aristotle, Plato and Cicero. They are the first to define style. Cicero (1942) and Quintilian (1921) described the ‘four virtues of style’ as ‘correctness’, ‘clarity’, ‘decorum’ and ‘ornament’, referring respectively to accurate, genuine language use, comprehensiveness, being suitable for every context and being ornamented (Verdonk, 2006, p. 153). Rhetoric, ‘a stylistic hallmark’, did not lose its significance after the invention of writing; instead, it gained a new dimension (p. 38). It became a vital part of the social and political life of the fifth and fourth century BC Greece playing a part in written language. Verdonk (2010) defines rhetoric as ‘in its most basic sense of effective and persuasive communication, may be assumed to be as old as human speech’ (p. 161). He adds that it is “produced not only by what was said that is, the content, but also by how it’s said, that is the form” (161). Thus, Verdonk associates rhetoric with today’s stylistics (since it obviously deals with form and content) in the way that it also has these characteristics in its frame.

Bradford (1997) is another scholar who attracts attention to the relation between rhetoric and stylistics as reflected his definition of stylistics as “the most notable predecessor of rhetoric” (p. 2). In order to understand stylistics’ nature, its roots in the ancient rhetoric should be taken into consideration. Aristotle (4BC) in his *Rhetoric* defines the term as an art of persuasion “furnished by the spoken word” (p. 8). He states that this art necessitates three items to be considered: the personality of the discourser, the mood he creates for the listeners with his words, and finally the motives he asserts for his claim. It is obvious that these means manifest the speaker’s style; and the effectiveness of style depends on these factors which ultimately serve its persuasiveness. Aristotle defines rhetoric as a useful art contrary to Plato (370 BC) who deems it as an “artless practice” (p. 31) in his *Phaedrus*. According to Plato, rhetoric is nothing but deceiving people with ornamented sentences. He regards rhetoric as not only unethical but also harmful since it deludes people. Accordingly, poets are ranked among those who practice rhetoric (p. 33). As Plato (380 BC) puts it in his *Republic*, poets’ words do not hold the truth, instead they imitate reality. He presupposes that using language with style in both oratory and written language may cause falsifications. Despite Plato, old rhetoricians such as Quintilian, Aspasius and Cicero considered verbal art inevitable as a part of daily life. They separated style into three mediums as grand, middle and plain. The grand style was

the style of poetry and plain style was the daily speech. Middle style served as a medium between these two. They determined grand style as the highest one which contained artistic language as well as rhetoric (Leech, 1969).

Although stylistics has been around for centuries, its acknowledgement as a field of study dates only back to 1950s as verified in the relevant literature (Noorgard, Busse & Montoro, 2010, p.2). Stylistics is a “critical device of analysis that has grown out of Linguistics, Structuralism, Semiotics, discourse theory, Sociolinguistics, gender studies, linguistic philosophy, and a whole network of disciplines” (Ulu, 2010, p.24). In the 20th century onwards, linguistics included so many fields in its body (“sociology, philosophy, history, archaeology, psychology, physics, biology, gender studies and literature”) that these branches started to be separated and became a study on their own (Burke & Evers, 2014, p.25). Being one of these studies, stylistics too parted itself, partially obviously, grew to be a broad study on its own right. Though it has roots in ancient rhetoric, modern stylistics as it is known today flourished as a literary study in the 20th century, primarily with the contribution of Russian formalists: Roman Jakobson, Viktor Shklovsky and Vladimir Propp (Burke & Evers, 2014). They propound for analysing the literary texts with linguistic means and so sought ways to approach texts objectively, holding scientific purposes. These names were the members of the formalist groups: the Moscow Linguistic Circle and The Petrograd Society. They followed Saussure’s symbolism. “The Formalists felt that art should not mirror the natural world; instead the notion of truth should be represented indirectly through the imagination and through dreams” (Burke & Evers, 2014, p. 32). They “particularly interested in formal linguistic differences between poetic and non-poetic language” (p.32). They intended to bring linguistics closer to literature.

One of the significant representatives of the school, Jakobson (1987) defined “poetic language” as the result of lexical preferences and “poetic function” which means the message every written text has (not explicitly literal). Jakobson explains the functional aspects of language which stands for an objective attitude. His studies led to the development of deviations in stylistics as an important mechanism which can be stated as phonological, morphological, lexical, grammatical, discoursal deviations as well as internal and external. This kind of an analysis provides new perspectives while searching for the text’s style (Özünlü, 2001).

Being a significant figure in linguistic studies, Jakobson “ranks away among the seminal thinkers who shaped the human sciences in the twentieth century” (Pumorska&

Rudy, 1985, viii). As a poet himself, he sought changes and innovations in linguistics and literary theories. He agreed that linguistics and literary studies cannot be separated. He believed in “enlivening linguistic science by confronting the creative use of language as bringing to bear upon literary texts the precise methods of linguistics” (Pumorska& Rudy, 1985, p. viii). Therefore, he contributed a lot to the development of stylistics combining literary studies with linguistics. He insisted on creative use of grammar in poetry and invited poets to apply linguistic tools to their works (Pumorska& Rudy, 1985).

Shklovsky developed the term defamiliarization, originally coined by Czech Mukarovsky from the Prague Linguistic Circle. Defamiliarization means that people have a tendency to get used to the familiar; and they generally treat unfamiliar with excitement. He applied this way of thinking to language that defamiliarizing readers with unusual language use makes literary pieces more effective. He thought that poetic language, especially literary language, has the power to influence people’s minds by foregrounding some items such as lexical and semantic. This term became very functional in contemporary stylistics leading the critic to search for paralleled, repetitive or deviated forms. Observing them enables to understand what is intended to be emphasised or left astern in order to form a good commentary (Burke & Evers, 2014).

Functionalist stylistics, developed by the contributions of Roman Jakobson who claims the functional properties of literary texts, puts that language is not independent from its context, so it gains meaning with its surrounding factors. Accordingly, this movement is “concerned with the relationship between the forms of language as a system and the content or situation of its production, a well as the social, cultural and political (...) factors that impact upon its construction and reception” (Canning, 2014, p. 46). Being different from the formalists, “functionalists developed the structural model of language to account for the variety of uses of language, and in so doing they explored the motivations behind the selections and combinations” (Canning, 2014, p.46). Formal properties of a text are related to the external factors which effect the message taken by the reader. This gives the understanding that they bring in the text multi-layered perspectives (Canning, 2014).

Apart from aforementioned theories, reader-oriented theories have also been influential in the development of stylistics. Stanley Fish and Michael Riffaterre, in particular, are the significant names to be cited in connection with stylistics. Fish (1980) created the term “affective stylistic” which holds the reader responsible from the text with

all means (as cited in Selden, 2005). Accordingly, the readers' expectation determines the text's sense together with its stylistic devices. Michael Riffaterre (1959) defends a significant idea in his article that "linguistic methods can be used for the objective and exact description of literary use of language" for the reason that "language and style" are interrelated phenomena (p. 154). This refers to stylistics which is itself a scientific way for literary analysis. Riffaterre (1959) stated that rhetoric has contributed to stylistics a lot in the way it has been improving itself to a scientific method.

Throughout the history, stylistics has been contributed by various literary theories which lead it to what it has become today. Among them, one of the most efficient theory which shaped the main structure of stylistics is the theories of New Criticism. Among the authors of New Criticism, T.S Eliot, I.A Richards and William Empson were the pioneers of these school. T. S Eliot (1921) defended that writing poetry was not personal in fact; was not sensitive either. It should be away from both of them. Richardson (1924) in his *Principles of Literary Criticism* pointed out that literary criticism must have done with formal means which enabled scientific way of criticising. He also separated poetic language from the ordinary language and regarded it as more emotive (Selden, Widdowson & Brooker, 2005). In his *Practical Criticism*, Richardson (1924) presents parts of poems and has students analyse them without the presence of any authority. In this manner, there can be a similarity between his way of analysing poetry and stylistics since both of them seek the 'demystification of Literature' (Youshufumi, 1997, p.31). However, stylistics prefers mainly focusing on linguistic aspects of the text. In his *Seven types of Ambiguity*, William Empson (1930) defines ambiguity as "the defining characteristic of poetic language" (as cited in Selden et al., 2005, p.18). Among these seven types, he analyses the poems on phonological, lexical and discursive level in order to reach a deeper understanding of the text. From his perspective, his work is named as 'one of the earliest works of stylistic analysis in Britain (Yoshifumi, 1997, p.37).

Among many definitions of stylistics, Leo Spitzer's definition summarizes the core of stylistics. Spritzer (1948) argues that stylistics is "a bridge between linguistics and literary history" (as cited in Bot, 2016, p. 175). This bridge derives its sources from linguistics and gets its basis from the literary theories which support its grounding. Thereby, literary texts can be analysed by focusing on language which ultimately helps disclosing the writer's style. It is apparent that stylistics is an essential method for analysing literature. Subjective interpretations can be verified by objective linguistic

evidences. Linguistic perspective dominates the whole analysing process; thus, it can be possible to understand what is really intended in the text. In this way, stylistics provides a practical way for literary analysis (Bot, 2016)

Another theory being influential in the development of stylistics is structuralism which started in the 1950s as a movement. Structuralism asserts that things cannot be perceived in isolation, rather, they are the parts that form a whole which means the general structure. According to the structuralists, things do not include meaning in them; however, people describe things, and give them meaning by using language (Barry, 1995). Ferdinand de Saussure defines language as a sign system. He describes words as arbitrary in which meaning is produced by these signs. He also makes a distinction between *langue* and *parole* which explains the language as a system and how to use it. Saussure's contribution to linguistics is immense. He holds that "meaning is relational, it is produced by the differences between linguistic signs" (Newton, 2001, p.34). Thus; he redefined the function of language and how we use it. According to Saussure, language constitutes our world, "it doesn't just record or label it" (Barry, 1995, p.43). Human mind gives meaning to the objects and expresses it through the language. Objects and ideas are not self-contained. Thus; "there are no intrinsic fixed meaning in literature", there are only interpretations (p. 43).

Apart from rhetoric as the starting point, these theoreticians have formed the basis of stylistics. Since it unites linguistics and literature, theoreticians have contributed to the method from both sides. This improved it extensively as a method; and extended its scope. Arguing that a text should determine its own moral fact not the critic, F.R Leavis (1970) created the Moral Formalism. He declared that a literary text should be analysed freely without bounding to any value judgements. He was also against to the analysis of literary text by means of linguistics. According to him, this would be a "moral - free systematic approach" which would hinder the analysing processes. (p. 34) He declares that the literary texts are the only necessity and tool for criticism which includes every answer. He does not mention it by the name, but his views towards stylistic examination of text is clear enough to understand that he refers to stylistic as unnecessarily systematical method (Selden et. al., 2005, p.24).

To sum up, Leech (1969) expresses that 'literature cannot be examined in any depth apart from the language' (p. 1). The ideal route to follow while analysing literature is gathering "linguistic evidence" as Leech puts it (p. 1). This means that observing the

occurrence of words and language structures provides evidence for critics to form objective commentaries; and in this way, a detailed and rational commentary can be provided. Language is the inseparable part of literary analysis. Further to that, it should be the basis for the interpretation made for any work with literary significance (Leech 1969).

Stylistics has various branches each forming a different approach to the texts. Cognitive stylistics, corpus and feminist stylistics, pedagogical stylistics and pragmatic stylistics are among the main branches that are studied by researchers and scholars alike. Cognitive stylistics is one of the most recent fields of study in stylistics (Norgaard, Busse & Montoro, 2010). It mainly deals with literary texts. It is about the mental processes during the act of reading. Cognitive stylistics, also known as cognitive poetics, necessitates a cognitively assisted stylistic analysis. It “highlights the aspects of reading that literature consumers operate when they process literary texts” (Norgaard, Busse & Montoro, 2010, p. 7). The core idea of the study is that it examines the relationship between mind and language while reading. The schema theory, originally developed by Gestalt psychology, is popular in the study stating the importance of readers’ previous knowledge while making sense out of the texts (Semino & Culpeper, 2002).

Corpus stylistics aims to apply the methods of corpus linguistics and stylistics to the texts together. It functions as a computing tool focusing on the repeating forms. In this way, it purports to analyse a single text or the number of texts belong to a single author. It can also be used to compare the texts by different authors. Thus, the corpora of two different authors can be compared to reveal their sharing of similarities and differences (Semino & Culpeper, 2002). In this way, the stylistic data can be observed statistically. The writer’s linguistic preferences are listed in tables to show the results of the counting that enable critics to comment on a reliable data. In addition, Corpus stylistics allows to work on a large amount of data which provides readers reliable information on the text’s style (Semino & Culpeper, 2002).

Feminist stylistics deals with gender issues that embedded in texts. It tries to reveal the hidden messages given in gender related texts. It is pointed out that stylistic tools can be useful in order to observe these messages. Feminist stylistics contains both literary analysis and hidden matters about gender. Utilizing stylistic tools for the investigation of those concerns and preoccupation traditionally identified in feminist approaches to the study of language” (p. 18).

Pedagogical stylistics uses stylistics for teaching purposes. It is argued that literature can be used for teaching English language. Interpreting and evaluating literary texts assist learners in the process of learning a second language. Focusing on the foregrounding linguistic units and the linguistic choices of the writer enable learners to experience an effective language learning (Semino & Culpeper, 2002).

Pragmatic stylistics is born out of the unity of stylistics and pragmatics. Primarily, it deals with literary texts. It searches how language is used by the writers and understood by the readers. It is “the study of the relations between speech and context in so far as they are encoded in the language including deixis, appropriateness of language to context, presupposition as distinct from what is explicitly expressed...” (Hickey, 1993, p. 576). The study seeks to answer for how the things are said rather than what is said (Semino & Culpeper, 2002).

2.8. Previous Studies

Although it is relatively a recent field of study, stylistics has been the focus of a number of studies. Researchers around the world have utilised it to analyse literary texts. Stylistics presents new concepts and approaches for analysis as well as systematic and objective methods. It acts as a unifying tool for language and literature. For this reason, it is popular among those interested in linguistics and literature.

In his analysis of Ted Hughes’s *Hawk Roosting*, Verdonk (2010) combines rhetoric and stylistic analysis searching for “literary persuasion” (p.162). As he puts it, Hughes, using personification (or prosopopoeia as its rhetoric equal) and extensive present tense forms, puts the burden on the hawk; the poet steps back letting it speak self-confidently and ruthlessly. Verdonk explains the animal’s egotism with its frequent using of personal pronouns which is deliberately foregrounded. Moreover, he focuses on the foregrounded lexis that separated into two groups as Latin and Anglo-Saxon rooted, the former making ‘the hawk’s speech cold, self -possessed, distanced and abstract’ and the later containing the words which ‘the hawk prefers with regard to his weaponry plumage and predatory killings’ (p.169-170). He ends his analysis by rendering five different commentaries on the poem each from different critics, suggesting that stylistics provides objective proofs for the interpretations as well as leading to the way to reasonable conclusions, thus; shows which one of them nearer to the poet’s true intentions and has a true perspective.

Swift (2006) in her stylistic analysis of Ted Hughes's 'The Bee Meeting' explores the function of transitivity to reveal that the poet is making himself a victim. To prove her arguments, she examines the poet's lexical and grammatical preferences. She shapes her study on the feminist point of view. She agrees that the poet's over using intransitive verb forms and describing his own actions without "any agency or control" reveals that he is in a passive position (p. 105). On the other hand, he puts the female addressee in the poem at the front who controls her actions. The bees are symbolising Plath, his first wife, who is active throughout the poem. (Swift, 2006)

That outrider tangled, struggled, stung

The line portrays an active personality for the bees indicating Plath "as the most frequent affecting actor of material-action-intention processes in The Bee God, who through Hughes' lexicogrammatical choices, is typified by high levels of control" (p.106). Using "violent, action, intransitive verbs makes Hughes passive while it grants Plath a degree of agency that is unachieved by Hughes emphasising again his passivity" (p.109). Swift comments that his passivizing himself might reveal his way of assertion his guiltiness for his deception and Plath's suicide.

Lee (1980) studied the influence of old English poetry in Gerard Manley Hopkins's poetry by means of stylistic analysis. The study presents an exhaustive analysis on Hopkins's overall poems by separating them into three main parts as early, middle and late. In every stage, the author examines Hopkins's meter, syntax and diction to reveal the old English influence on his poetry. Lee (1980) compares the vocabulary of the poem to old English words she derives from old sources; thus, she traces the words back to old English. Besides the metrical and structural resemblances, the study presents the archaic words by giving exact counting and percentages for Hopkins's early, middle and late poetry (p. 71-75). In this way, the study presents objective data for interpretation of the poet's works. Lee (1980) also proves that Hopkins is fond of Old English metrics since he favours a "stress -based rhythm reminiscent of old English verse" (p. 76) and adopts its syntax style since he preferred 'great freedom of word order 'and the substantial use of objectives" (p. 100).

In his PhD thesis, entitled *A Stylistic analysis of Ekphrastic Poetry*, Ulu (2010) gives a detailed information about ekphrastic tradition and compares the poems to their visual representations. He defines ekphrasis as poems representing an object of art. A number of ekphrastic poems are analysed using stylistics mostly focusing on its three

basic concepts: foregrounding, parallelism and linguistic deviation. Ulu (2010) examines these stylistic concepts to discover the relationship between poems and visual objects. The thesis presents various analyses of poets such as Richard Lovelace, John Keats, W. H. Auden, William C. Williams and Derek Mahon. In his analysis on Lovelace's poem "To my Worthy friend Mr. Peter Lilly", Ulu (2010) focuses on its relation to Sir Peter Lely's painting. He underlines the parallelism between the poem's gloomy atmosphere and the paintings dark clouds. He concludes that the painter creates a gloomy scene by colours but the poem creates it by negative words such as contempt, misery, cloudy, shaded, sorrow and grief. According to the thesis, both the poem and the painting demonstrate King Charles as distressed, and it proves this claim by analysing Lovelace's word choices and attributions to the painting (p. 167-173).

In his study, Wei (2016) gives a stylistic analysis of T.S Eliot's poem *The Love Song of Alfred Prufrock*. Wei presents a detailed analysis of lexical foregrounding and specific syntactic patterns of the poem. The specific purpose of lexical and syntactic choices is to serve forming the atmosphere a poet tries to create. The study relates that Eliot's choice of these linguistic elements builds the pessimistic mood of the poem and its speaker's (Prufrock) personality. Thus, the adjectives, verbs and nouns are listed in the study. It concluded that Eliot prefers moody lexis to express the psychological state of men living in the modern world. In this way he portrays the indecisive, coward and purposeless character of the narrator, too. According to the study, the syntax also serves this aim. Sentence types and tenses reflect the confused mind of Prufrock.

Nofal (2014) studies syntactic deviations in Chaucer's and T. S Eliot's poetry and claims that these two poets have similar characteristics in terms of syntax. The study analyses the style in Chaucer's *Canterbury Tales* and Eliot's poems such as "The Love Song of J. Alfred Prufrock", "Gerontion", "The Waste Land", "The Hollow Men", "Ash Wednesday" and "The Four Quartets", and examines their syntax by giving extracts from each of them. According to the study, the major deviants of Chaucer's language in *Canterbury Tales* are word order, pleonasm and ellipsis. It means that Chaucer prefers fronting lexical verbs and predicative adjectives and negative constructions in his poems as word ordering. He uses pleonasm frequently since he constantly repeats the expressions that give the same meaning. Furthermore, he favours ellipsis since he generally omits subject, object and relative pronouns in his poems.

As Nofal (2014) states, T.S Eliot also uses similar variants in his syntax. His language also contains deviations in terms of word order, pleonasm and ellipsis. However, he prefers fronting adjuncts and omitting lexical verbs. Additionally, he extensively uses parallels and fragmentation to reflect emotional distress of his characters distinctly from Chaucer. As a result of the detailed analysis, the study concludes that both poems adopt a free syntax and 'their forms of language are similar to the spoken language' (Nofal, 2014, p. 282).

As it is seen from the studies mentioned above, stylistics is widely used for the analysis of the literary texts. Researchers prefer the method to gather objective data about the texts. It is apparent that it provides plenty of tools for the analysing process that present valuable information about the authors, language; and therefore, style. These tools, such as foregrounding, deviation, repetitions, parallelisms, symbolisms and word frequency, provide the critics data about the language of the text. It also gives opportunity to compare two or more works from the same genre. In this way, the similarities or differences between two (or more) authors' style can be identified via stylistics. Different linguistic preferences can be determined; and thus, a reasonable commentary can be made on their works. Since this study focuses on poems as a genre, it has been generally mentioned about poems; however, stylistics can be well applied to other literary genres, such as novel, short story or plays.

CHAPTER III

3. METHODOLOGY

3.1. Introduction

This chapter delineates the methodology pursued to explore Ted Hughes's style in the selected poems in *Crow*. Although it is acknowledged that there are other models and techniques such as speech and thought presentation model (Short, 1996), conceptual metaphor theory (Lakoff & Johnson, 1981), this study has relied on the method and stylistic analysis tools introduced by Geoffrey Leech (1969) and Mick Short (1996) due to a number of reports in the relevant literature regarding the efficiency of their method. This chapter, therefore, is limited to the description of Leech and Short model, leaving the other models out of scope. In describing the method with examples, the chapter makes use of Hughes's other poems to clarify the analyses.

3.2. Foregrounding: Deviations, Parallelisms

This study aims to analyse five poems from *Crow* by Ted Hughes, using stylistic tools defined and explained by Geoffrey Leech (1969) and Mick Short (1996). According to Short (1996) foregrounding is an essential method of stylistics which is separated into two main headings: deviation and parallelism. He states that writers intentionally foreground some parts of their works to catch readers' attention and arouse interest by deviating from accepted language rules or creating paralleled structures. In order to remove subjective judgements from the commentaries, it is necessary to examine foregrounded parts which can be observed (especially) in poems. Katie Wales (1989) defines foregrounding in *A Dictionary of Stylistics* as:

the FUNCTION OF POETIC LANGUAGE to surprise the reader with a fresh and dynamic awareness of its linguistic MEDIUM, to DE-AUTOMATIZE what was normally taken for granted, to exploit language AESTHETICALLY. Foregrounding is thus the 'throwing into relief' of the linguistic SIGN against the BACKGROUND of the NORMS of ordinary language (p.166).

Before starting to the literary analysis, observing deviated or paralleled parts of the poem enables the critic to gather objective data to ground on his or her interpretation.

Herewith, the prominent part of the style can be divided from backgrounded -secondary-expression and it would be possible to reach the fronted idea in the poem. Short (1996) states that “before we can properly account for textual interpretation, via cohesion of foregrounding we need to be able to describe and categorise the various kinds of deviation and parallelism which give rise to foregrounding” (p. 36). He explains the kinds of deviation as discoursal, semantic, lexical, grammatical, morphological, phonological, graphological and finally internal and external deviations. Leech (1969) also argues that to understand a poem there is a need to focus on the foregrounded elements. This method is linked to poets’ creativity which is related to using language innovatively that save the poet from being ordinary and monotonous. This freedom supports poets to have a unique style, therefore; “a poet may transcend the limits of the language to explore and communicate new areas of experience” (Leech, 1969, p. 36).

Leech (1969) mentions a figure – ground relationship on the language level in which “the foregrounded figure is the linguistic deviation, and background is the language” (p.57). Thus, poets can make innovations while using the language helping them to gain a unique style. The connection between style and foregrounding can be underlined here since latter enriches the former.

“The deviation consists in the selection of an item which lies outside the normal range of choices at a particular place in structure” (Leech, 2013, p. 30). Therefore, it can be claimed that choosing the unusual is related to the deviation. Short (1996) describes six main deviation types that create the foregrounding effect. Discoursal deviation is about the linguistic fact that sentences forming the texts or lines forming the poems are needed to start reasonably, without causing any complications. In this way, lines or discourses beginning in the middle violate this language rule.

So finally there was nothing,
It was put inside nothing
Nothing was added to it,
And prove it didn’t exist

(Conjuring in Heaven, Collected Poems,
131)

Here, Hughes starts the poem with a conjunction as if the continuation of another line. In so doing, he points out a background that has not been mentioned yet. In addition to what is stated, addressing nonhuman objects in poems or using personas rather than poets’ own voice are among discoursal deviation parts.

The second type of deviation offered by Short (1996) is semantic deviation. In poetry, semantic deviation is made through metaphors forming “meaning relations which are logically inconsistent or paradoxical in some way” (Short, 1996, p. 43).

I am the lost child
Of the wind
Who goes through me looking for something else
Who can't recognize me though I cry. (Robin Song, Collected Poems, 130)

Making himself the child of the wind the speaker intends to have the characteristics of it no matter how it fails to know him. The wind disowns him although they are from the same kind. Using this metaphor, the poet encourages the reader to look into the speaker's inner world closely. This kind of paradoxes make poems sound more aesthetic.

The third type, lexical deviation, can be defined as forming new words which is also called simply as neologisms. This can be done by the affixation process, compounding and functional conversion. Affixation is made by adding a prefix or suffix to a word that cannot normally take them, such as “unchilding” or “unfathering” (Leech, 1969, p. 43). Compounding refers to linking two words to create a new one such as: widow-making (p. 43). Functional conversion helps to obtain a new word by changing the word's category for example: “Let him easter in us” (noun to verb). [The wreck of the Deutschland] (as cited in Leech, 1969)

Using this technique, poets foreground their ideas via innovating new words.

And I Tiresias have foresuffered all (T.S Eliot, The Waste Land, 111)

Here Eliot combines two words to create a new one meaning that he's predicted the suffering; the distress that is approaching for him (Short, 1996). Thus, he saves the line from ordinariness and removes the mundaneness of simply saying that he is in pain.

The next type is grammatical deviation which refers to the purposeful violations of word order or structure. As Short (1996) explains that “poets have already learned the rules of their language, and so if they produce such 'errors' we construe them as purposeful. This in turn means that we must work out same appropriate interpretative reason for their breaking the rule” (p.49).

Little enough I sought;
But a word compassionate (E. Dowson, Exchanges)

And willows, willow herb, and grass
 And meadowsweet, and haycocks dry... (Edward Thomas, Adlestrop)

O goddess! hear these tuneless numbers, wrung
 By sweet enforcement and remembrance dear... (John Keats, Ode to Psyche)

In these three examples, poets replace the adjectives and nouns resulting in some kind of inversion. This can be done for the sake of the rhyme scheme or keeping the alliterate sounds at the end of the line (Short,1996,47-48).

The next linguistic unit through which deviations are realized is the morphology. Morphological deviation is making changes on the morphemes either by making abnormal adding to the words or parting them.

Perhapsless mystery of paradise (ee Cummings, from spiralling ecstatically this)

Cummings, here, adds a suffix to an adverb when it supposed to be a noun. He defines paradise with his made-up word suggesting to its certainty.

The last type of deviation through which poets can create special effects on the readers is the graphology. Graphological deviation refers to the absurdities in typing. Poets often try interesting writing styles to create unordinary forms. Graphological deviation is the unusual preferences of dictation and punctuation. It is about the typography of the poem that the poet makes deliberate changes according to his or her purposes. Overusing or not using capitalization or punctuation marks, separating the syllables or spelling some words to attract notice are one of the ways for graphological deviation (Short, 1996). E.E Cummings is famous for his using an exotic graphology.

...now sing each and all fortissimo A -

mer

:

ca, I

love,

You...

(Poem or Beauty Hurts Mr Viral, Short 1996, p.55)

The poem is unique with its line breaks, capitalization, and punctuation. Cummings makes a common sentence; however, he produces a poem with eye catching lines,

Looking close in the evil mirror crow saw
Mistings of civilizations towers gardens
Battles he wiped the glass... (T. Hughes, Crow's Vanity, Collected Poems 53)

Here, in contrast to the previous poem, Hughes does not prefer to use punctuation marks. In addition, he uses extra gaps between the words pointing out that “when Crow looked in the mirror he did not notice at once all of the things reflected there. Rather, he first noticed the misting of civilizations, and then, after a time, he became aware of the towers, and so on” (Short,1996. p.56).

Apart from deviation, parallelism also plays an important role in foregrounding of the texts. Poet can make associations and parallels by using repetitions. This can be done by repeating lexical items in a text more than once, forming lexical groupings or repeating an idea. Parallelism can be observed as lexical (word groups) grammatical (tense, pronouns), and sound (alliteration) in texts. “Thus, parallelism has the power not just to foreground parts of a text for us, but also to make us look for parallel or contrastive meanings between those paralleled parts...” (Short,1996, p.15).

Nevertheless, repetition is not sufficient on its own. Creating meaning connections throughout the text is a more effective method. In this way, readers can make meaningful inferences with the help of these links. Short (1996) expresses that

parallelism often gives us a motivation for deciding which associations are appropriate for a given word or a phrase...Different readers can have different associations for the same word in the same context and its often difficult to decide which associations are reasonable and which are not (p.64).

For that matter, parallelisms in a poem act as a guiding mechanism leading reader to true interpretations. It is a useful device to control the implications; otherwise, there would be parts that are too open -ended or pending. It does not only enable poets to "open up associations", but also "suppresses other, non-relevant aspects of the meaning"(p.65). Short (1996) claims that parallelism is very effective for supporting cohesion in the way that it forms semantic links throughout the text creating the foregrounding effect. Additionally, studying the parallel patterns assists readers deciding between the

associations. Thus, reasonable commentary can be provided which is relatively free from subjectivity of personal judgements.

Leech (2013) in his popular book *Language in Literature: Style and Foregrounding*, focuses on cohesion and coherence provided by foregrounding. Coherence is the presence of meaning relations in a literary text formed by the writer's linguistic choices. According to Leech (2013), grammatical cohesion and lexical cohesion are fundamental for creating this unity. By limiting the tense and word choices, foregrounding allows readers to organize a semantic schema in their minds to comprehend the poem. The foregrounded parts placed separately, in fact, they are in a consistency with each other. In other words, deviations are not distanced from each other and the text. Coherence can be ensured by focusing on these aspects. Leech (2013) states that there is also congruence of foregrounding referring to the fact that there should be “congruence between deviations occurring concurrently, but at different linguistic levels” (p.64). This congruence can be attained at various levels such as rhyme, phonemic, syntactic, metrical and discourse level. Additionally, metaphors are significant to generate the coherence of foregrounding. This suggests that separate metaphors interrelate each other contributing to the unity of the poem (Leech, 2013).

Literary language or poetic language more specifically has deviance in its centre which distinguishes it from ordinary language and sets its standards. This is the thing that makes it creative. By deviating from the established rules of language, poets produce innovative usages which are uncommon and unusual. Deviating from the usual way of saying things, create a style of their own. Their use of deviant structures and thus, foregrounding the parts that they prefer give clues about the stylistic features of their writings. Leech (2013) expresses two main deviation types: statistical deviation and determinate deviation.

Statistical deviation is quantitative which deals with the measurements of frequencies in a text. Making a number of frequency counts in terms of lexis or phonemes, the stylistician tries to reach verifiable interpretation. Determinate deviation which does not contain any counting, is more suitable for analysing literary texts since “the deviation is observed as discrepancy between what is allowed by the language system, and what occurs in the text. Determinate deviation therefore is a violation to some degree of the rules or constraints of the language code itself” (Leech, 2013, p. 55). Stylistics, thus; centres on the varieties of using the language since “the literary use of language is

characterized most typically by its avoidance of the predictable” (p.56). In this way, the method advises approaching literary texts by examining the language which will guide the oncoming commentaries.

According to Leech (2013) deviation is mostly associated with the language of poetry which is a part of performing “poetic licence”. He basically explains deviation in the tables below in a simple way.

Normal Paradigm

Inches	Away
Feet	
Yards	
etc.	

Figure 1. Normal Paradigm

New Paradigm

inches	NORMAL	away
Feet		
Yards		
etc.		
Farm yards	DEVIANT	

Figure 2. New Paradigm (p.16)

Additionally, Leech (2013) argues that deviation can be studied under three subheadings which are primary, secondary and tertiary. Primary deviation is the general variance from the presupposed language norms. This can either be done by making unusual linguistic choices or deliberately using the same units without making changings, in other words, through repetitions. Therefore, poets can foreground the preferred items with deviation, following “abnormal irregularity” or “abnormal regularity” in the texts (p.60).

Secondary deviation is about diverging from the rules set by a specific literary genre. Hence, a particular literary text can deviate by bending the rules defined by its own genre. A text, say it is a novel, uses secondary deviation if it includes verses. In poetry, this kind of deviation is performed by metrical deviations and enjambments that emerge as a result of linguistic freedom of a poet. This stems from the ease while using the meter

(causes nearing the poem to linear form) and the grammar. Thirdly and lastly, tertiary deviation in other words internal deviation, is breaking the rules which are made by the text itself. Poems form standards surrounding their medium. Surprising readers by making unexpected changes is very effective. In Leech's words "the study of style is essentially the study of variation in the uses of language" (p.55) which means that to express the linguistic preferences forming these variations and gather a base for his statements on the text. Leech (2013) defines foregrounding as "making choices which are not permissible in terms of the accepted code, the poet extends, or transcends, the normal communicative resources of the tongue. The deviation consists in the selection of an item which lies outside the normal range of choices at a particular place in structure" (p.30). Therefore, it can be argued that linguistic choices determine the style, and studying these choices nears the critic to objective interpretations. He explains the levels of analysing a poem with the figure below:

Three levels of studying a poem:

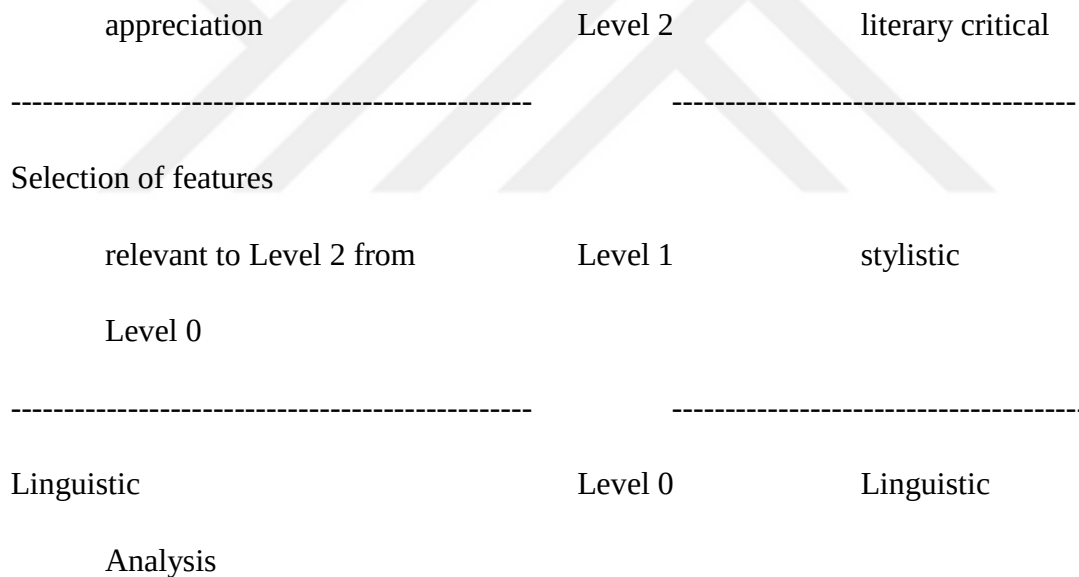


Figure 3. Three levels of studying a poem, p.42)

Here, Leech (2013) expresses that linguistic analysis that forms the level 0 is necessary for aesthetic appreciation since they together create the Level 1, the main structure that generate the core of stylistics. This table, in fact, refers to the concept of foregrounding. Language of the poem is observed and relevant parts are moved to level 2 where literary criticism takes place. The purpose of stylistics is mentioned at the level

1, where language is observed for aesthetic appreciation. Thus, it becomes clear that “stylistics has a proper role in providing more secure basis for critical arguments from the text” (p.50). The figure “implies a ‘to-and-fro’ motion between linguistic analysis and critical appreciation, in which non-aesthetic discussion explains or supports aesthetic discussion, and aesthetic discussion is further elucidated and enriched in the process (p. 42). Leech (2013) draws attention to the objectiveness of stylistics stating that linguistic analysis is no way sufficient or efficient for literary analysis since it is too restricted. However, stylistics does have the aesthetic appreciation to criticise a text and also linguistic means relevant for reasonable interpretations. As Leavis expresses that:

In criticism, of course (one would emphasize) nothing can be proved; there can, in the nature of the case, be no laboratory – demonstration or anything like it. Nevertheless, it is nearly always possible to go further than merely asserting a judgement or inviting agreement with general account (quoted from Leech, 2013, p.43).

In Leavis’ account, stylistics is ideally suited for being an objective method providing sensible and rational commentaries on literary texts. Stylistics is a reliable approach for literary analysis since stylisticians use methods to gather linguistic evidence for the interpretations. Hence, stylistics has proved itself worthy as a method that it can present arguments rather than personal opinions. In this way it is highly purposive for critics to base their commentaries.

3.3. Conclusion

In this study, the *Crow* poems – “Crow’s First Lesson”, “Littleblood”, “In Laughter”, “Crow’s Vanity”, “The Robin Song” – are analysed via stylistics. While analysing these poems, the foregrounded parts are observed carefully regarding the deviated use of language. Therefore, how the poet uses the language is observed closely. For this aim, the deviation types -graphological, lexical, semantical, grammatical, discoursal- are searched for in the poems and interpreted in detail. Apart from the deviations, the paralleled and repetitive forms are examined in order to ground the interpretations. In addition, the word choices of the poet and the lexical groupings are analysed in order to reach reasonable commentaries about the poems.

The tone and mood of the poems are also considered in the analyses. The general style of the poet is interpreted based upon how he uses the language. His clear, plain but

powerful wording is observed through the poems. The figure of speeches -alliteration, assonance, simile, metaphor, pun, personification, paradox- are examined. The variable stanza forms and rhyming of the poems are also paid attention. It is clear that the foregrounded parts save the poems being monotonous and give them freshness that increase their readability. The deviations also helped the poet to form a different style.

In the following chapter, the stylistic analysis of five poems from *Crow* will be presented using the explained methodology of two significant authors of the field, Geoffrey Leech and Mick Short. In addition, the frequency analyses are given at the end of each analyses. By means of the analyses, foregrounding theory -the main device of the method- will be understood better. As a result, Ted Hughes's style and the *Crow* poems can be understood better.



CHAPTER IV

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter explains the findings of the present study. The chapter includes the stylistic analyses of five poems in *Crow* and the findings. The poems “Crow’s first Lesson”, “Littleblood”, “In Laughter”, “Crow’s Vanity” and “The Robin Song” are analysed under the separate titles. The relevant tables are placed at the end of each analyses.

4.2. A stylistic Analysis of the Selected *Crow* Poems: “Crow’s First Lesson”

“Crow’s First Lesson” is a mythical poem in which God and Crow come together. God takes the task of teaching to not only Crow but also humans. However, he fails in both. In the poem, Hughes uses graphological, grammatical, phonological and lexical deviations and also parallelisms. The following analysis provides information on how the poet applies the deviation types and produce foregrounding.

God tried to teach Crow how to talk. (1)

Love, said God, 'Say, Love.' (2)

Crow gaped, and the white shark crashed into the sea (3)

And went rolling downwards, discovering its own depth. (4)

'No, no' said God. 'Say Love. Now try it. (5)

LOVE' (6)

Crow gaped, and a bluefly, a tsetse, a mosquito (7)

Zoomed out and down (8)

To their sundry flesh-pots. (9)

'A final try,' said God. 'Now, LOVE.' (10)

Crow convulsed, gaped, retched and (11)

Man's bodiless prodigious head (12)

Bulbed out onto the earth, with swivelling eyes, (13)

Jabbering protest -- (14)

And Crow retched again, before God could stop him. (15)

And woman's vulva dropped over man's neck and tightened. (16)

The two struggled together on the grass. (17)

God struggled to part them, cursed, wept (18)

—

Crow flew guiltily off. (19)

In the poem, God tries to teach Crow talking, and his choice of word is love. At first, the deviant graphology of the word attracts the attention. It starts with capitals in its initials; then the whole word is written in capitals. This indicates the fact that increasingly explicit phonetic is used while pronouncing the word in order that God increases the pitch gradually while Crow continuously fails speaking (Short, 1996). In the lines two and five he is calm and determined, asking him to utter the word 'love'. However, with the sixth, and tenth lines, he becomes nervous. This can be understood from the change in the word's typing which is in full capitals. If these lines are read out loud, the speaker has to give the word a louder and wider voice (Short, 1996). In his analysis of E.E. Cumming's poem, "Poem or Beauty Hurts Mr Viral", Short (1996) states that graphologically deviated form of the poem directs readers how to read it. It is indicated by the deviant graphology that the poem is actually a song; and the poet expresses how to read it. The poem "forces us in to a phonetic interpretation where the syllables are somehow pronounced separately" (Short, 1996). Short (1996) adds that according to the presented graphology of the poem, it can be read "either by having small pauses at the end of each line, or alternatively by lengthening the vowels in the relevant syllables" (p.55). Therefore, it can be stated that Hughes also informs the readers about how to read the poem by the deviant graphology he uses.

Despite God's efforts, Crow fails to satisfy him only answering with gaping and retching. It fails from the first lesson. It is a double-sided poem which is more than only teaching Crow how to speak. The word "love" is repeated five times emphasizing its significance. There are four stanzas and in each of them, the poet informs us about the other creatures of God; men and animals, a white shark, blue fly, tsetse, mosquito, men without bodies and a vagina in sequence. He tells the reader about their occupations and actions in the world while God is busy with the teaching business. Animals are portrayed in their peaceful habitats while human beings are described in chaos in parallel. Their talk is inapprehensible with "jabbering protest" and they are grappling with their sexual urges

that eventually leading God's discouragement and anger. It is understood that God is desperate in the face of his creatures' misbehaviours only reacting with cursing and weeping at the end of the last stanza. He is unsuccessful with both teaching Crow and controlling his own creation. This parallel structure of the poem provides the reader with comparisons between animals and human and Crow; thus, makes it more comprehensible and leads readers to intended inferences with semantic links. The poet achieves the cohesion with foregrounding.

According to Leech (2013), the cohesion with foregrounding can be provided by deliberately limiting the tense and word choices, phonology of words and metrical patterns in a poem. Leech (2013) states that “*cohesion of foregrounding* constitutes a separate dimension of descriptive statement, whereby the foregrounded features identified in isolation are related to one another, and to the text in its entirety” (p. 31). As it can be observed in the poem, past tense dominates it from beginning to the end including 22 past form verbs, only 4 of them irregular (went, could, wept, flew) and the rest of them are regular. Thus, grammatical unity supports the coherence.

There is also grammatical deviation in the lines 7 and 11 related to the word order. By dropping of the necessary conjunction 'and' the poet allows us to observe the nouns and verbs separately suggesting that each of them is equally important; besides, actions that are carried by these verbs occurred subsequently.

Crow gaped, and a bluefly, a tsetse, a mosquito (7)

Crow convulsed, gaped, retched and (11)

There is alliteration at the final, unvoiced letters 'd' to emphasize that the verbs are also paralleled phonetically. In addition, grammatical structures are also paralleled in the poem. Designing it with simple past tense patterns, Hughes repeats the same structures throughout the poem. It is a significant fact that deviation is either done by applying the irregular occasionally, or applying the regular continuously. In the poem, past forms are so frequently used that a deviant pattern occurred.

The poem includes secondary deviation because of the enjambment (run-on lines) that appear in every stanza. This kind of deviation approximates the work to prose format of writing, thus; the work deviates from the standard way of composing verses.

...a mosquito. (7)

Zoomed out and down (8)

To their sundry flesh-pots (9)

Indeed, this is a regular sentence which ought to be read as a mosquito zoomed out and down to their sundry flesh-pots. Without splitting it into separate lines, it is a regular expression. However, the poet divides it so skilfully that it is hard to notice at the first glance. This is also another way of foregrounding. “This allows rhythmic variation effects involving tone groups and lines, with the tone group carrying on over a line boundary” (Short,1996, p.156). This effect is also called as arrest and released method. At the end of the line, the structure is arrested because it is burst upon and the information is still coming with the next line. In the proceeding lines, the line is released by means of the supplementary data. Poets often prefer this technique of foregrounding to surprise to reader and create a smoothness between the lines (Short,1996). Hughes's aim is similar while composing the run-on lines in the poem. Additionally, he intends to support his story -structure by increasing the fluidity of the events. Choosing the past tense form also assists this idea for the reason that it is actually a creation story happened in the past.

On the lexical level, it is observed that verbs constitute the majority of the lexis. Particularly, there is repetition of some verbs throughout the poem. The verbs 'say' is repeated five times (in each of the three stanzas) and 'try' is repeated three times throughout the poem. These two verbs are assertive and demanding and also belong to God which makes him determined and domineering character towards Crow. However, he “struggled”, “cursed” and “wept” towards the actions of mankind. In return to God's decisiveness, Crow strives to pronounce the word. He gapes (three times) and retches (two times) becomes almost sick while forcing himself.

Apart from the verbs, the poet uses the conjunction “and” which has the highest frequency in the poem. This reveals that he tries to link the lines and does not prefer to separate them since he tells a creation story. In fact, he tells a story in the poem that happens between God and Crow (which have the second and third place in the frequency list). The noun “love” is repeated five times in the poem which has also an important frequency. This refers to the fact that it is a significant word of the poem. Every attempt that Crow makes to utter the word causes bizarre and meaningless incidents occurring in each stanza. The last effort results in the sexual intercourse of man and woman. God becomes angry as a result of their action and Crow leaves the scene guiltily. In the

frequency list below, the lexical density of the poem is expressed clearly. The lexical analysis made above can be followed from the listing.¹

Table 1. Lexical Density in Crow's First Lesson²

Order	Word count	Occurences	Percentage
1.	and	8	6.4000
2.	crow	6	4.8000
3.	god	6	4.8000
4.	love	5	4.0000
5.	the	5	4.0000
6.	to	4	3.2000
7.	a	3	2.4000
8.	gaped	3	2.4000
9.	said	3	2.4000
10.	'	2	1.6000
11.	retched	2	1.6000
12.	'say	2	1.6000
13.	struggled	2	1.6000
14.	out	2	1.6000
15.	try	2	1.6000

4.3. A Stylistic Analysis of "Littleblood"

This poem is special for being one of the songs that are limited in number in the volume. Hughes applies various deviation types such as discorsal, lexical, phonological deviations and grammatical and structural parallelisms. Besides, repetition is a significant factor that used in the poem in many instances. These aspects are the focus of the analysis below.

O littleblood, hiding from the mountains in the mountains (1)

Wounded by stars and leaking shadow (2)

Eating the medical earth (3)

¹ All the frequency analyses are made by using Text Analyser (n.d), an online computer software. The tables are formed by using the data derived from the tool.

² The words that have less frequency than 2 are included in the tables.

O little blood, little boneless, little skinless (4)

Ploughing with a linnet's carcase (5)

Reaping the wind and threshing the stones. (6)

O littleblood, drumming in a cow's skull (7)

Dancing with a gnat's feet (8)

With an elephant's nose with a crocodile's tail. (9)

Grown so wise grown so terrible (10)

Sucking death's mouldy tits. (11)

Sit on my finger, sing in my ear, O littleblood. (12)

This song belongs to an Eskimo ghost which Crow listens when he loses his hope. The first thing needs to be stated about the poem is that the poet applies discursial deviation.

Obviously, the addressee is non-human, probably a spirit. It is one of the few poems that Crow focuses on not himself but others. It is "distinctive in that Crow's hard-won preparedness to look outside himself results in acts of invocation. Crow has discovered both a deity worth worshipping and a familiar spirit which he can related. Littleblood is a true shaman's helper (Sweeting 1982, p.98).

Lexical deviation is one of the deviation types observed in the poem. The poem consists of four stanzas each including three lines. All of the stanzas except the last one is formed of one long sentence extended by present progressive and or past form suffixes. Except the last line, all the lines describe the littleblood and his actions. He both lives in the mountains and hides itself from the mountains, both drums and dances. Since the poet uses rare punctuation, the lines are read smoothly without needing any pausing until line eleven. There are unpredictable lexical groupings in the poem causing semantic oddness. The last line is the praying of Crow to the spirit.

Ploughing which a linnet's carcase (5)

Reaping the wind and threshing the stones (6)

Linnet is a small bird whose skeleton is used as a ploughing tool by the spirit. As a result, what it gets is "the wind" and "the stones". This indicates the pointless results of

its actions. The poem has a natural aspect since it includes nouns and verbs that have natural sense. “Mountain”, “stars”, “earth”, “wind”, “stones”, “cow”, “elephant”, “crocodile” are the nouns that are elements from nature. Ploughing, reaping threshing also symbolize dealing with nature. Mingling with nature makes it gain experience, and “grown so wise” (10). Actually, being close to nature and death make it wise. In this way, it becomes sufficient enough to be Crow's helping spirit.

Combining the two nouns: little and blood, the poet produces a name for the spirit. He produces lexical deviation by means of compounding. Thus, he links two words to create a new name. He addresses to the littleblood directly four times, one for each stanza. There is no sign of his personal ideas; lines are just for describing the spirit. This frequency gives way to repetitions which result in the foregrounding effect. This provides the overall coherence of the text.

There is grammatical and structural parallelism in the poem. Every stanza is paralleled to each other since they include the same grammatical structure. There is not almost any verb inflection to a particular tense except from the last line. Here, the poet directly addresses to littleblood with an affectionate voice. In this last line, he wishes that it come closer to him.

Sit on my finger, sing in my ear, O littleblood. (12)

As it can be noticed, the majority of verbs are inflected in the same manner (present participle) which are “hiding”, “leaking”, “eating”, “ploughing”, “reaping”, “drumming”, “dancing” and “sucking”. These are the verbs that explains littleblood’s actions. Here, the poet points out its activities. This also creates the parallelism effect that raise the cohesion and overall wholeness of the poem. Repeating the same words in some lines, he tries to make the same effect. He repeats the words; the, a, little, with, so and my more than twice. Except "my" all the other repeated words refer directly to the spirit or instrument it uses. In each stanza, he addresses to littleblood which is the most repeated noun in the poem. It is apparent that Hughes produces foregrounding with repetitions.

Another significant aspect of the poem is phonological deviation. The poem contains alliteration and assonance which increase the rhythmic quality of the poem. According to Short (1996) "assonance, like alliteration connects important words together and helps the reader notice meaning connections between them" (111). Therefore, these sound repetitions help to create the cohesion in the poem. The examples below illustrate that the repeated sounds form various compounds.

Eating the **medical** earth (3)

drum**ming** in a **Crow's** skull (7)

Suck**ing** death**s** mouldy **tits**. (11)

In his comparative analysis of “The Seafarer” and “The Wanderer”, Cornell (1981) expresses how repetition functions in both of the poems. His study states that alliteration, which is an Anglo-Saxon literary device, is repeatedly used by the poets in order to provide rhythm and also unification, no matter they prefer to repeat different vowels or consonants. According to the study, the alliterative sounds are used for semantic purposes as well. Cornell (1981) states that “when a poet uses a particular sound for alliteration very frequently in proportion to other sounds available to him, it is probable that he does so for reasons of semantic importance as well as to create pleasing rhythmic patterns (p.295). In “Littleblood” Hughes frequently repeats “s” sound. The words which are alliterated with “s” sound are the ones that displays the poem’s one of the major themes such as nature. They can be listed as:

Mountains, stars, linnet’s carcase, stone, cow’s skull, gnat’s feet, elephant’s nose, crocodile’s tail,

In the following table, these frequency properties of the poem are displayed clearly.

Table 2. Lexical Density in “Littleblood”

Order	Word count	Occurences	Percentages
1.	s	6	7.0588
2.	the	5	5.8824
3.	a	4	4.7059
4.	o	4	4.7059
5.	with	4	4.7059
6.	littleblood	4	4.7059
7.	in	3	3.5294
8.	little	3	3.5294
9.	my	2	2.3529
10.	so	2	2.3529
11.	mountains	2	2.3529
12.	grown	2	2.3529
13.	and	2	2.3529

4.4 A Stylistic Analysis of “In Laughter”

The poem is one of the long poems in the sequence. Hughes generally presents semantic and discoursal deviations. In addition, he often uses repetitions to emphasize his idea and create the foregrounding effect. Actually, repetition is one of the most explicit

features. The lexis of the poem also catches the attention since he aims to create a shock effect on the readers. The analysis below relates these characteristics of the poem among others.

Cars collide and erupt luggage and babies (1)

In Laughter (2)

The steamer upends and goes under saluting like a stuntman (3)

In Laughter (4)

The nosediving aircraft concludes with a boom (5)

In Laughter (6)

People's arms and legs fly off and fly on again (7)

In Laughter (8)

The haggard mask on the bed rediscovers its pang (9)

In Laughter, In Laughter (10)

The meteorite crashes (11)

With extraordinarily ill-luck on the pram (12)

The ears and eyes are bundled up (13)

Are folded up in the hair, (14)

Wrapped in the carpet, the wallpaper, tied with the lampflex (15)

Only the teeth work on (16)

And the heart, dancing on its open cave (17)

Helpless on the string of laughter (18)

While the tears are nickel-plated and come through the doors with a bang (19)

And the wails stun with fair (20)

And the bones (21)

Jumping from the torment flesh has to stay for (22)

Stagger some distance and fall in full view (23)

Still laughter scampers around on centipede boots (24)

Still it runs all over on caterpillar tread (25)

And falls back onto the mattress, legs in the air (26)

But it's only human (27)

And finally it's had enough – enough! (28)

And slowly sits up exhausted, (29)

And slowly starts to fasten buttons, (30)

With long pauses, (31)

Like somebody the police have come for. (32)

This is an interesting poem describing a strange reaction to the turmoil that caused by war and other calamities happening generally. The word 'laughter' is extremely specific, repeated eight times in the text and once in the title. It symbolizes desperateness of Crow and also human in the face of the chaos and pain. With his broken psychology, Crow cannot say something or do something but laughs in pain. At this point, the speaker might be Crow or the poet himself. In fact, Hughes personifies laughter in the last stanza who "fasten" his "buttons" "like somebody the police have come for". He uses humour to display the meaninglessness of life showing that everything is futile and purposeless. The adjective "slow" is emphasized (repeated for two times) to underline the irony. At the end it finally "sits up, exhausted" as if nothing has happened. Using the repetition, (repeated nine times in the poem) "laughter" is foregrounded signifying the human reaction against to disasters. These repetitions help drawing parallels and associations.

At lexical level, the verbs and nouns in the poem signify the things that people are suffering from. The verbs usually describe the actions that create chaos and suffering: collide, erupt, upend(s), fly off, fly on, crash(es), stun, jump, stagger, scamper(s), roll(s) back, exhaust(ed). The nouns also serve the same purpose: the meteorite, ill-luck, wail, torment, flesh, pang. Human being is helpless towards this violence because "the ears and eyes are bundled up" (13) and wrapped in the carpet" (15), moreover; they are "tied with the lampflex" (15). It is suggested that "only the teeth" and "the heart" can manage to give a reaction which is also "helpless" (18). The poem proves the view that Hughes is writing poetry of violence that is widely explained in the literary review of the study.

In the poem, the poet applies discoursal deviation which indicates that lines are needed to start reasonably from the beginning and not result in any confusion. There are eight lines starting with connectors "and" (7 times) and but (for once). Hughes deviates

from the rule in this way to emphasize and foreground the lines that he puts emphasize on. In the last stanza, each line starts with connectors “and” (seven times) and “with” where the tension is increased to the top. This stanza is also significant for the fact that “laughter” finally comes to its senses. The frequency list at the end of the analysis displays these lexical features of the poem clearly.

And finally it’s had enough – enough! (28). This is the only exclamation mark used in the poem suggesting the tension. In this final stanza, the poem resolves where laughing stops and slows down. It ends with an abrupt line connecting itself to the previous lines semantically. It describes laughter’s actions as “like somebody the police have come for” (32). Here, all the violence expressed through the poem is underestimated as if it is something normal (Short, 1996).

Semantic deviation is generally made by using metaphors which “frequently manifests itself in a highly unpredictable collocation or sequence of lexical items” (Leech, 2013, p.30). The poem includes a number of unpredictable, unusual word groups attracting notice and creating the foregrounding effect. In line 17, the poet describes the heartbeat as “heart dancing on its open cave”. This expression makes a difference and does not meet the standard way of saying. In line 19, because of the violence “the tears are nickel plated” referring to the bullets coming from outside which cause crying and pain. Hughes writes the “wails stun with fear” in line 20 indicating that people are both afraid and in shock because of the violence. He describes the violence as “the bones jump from the torment” that flesh must endure (lines 21-22). These expressions resemble to war sceneries full with terror. Displaying it so vividly with an unordinary way the poet produces an impressive language creating a dramatic effect.

In the poem, Hughes prefers free verse style by not dividing the lines into stanzas. However, he places some gaps between some of the lines. There are only 7 gaps in 32 lines that create the internal deviation. They are placed where the poet prefers to slow down the rhythm and give reader a short break to internalize the given feeling. Adopting a free verse rule that dominates the poem he favours a fluent, rhythmic way of saying, supported by the run-on lines providing the smoothness. However, he deviates from this rule where the tension increases and needed to be resolved. There is also rare punctuation observed only in 7 of the lines. It is also needed to be mentioned that present simple is the only tense used in the poem helping to give the sense that generalize what happens.

Fabb (2015) in his article *Verse*, studies markedness on a short poem by Emily Bronte. He expresses markedness as variation from a consistent norm in the structure, rhyme scheme, or metre of a poem. He states that irregularity in parallelism and alliteration also causes markedness. In his analysis, the poem is linear till the fifth line since “each line ends at the end of a whole major phrase or sentence” (p. 524). The fifth line is also irregular for the reason that it breaks the metrical unity. Other lines are formed of eight syllables while the fifth one has only four syllables. In Hughes’s poem, the form is linear till the eleventh line, again each ending “at the end of a whole major phrase or sentence” (Fabb, 2015, p. 524). Until the tenth line, the double lines (2, 4, 6, 8) have only three syllables which is also the repetition of these lines. It has six syllables.

In Laughter, In Laughter (10)

This line produces markedness for the reason that it creates the metrical disunity. It ends the linear form that create the regular form. Thus, it causes metrical deviation.

The poet uses powerful images that visualise the chaotic scenery in minds. It would be appropriate to state that violence is the foregrounded theme throughout the poem. From the very first line the poet aims to shock the reader with violence of the scenery.

Cars collide and erupt luggage and babies

In laughter

The noun “babies” is explicitly chosen and placed next to “luggage” creating a wild contrast. Erupt is a strong verb picturing the severity of the events. Cars can erupt luggage when they collide but they do not normally erupt babies or people find it disheartening to think it so. The series of horrible events continue with the “steamer” (3), the “nosediving aircraft” (5) and “people’s arms and legs fly off and fly on again” (17) again in laughter. Depicting these terrifying cases all responded with laughter.

The meteorite crashes

With extra-ordinary ill luck on the pram

What makes the poet think the meteorite with the pram? Why is he letting things go out of hand on purpose? Stylistics questions the reasons behind the writer’s choices. The choices are significant for realizing that what is intended by choosing a word instead of the other. For example:

The meteorite crashes

With extra-ordinary ill-luck on the trees

This would still create an effect. People feel upset for the trees; in fact, more than inanimate things. However, using babies as an object increases the dreadfulness of the situation and creates an effective way of saying.

Table 3. Lexical Density in “Littleblood”

Order	Word count	Occurences	Percentages
1.	the	22	10.5769
2.	and	15	7.2115
3.	in	11	5.2885
4.	laughter	9	4.3269
5.	on	8	3.8462
6.	with	6	2.8846
7.	a	3	1.4423
8.	it	3	1.4423
9.	up	3	1.4423
10.	are	3	1.4423
11.	s	2	0.9615
12.	to	2	0.9615
13.	only	2	0.9615
14.	enough	2	0.9615
15.	legs	2	0.9615
16.	come	2	0.9615
17.	like	2	0.9615
18.	slowly	2	0.9615
19.	still	2	0.9615
20.	fly	2	0.9615
21.	for	2	0.9615
22.	its	2	0.9615

4.5. A Stylistic Analysis of *Crow's Vanity*

There is graphological deviation in the poem that catches the attention first. This type of deviation provides readers with extra information that is needed for reading (Short, 1996). Apart from the graphology, there is lexical deviation in the poem. Besides, Hughes uses repetitions that occur often in the poem. These aspects are shown in the following analysis.

Looking close in the evil mirror Crow saw
 Mistings of civilizations towers gardens
 Battles he wiped the glass but there came

Mistings of skyscrapers webs of cities
 Steaming the glass he wiped it there came

Spread of swampferns fronded on the mistings
 A trickling spider he wiped the glass he peered

For a glimpse of the usual grinning face

But it was no good he was breathing too heavy
 And too hot and space was too cold

And here came the misty ballerinas
 The burning gulfs the hanging gardens it was eerie (Collected Poems, 127)

In this poem Crow is found looking to an “evil mirror” watching the modern world in terrifying scenes. However, these scenes are not easy to accept or tolerate by Crow as it is understood from the unusual blanks that are placed between the particular words. What Crow sees in the mirror is that the world is surrounded by a gloomy atmosphere. In the first tercet, everything that he sights is in mist. He observes civilizations, towers, gardens respectively with hesitation. He immediately wipes the glass after seeing battles. Nevertheless, after a short break, there appears other depressing images. This continues until towards the end of the poem till Crow feels sick. This observation shows the world’s situation, and that how people’s actions make the world such a place.

Applying graphological deviation, Hughes guides the reader both how to read the poem and how to interpret it. As Short (1996) expresses that “often because of the relations between writing and speech, these inferences have to do with how we might read the text outloud, and this in turn leads to deductions about meaning” (p.54). Therefore, it can be argued that Crow’s actions can be interpreted according to the graphological preferences of the poet. The extra blanks refer to the fact that the images appear slowly on the glass letting Crow observe them. He does not enjoy what he sees, however; he tries to delete them every time. Moreover, deliberate misusing of pronunciation makes the poem seem puzzling since it is hard to guess line boundaries.

The poet prefers lines in various forms as couplets, tercets and single line forms. The enjambment technique appears nearly in each line connecting the parts of the poem supporting the overall cohesion. Avoiding punctuation marks results in abrupt ending for the poem. It seems that although the poem is finished the mirror continues to show. The last line states that Crow's vanity is useless since his efforts are useless; the mirror keeps on showing terrifying images.

The title of the poem gives clues about Crow's feelings behind his actions. It states that he does not like the way modern world seems; so, he removes the views with pride. His pride is useless for the fact that the images reappear one after another without ceasing. Finally, "he was breathing too heavy" feeling exhausted because of his experiences. Still, the mirror continues to save the realities until the very end of the poem.

The burning gulfs the hanging gardens it was eerie (12)

As a lexical deviation, the lexical groupings of the poem can be given. They express the gloomy mode of the poem. The adjectives: evil, heavy, misty, eerie; nouns: mistings, battles, webs, swampferns are significant in the way they form the preferred atmosphere by the poet. This makes it clear that lexical choices which make the word groups in poems are needed it to be analysed carefully in order to make reasonable commentaries. Lexical groupings are significant for the fact that they provide essential information. Piperides (2018), in a lexical study, compares the most common words of the two editions of Ted Hughes' *Elmet*³. As a result of the analysis, the study states that the poet prefers content words in the first edition while focusing on the function words such as pronouns, prepositions, and conjunctions in the second one. Therefore, two lexical groupings are given. According to the study, this decrease of the content words and increase of the function words "suggest(ing) a conscious effort to aid the reader's understanding and interpretation of the poems" in the second edition (p. 62). The content words in the first edition, helps the poet describe the outer environment vividly. It "contains detailed portrayals of and allusions to the era's various histories and geographies" (p. 62). Thus, lexical choices are made for a reason. In Crow's Vanity, lexical groupings serve a function, too. They display a world that surrounded by a dreadful atmosphere. This is for the reason that the last word of the poem is "eerie" which is the synonym of the words such as uncanny, ghostly, sinister and unnatural. In the

³ The first edition was published in 1979 under the title of *The Remains of Elmet*. The revised edition was published in 1994. Hughes named this new edition as *Elmet*.

frequency list below the lexical properties of the poem is given extensively. The poem is, in fact, a story about Crow's experiencing the world. Thus, the poet keeps referring to Crow throughout the poem. He repeats first person pronoun "he" four times. He is looking to a piece of glass and wipes it continuously since the unwanted images are replaced with another. For this reason, "glass" and "wipe" and "came" have high frequency in comparison to other nouns and verbs. These lexical aspects of the poem can be followed in the table below.

Table 4. Lexical Density in "Crow's Vanity"

Order	Word Count	Occurences	Percentage
1.	the	9	9.5745
2.	of	5	5.3191
3.	was	5	5.3191
4.	he	4	4.2553
5.	glass	3	3.1915
6.	it	3	3.1915
7.	wiped	3	3.1915
8.	came	3	3.1915
9.	mistings	3	3.1915
10.	and	3	3.1915
11.	too	3	3.1915
12.	a	2	2.1277
13.	gardens	2	2.1277
14.	there	2	2.1277
15.	but	2	2.1277

4.6 A Stylistic Analysis of *Robin Song*

This poem is one of the songs in the sequence containing plenty of parallelisms, repetitions and deviations creating the foregrounding effect. The poet makes use of lexical and semantical deviations intensely; besides, parallelisms through repetitions surround the poem. It is apparent that it is worthy of practicing stylistic analysis. These aspects are explained in the following analysis.

- I am the hunted king (1)
- Of the frost and big icicles (2)
- And the bogey cold (3)
- With its wind boots. (4)

I am the uncrowned (5)
 Of the rainworld (6)
 Hunted by lightning and thunder (7)
 And rivers. (8)

I am the lost child (9)
 Of the wind (10)
 Who goes through me looking for something else (11)
 Who can't recognise me though I cry (12)

I am the maker (13)
 Of the world (14)
 That rolls to crush (15)
 And silence my knowledge (16) (*Collected Poems*, 130)

The poem consists of parallelisms that appear in each stanza. Firstly, each stanza is actually a sentence parted into separated lines. If it is put together as a full line:

I am the hunted king of the frost and big icicles and the bogey cold with its wind boots.

Thus, the whole poem consists of four sentences. There is a constant structure in the stanzas supporting the parallelism. The stanzas are made paralleled with grammatical unities, each written in the present tense. In addition, there is a prepositional phrase in each one formed by the preposition "of". In the first stanza, the phrase is extended with the conjunction "and". In the other three of them, there are relative clauses formed with "which" (which is omitted) "who" and "that". In this way, the poet provides syntactic unity with grammatical parallelisms.

The poet creates the foregrounding effect by using lexical deviation. In line 6, he provides lexical deviation by producing a novel word "rainworld". Combining two different words he creates a new one. As a matter of fact, this way of compounding is not Hughes often prefers in *Crow* poems. However, he prefers to form the word to present a novel way of saying.

In line 5, there is again a deviated lexis produced by omitting the noun coming after the adjective: I am the uncrowned/of the rainworld. (5/6)

In line 16, the poet changes the lexical category of a word from noun to verb.

And silence my knowledge (16)

Here, “silence” is used as verb; in fact, it is originally a noun. Thus; the poet creates a surprising effect.

Lexical groupings are noticeable in the poem. A large series of nouns can be grouped as the ones related to nature. Being a nature poet, this kind of grouping is typical for Hughes. In fact, the whole poem is about nature. This grouping proves this claim. The nature – related nouns in the poem are lined up below.

Frost, icicles, cold, wind (x2), rainworld, lightning, thunder, river, world

It is apparent that the poet uses deixis by making use of the deictic word “I”, the first-person pronoun. Using it at the beginning of each stanza, he creates a different effect. The reader becomes the speaker when the poem is read. In other words, readers make a connection with the bird since they become the speaker when they read the poem. Green (2015) studies deixis in Thomas Wyatt’s poem *Help me to seke*. By his definition, deixis refers to “the encoding of the spatio-temporal context and subjective experience of the language user” which can be made using the pronouns and demonstratives (p. 401). The significant point is that Green (2015) links deixis to the cognitive schemata of the reader for the reason that deictic words are inferred through the mutual mind shared by the reader and the poet. This approach gains the term a cognitive aspect. Wyatt uses the “I” pronoun five times in the poem. “With “I” in particular, it is easy simply to consider its deictic meaning to be that of “whoever uses the token “I”, in that picks out the speaker as referent” (p. 411). This is to say that who reads the poem addresses an audience.

Semantic deviation is among the fundamental aspects of the poem. To create this effect, Hughes often uses personification as a literary device. In lines 3-4, 7-8, 9-10, 15-16, he personifies inanimate objects (natural objects) to create an emotional connection on the reader. The personifications made by the poet are given below.

...the bogey cold/with its wind boots (3-4)

Hunted by lightning and thunder/And rivers (7-8)

...the lost child/Of the wind (9-10)

...the world that rolls to crush/And silence my knowledge (15-16)

The device is used in each stanza. It assists the poet to produce a clear expression. In this way, the intended message is given to the reader overtly. In his analysis of Sidney’s verse, Peck and Coyle (1984) states that Sidney’s use of personification “makes the idea vivid” and directs him “finding a clever, indirect way of writing about unhappiness” as it

is seen in the line: “the moon has a wan face like an unhappy person” (p. 38). Thus, it can be deduced that Hughes, too, makes use of personification to express his sayings in an open way.

As a semantic deviation, again, there are metaphors in the poem stated below.

I am the hunted king (1) / Of the frost and big icicles (2)

I am the uncrowned (5) / Of the rainworld (6)

I am the lost child (9) / Of the wind (10)

Steen (2016) defines this kind of metaphors as “A is B” metaphors. From this point of view, the poem is formed around this metaphor type which is constructed with the auxiliary verbs. According to Steen (2016), “if metaphor is defined as understanding one thing in terms of something else, this presumably happens indirectly, automatically and unconsciously most of the time, while direct explicit comparison between two distinct domains is the exception.” (p. 316). Hughes uses indirect metaphors in this poem by which he implies the relationship between the subject and the objects indirectly. In the first two lines, the speaker connects himself to “the frost and big icicles”, and in the fifth and sixth lines, to the rainworld, and finally, to the wind in the ninth and tenth lines. The metaphors are indirect for the reason that “there is no explicit comparison between” the speaker and the objects he is compared to (p.321). As it is seen, the metaphors are formed with the speaker as the tenor and natural objects as vehicles (Steen, 2016). The speaker is defined as the hunted king, the uncrowned and the lost child that the expressions can be interpreted as he is being drift apart from the world that he belongs to. In his analysis of Carol Ann Duffy’s poem “Absence”, Steen (2016) also agrees that Duffy provides indirect metaphors in “A is B constructions” in the poem “which has a list of audacious comparisons between consecutive elements and moments of the day on one hand and their projected similarity with the lover or the experienced love on the other” (p. 318).

Deliberate repetition of the pronoun “I” creates the foregrounding effect. The only speaker in the poem is the bird, robin. Though it is only a bird, it can relate itself clearly. This makes the impression that there is an audience it addresses to, but there is a monologue in the poem produced by the bird. In his analysis of “Hawk Roosting”, Verdonk (2013) examines the overuse of the first-person pronoun (21 times). He states that “in ordinary conversation people usually take turns in their roles of speaker and addressee” (p. 166). However, this is not happening in the poem since the hawk has the only right to speak. Verdonk (2013) interprets this situation as “the hawk keeps referring

to himself rather obsessively” (167). At this point, the robin can be resembled to the hawk since it refers to itself at the beginning of each stanza. He also stresses the foregrounding of the present tenses. In his analysis he explains:

The dominant present tenses can be construed as signifying a state or a habit without reference to a specific time. The present tenses in the poem often sound like a kind of conceited self-focused commentary, which even seem to imply a rejection of time (p. 167).

In this respect, the robin shares similar characteristics with the hawk. These resemblances urge the reader to make parallels between the two poems.

The highest frequency belongs to definite article “the” repeating for nine times in the poem. The speaker assumes the fact that the readers already know what he refers to. The natural items in the poem are expressed with the article, such as “the frost”, “the bogey cold”, “the rainworld” and “the wind”. It is understood that readers are aware of the environment. The speaker also refers himself as “the lost child”, “the uncrowned” and “the maker” indicating that he is familiar to the reader. However, the poem does not explain the meaning of his being the lost child, the uncrowned or the maker. As a matter of fact, these are not familiar at all. This creates a mystery that arouse the interest. The lexical frequency is presented below to give a clear understanding of the lexis.

Table 5. Lexical Density in “The Robin Song”

Order	Word Count	Occurrences	Percentage
1.	the	9	12.1622
2.	i	5	6.7568
3.	and	5	6.7568
4.	am	4	5.4054
5.	of	4	5.4054
6.	me	2	2.7027
7.	wind	2	2.7027
8.	hunted	2	2.7027
9.	who	2	2.7027

4.7. Conclusion

This chapter includes the stylistic analyses of the *Crow* poems chosen for the study. The stylistic tool of foregrounding is applied to each poem. Linguistic deviations, repetitions and parallelisms that produce the foregrounding effect are searched for in each poem. Therefore, the poet’s language and linguistic choices are analysed carefully. In this

way, objective and detailed commentary is provided for the poems. The poems that are analysed above give clues about the style of Ted Hughes in composing verses. He has a plain language which he expresses his ideas in a clear way. He uses deviations to save his poetry being monotonous and ordinary. In Crow poems, he applies various types of deviations and parallel forms creating the foregrounding effect. He has a direct style removed from ornamented sayings and roundabout expressions. Besides, in his poems he prefers unusual way of saying things largely doing it with unexpected collocations and distinctive word choices. It is understood from the analyses that the poet has a unique style relating myth with lucid language. He favours a straightforward expression but prefers his words powerful and visual to affect the reader. The next chapter provides the summary of the whole study. It explains the main findings and limitations of the study. The chapter also provides prospects for further researches.

CHAPTER V

5. CONCLUSION

5.1. Overview of the Study and the Main Findings

This study aims to express the poetic style of modern English verse describing the major figures of the era and the characteristics of their poetry. 20th century English poetry is chosen among the literary periods for the reason that modern poems contain prominent innovations in both poetic style and form. Modern poets experienced unusual syntax and form instead of traditional methods for poetry to create a distinctive style (Rahn, 2011). It can be stated that they acted freely in the process of creating verses. Although the movement was brought to the continent mainly by American poets and thinkers, English poets produced authentic works bearing their own characteristics. In this respect, an extensive study on Ted Hughes and his works is presented in the study in order to understand the era. As a modern poet, Hughes' style is examined in detail focusing on his celebrated volume *Crow*. Five poems are randomly chosen from the volume for the analyses which are "Crow's First Lesson", "The Laughter", "Littleblood", "Crow's Vanity" and "Robin Song".

Stylistics is chosen as a method for analysis in the study. It is agreed that it is a valuable method to analyse literary texts. It is a significant and fruitful area for the interpretations of literary texts as it allows the researchers to ascertain distinguishing characteristics of them (Short, 1996). It also provides the researchers with a set of objective and verifiable tools relieving them of the burden of subjective interpretations. Stylistics, basically aims for analysing literary texts focusing on linguistic data. Stylistic analysis derives its sources from linguistic choices of the author; in this way, it provides an objective approach for the interpretations (Short, 1996). The method mainly focuses on the language use in texts examining the foregrounded units created by deviations, repetition and parallelism. As Short (1996) suggests, the foregrounded parts of the poems are the parts where poets deliberately display their styles. Therefore, deviations, repetitions and parallelisms are focused on in the study.

The method holds that linguistic preferences are not random, but each of them are made for a purpose. Word types, syntax, punctuation, sound patterns form a poem's style.

The aim of stylisticians is to analyse these choices to interpret the texts objectively. These choices are used as proofs for the commentaries.

Although Ted Hughes's poems have been interpreted and analysed by various critics such as Neil Roberts (2007), Joanny Moulin (2014), Craig Robinson (1989), and Keith Sagar (1972) among many others, stylistics has been scarcely used for the analyses. Therefore, the stylistic tools for poetry analysis defined by Short (1996), and Leech (1969) are used to understand the poet's style better. It is essential that interpreting the author's linguistic choices leads up to reasonable commentaries and helps to understand the poet's aesthetic purposes. For this purpose, stylistic approach is used for analysing the poet's selected poems from *Crow* because the study suggests that the sequence contains the poems that reflect his unique style. Since literary works are not independent from their periods, the study requires describing the characteristics of 20th century poetry and the literary background for better understanding the poems.

As a result of the analyses, it can be concluded that Hughes has a unique and innovative style which make his verse modern. Although his poetry has disparities with the poetry of -so called- high modernists such as T.S Eliot and Ezra Pound, since he prefers plain, clear language; he shares their innovative characteristics. He displays powerful expressions blended with myth and imagination. His poetry is away from being monotonous since he keeps it alive by applying linguistic deviations. He frequently makes use of repetitions and parallelisms. His wording and the way he uses language are impressive (O'Connor, 2018).

The study asserts that Hughes' verse is a combination of myth, imagination and nature. He is very successful reflecting nature and its energy. He is often called as nature poet since he connects man to nature. In *Crow*, he creates a myth using an animal as the main character. He combines myth and imagination which he believed possessing a healing power for the human psyche (Panecka, 2018). The analyses show that Hughes has an idiocratic lexis which express his mythological and natural style. As it can be seen from the analyses and word frequency lists, he often prefers words related to nature or mythological characters.

It is also understood from the analyses that the poet produces foregrounding mostly with the help of lexical groupings and repetitions. In the *Crow* poems, he chooses related word types in terms of meaning which serve the cohesion of the poems. For example; he selects all nouns among the words that can be linked to nature. Similarly, he

uses repetitions often to make his point. He repeats the words or word groups to create an effect on the readers. In this way, he also provides unity in his poems.

According to the analyses, in *Crow* poems, Hughes does not prefer a stable form. He uses various stanza forms, single lines or free verse which can be change in a single poem. He makes use of graphological deviation that he leaves extra spaces between the words or lines he chooses to direct the readers how to read the poem. In a similar tendency, he uses capitals or abandons to use punctuation. Generally, the poems have unity and coherence that resulted not from the form but the word choices. It is stated in the analysis that alliteration is one of the most preferred stylistic devices by the poet. The device is used not only for rhythm and meter but also for semantic purposes such as indicating the emphasized themes of the poems.

It is also necessary to state that the poet has a clear, understandable language. His descriptions, no matter how distinct they are, vivid and explicitly stated. The analyses show that he aims for average reader not for the sophisticated, schooled people since he avoids incomprehensible expressions or metaphors. This is for the reason that myths are generally produced in the communities and do not belong to a privileged group. Therefore, the poems are understandable and easily inferred by readers from every walks of life.

5.2. Limitations of the Study and Prospects for Further Research

Although this study has potentials to contribute to the understanding of Ted Hughes' style from a stylistic perspective, it bears some limitations. The first limitation results from the number of poems included in the analyses. In the study, only five poems from *Crow* sequence are randomly selected and analysed. The rest of the volume is not explained broadly. It is, therefore, recommended that future studies could focus on the other poems in the volume. Second, the analyses are based on the stylistic tools defined by Leech (1969), and Short (1996) which are linguistic deviations, parallelisms and repetitions that create the foregrounding effect. No other stylistic choices are included in the analysis, which could bring about constraints in fully understanding the poet's style. Future studies, hence, could make use of other stylistic devices and methods in investigating Hughes's style. Finally, it is suggested that a comparative analysis of Hughes' poems to other modern poets could yield fruitful result in terms of developing a holistic perspective to the era.

REFERENCES

- Allison, A.F. (1943) The Poetry of A.E Housman. *Review of English Studies*, 19(75), 276-84.
- Ameen, W. A. (2018). Congruence of Foregrounding in Philip Larkin's 'Wants': A Stylistic Study. *Scientific Journal*, 2, 9-22.
- Aristotle. (350B.C.E) *Rhetoric*. (W. R. Roberts, Trans.). Retrieved April 16, 2018 from: <http://classics.mit.edu/Aristotle/rhetoric.html>
- Auden, W.H.(1979). *Selected Poems*. New York: Vintage Books.
- Barry, P. (1995) *Beginning Theory: An Introduction to Literary and Cultural Theory*. UK: Manchester University Press.
- Bell, M. (2015). Myths and Texts. In A. Davis & Lee M. Jenkins (Eds). *A History of Modernist Poetry*. (pp. 46-67). New York: Cambridge University Press.
- Bloom, H. (2003). *A.E Houseman*. USA: Chelsea House publishing.
- Bot, I. (2016) The Founding Fathers of Stylistics, A Double Portrait: Leo Spitzer and Dumitru Caracostea. *Romanica Crocouveria*, 16(3), 169-177.
- Bradford, R.(2005) *Stylistics*. USA: Routledge.
- Brandes, R. (2003). Ted Hughes: Crow. In Neil Roberts (Ed). *A Companion to Twentieth Century Poetry*. (pp. 513-523) UK: Blackwell Publishing.
- Brown, D. (1994). *Ted Hughes' "Crow" The Poetry of Post Modernity: Anglo/American Encodings*. New York: St. Martin's Press.
- Burke, M. & Evers, K. (2014). Formalist Stylistics. In Michael Burke. (Ed). *The Routledge Handbook of Stylistics*. (pp.31-44). London: Routledge.
- Burke, M. (2014). Introduction: Stylistics; From Classical Rhetoric to Cognitive Neuroscience. Michael Burke (Ed). *The Routledge Handbook of Stylistics*. (pp. 1-7). London: Routledge.
- Carter, R.& Simpson, P.(2005). *Language, Discourse and Literature*. London: Routledge.
- Canning, P. (2014). Functionalist Stylistics. In Michael Burke (Ed.) *The Routledge Handbook of Stylistics*. (pp. 45-67). London: Routledge.
- Carr, H. (2015). Edwardian, Georgian, Imagist, Vorticist, and 'Amygist' Poetry. In A. Davis & L M. Jenkins (Eds). *A History of Modernist Poetry*. (pp. 157-185). New York: Cambridge University Press.

- Cooper, J.X. (2006). *The Cambridge Introduction to T.S Eliot*. UK, Cambridge: Cambridge University Press.
- Cornell, M. (1981). Varieties of Repetition in Old English Poetry Especially in the Wanderer and The Seafarer. *Neophilologus*. 65(2). 292-307.
- Costa, D. (1999) *Language Through Poetry: A Stylistic Analysis of Thomas Hardy's Ruined Maid*. Retrieved, March 5, 2019 from <https://ler.letras.up.pt/uploads/ficheiros/6083.pdf>.
- Coupe, L. (2015). *Hughes and Myth*. London: Palgrave Macmillan.
- Donald, D. (1967). *Purity of Diction in English Verse*. London: Oxford University press.
- Drangsholt, J. S. (2014). Disclosing the World: Parousia in the Poetry of Ted Hughes. *Literature&Theology*. 30(3). 265-277.
- Draper, R.P. (1999). *An Introduction to Twentieth-Century Poetry in English*. New York: St. Martin's Press.
- Diller, H. J. (1998). Stylistics: Linguistic and Textual. *European Journal of English Studies*. 2(2). 155-174.
- Eagleton, T. (1976). First - Class Fellow -travelling: The Poetry of W.H Auden. *New Blackfriars Journal*. 57(679). 562-566.
- Faas, E. (1971). Ted Hughes and Crow: An Interview with Egbert Faas. [Interview]. *London Magazine*. 10(10). 5-20.
- Fabb, N. (2015). Verse. In V. Sapirova (Ed.) *The Bloomsbury Companion to Stylistics*. (pp.523-536). London. Bloomsbury Companions.
- Fooley ,A. (2015) Poetry of Departures : The Endings of Philip Larkin's Poems. *English Academy Review*. 32(1). 23-40.
- Friedman, E. (2003). Divided Self. In H. Bloom. (Ed). *A.E Housman*. USA: Chaelsea House.
- Geoffrey T. (1974). *The Ironic Harvest: English Poetry in the Twentieth Century*. London: St Martin's Press.
- Green, F. (2015). Form in Modern Poetry. In A. Davis & L.M. Jenkins. (Eds.) *A History of Modernist Poetry*. (pp. 23-45). Cambridge: Cambridge University Press.
- Green, K. (2015). Deixis in Literature: "Help me to seke: Deixis and the emerging poetics of Sir Thomas Wyatt. V. Sotirova (Ed.) *The Bloomsbury Companion to Stylistics*. (pp.400-415). London: Bloomsbury Publishing.

- Gregoriou, C. (2014). The Linguistic Levels of Foregrounding in Stylistics. In M. Burke (Ed.) *The Routledge Handbook of Stylistics*. (pp. 87-100). London: Routledge.
- Gifford, T. (2018). Ted Hughes' 'Greening' and the Environmental Humanities. In N. Roberts, M. Wormald & T. Gifford (Eds.) *Ted Hughes: Nature and Culture*. (pp. 3-20). UK. Palgrave Macmillan.
- Hardy, B. (2000). *Thomas Hardy: Imagination in Hardy's Prose and Fiction*. London: Athlone Press.
- Harvey, G. (1986). *The Romantic Tradition in Modern English Poetry: Rhetoric and Experience*. London: The Macmillan Press.
- Hibbet, R. (2003). Ted Hughes's Crow: An Alternative Theological Paradigm. *Literature and Theology*. 17(1), 17-31.
- Hickey, L. (1993). Stylistics, Pragmatics and Pragmastylistics. *Rewe belge de philology et d'histoire*. 71,(3), 573-586.
- Hughes, G. (2014). Crow: Myth or Trickster?. *Theoria: A Journal of Social and Political Theory* .48, 25-36.
- Hughes, T. (1995). *New Selected Poems 1957-1994*. UK: Faber and Faber.
- Koçsoy, F. G. (2018). Küçürek Öyküde Epifan [Epiphany in Sudden Fiction]. *Humanitas*, 6 (11), 115-127.
- Kirsch, A. (2009). Poetry Without A Capital P: Audens "American" style. *The Talep Review*. 97(2). 39-62.
- Larkin,P.(1983). *Required Writing: Miscellaneous Pieces 1955-1982*. London: Michigan Press.
- Lawrence, D.H. (1978) *Phoenix*. UK: Penguin Press.
- Lee, R. (1981) *Gerard Manley Hopkins and Old English Poetry: A Stylistic Analysis*. (Unpublished doctoral Dissertation). University of Arizona: USA.
- Leech, G. & Short, M. (2007) *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman.
- Leech, G. (2013). *Language in Literature: Style and Foregrounding*. London: Routledge.
- Leech, G. (1987) *Meaning and the English Verb*. UK: Routledge.
- Leech, G. (1969). *A Linguistic Guide to English Poetry*. New York: Longman
- Leggett, B.J (1976) The Poetry of Insight: Persona and Point of View in Housman. *Victorian Poetry*. 14 (4). 332-333.

- Li,X. & Shi, M. (2015) A Stylistic Study on the Linguistic Deviations in E.E. Cummings' Poetry. *Journal of Pan-Pacific Association of Applied Linguistics*,19(2), 23-54.
- Macleod, N. (2009). Stylistics and the analysis of poetry – a credo and an example. *Journal of Literary Semantics* 38(2), 131-149.
- Mezey, R. (1999) An Eyelid's Soundless Blink: The Poetry of Thomas Hardy. *The Yale Review*. 87 (1). 1-19.
- Mircae, E. (1989). *Shamanism: Archaic Techniques of Ecstasy*. [Foreword] London: Princeton University Press.
- Newton, K.M. (2001) Roland Barthes and Structuralist Criticism. In J. Wolfrey. (Ed.) *Introducing Literary Theories: A Guide and Glossary*. (pp. 33-45). Edinburg: Edinburg University Press.
- Norgaard, Nina. B., B. & Montoro, R. (2010). *Key Terms in Stylistics*. New York: Continuum Publishing.
- Nofal, K.H. (2014) Syntactic Deviations / Stylistic Variants In Poetry: Chaucer and T.S. Eliot as Models. *International Journal of English Language and Literature Studies*, 3 (4), 282-310.
- O' Connor, D. (2018) Why Look at Animals?. In N. Roberts, M. Wormald & T. Gifford (Eds.) *Ted Hughes: Nature and Culture*. UK: Palgrave Macmillan.
- O'Neill, M. (2007). The 1930 poetry of W.H Auden. [Introduction]. In N. Corcoran. (Ed.) *The Cambridge Companion to Twentieth -Century English Poetry*. (pp.1-5) Cambridge, UK: Cambridge University Press.
- Ozünlü, Ü. (1990). Klasik Söz Bilimin Deyiş Bilimdeki Uzantıları. *Dil Bilim Araştırmaları Dergisi*. 1. 85-94.
- Özünlü, Ü. (2001). *Edebiyatta Dil Kullanımları*. Istanbul. Multilingual.
- Page, N. (1983). *A.E. Housman, A Critical Biography*. London: Macmillan Press.
- Panecka, E. (2018). *Shamanic Elements in the Poetry of Ted Hughes*. UK: Cambridge Scholars Publishing.
- Pauline, T. (1975) *Thomas Hardy: The Poetry of Perspection*. London: The Macmillan Press.
- Peck,J. & Coyle, M. (1984) *Literary Texts and Criticism: A Students' Guide*. London: Macmillan Press.
- Piperides, K. (2018). From Remains to Elmet: A Lexical Study of Hughes's West Yorkshire Texts. *Ted Hughes Society Journal*. VII(I). 49-65.

- Plato. (360 B.C.E). *Phaedrus*. (B., Jowett, Trans.). Retrieved April 5, 2018 from: <http://classics.mit.edu/Plato/phaedrus.html>.
- Plato. (360 B.C.E). *The Republic*. (B., Jowett, Trans.). Retrieved April 5, 2018 from: <http://classics.mit.edu/Plato/republic.html>.
- Pumorska, K.&Rudy, S. (1985). *Roman Jakobson: Verbal Art, Verbal Sign, Verbal Time*. USA: The University of Minnesota Press.
- Rahn, Josh. (2011) *Modernism*. Retrieved July 25, 2018, from <https://www.online-literature.com>
- Reddick, Y. (2017). *Hughes, Ecocriticism and Ecopoetry*. UK: Macmillan press.
- .Regan, S. (2003) The Movement. In N. Roberts (Ed.). *A Companion to Twentieth Century Poetry*. (pp.209-219). USA: Blackwell Publishing.
- Replogle, J. (1965) Auden's Marxism. *Modern Language Association*. 80 (5). 584-595.
- Replogle, J. (1960) Social Philosophy in Auden's Early Poetry. *Criticism*. 2 (4). 351-361
- Rodin, P. (1856). *The Trickster: A study in American Indian Mythology*. New York: Philosophical Literary.
- Roberts, N. (2018). Ted Hughes' Paradise. In N. Roberts, M. Wormald & T. Gifford (Eds.) *Ted Hughes: Nature and Culture*. (pp. 39-52). UK: Palgrave Macmillan.
- Roberts, N. (2007). *Ted Hughes: New Selected Poems*. Tirril: Humanities ebooks. Retrieved 10 September, 2018 from <http://www.Humanities-ebooks.co.uk/pdf/38.pdf>
- Ricks, C. (1964). The Nature of Housman's Poetry. *Essays in Criticism*, XIV(3). 268–284.
- Riffaterre, M. (1959) Criteria for Style Analysis, *Word*. 15(1), 154-174.
- Roberts, N. (2007) *Ted Hughes: New Selected Poems*. Retrieved May 20, 2018 from: <http://www.humanities-ebooks.co.uk>.
- Robinson, C. (1989). *Ted Hughes as Shepherd of Being*. USA: Palgrave Macmillan.
- Sagar, K. (2006) *The Laughter of Foxes: A Study of Ted Hughes*. UK: Liverpool University Press.
- Scofield, M. (2008) Redefining the Life: Philip Larkin's Poetry Reconsidered. *English Studies*. 79:1. 33-47.
- Selden, R., Widdowson, P. & Brooker, P. (2005) *A Reader's Guide to Contemporary Literary Theory*. Great Britain: Pearson.

- Semino, E. & Culpeper, J. (2002). *Cognitive Stylistics: Language and Cognition in Text Analysis*. USA: John Benjamin Publishing Company.
- Skea, A. (2015). *Ted Hughes and Crow*. Retrieved 3 January, 2019 from: www.ann.skea.com/Trickstr.htm
- Short, M. (1996) *Exploring the Language of Poems, Plays and Prose*. New York. Longman.
- Sr, G. L. B. (2003) L. Gerard Manley Hopkins on Planet Earth. *Ama Journal of Theology* . 42 (2). 161-166.
- Steen, G. (2016) Metaphor: Metaphor and Style through Genre, with Illustration from Carol Ann Duffy's Rapture. In V. Sapirova (Ed.). *The Bloomsbury Companion to Stylistics*. (pp. 308-323). London: Bloomsbury publishing.
- Sweeting, Michael C.R. (1982). *Patterns of Initiation in the Poetry of Ted Hughes from 1970 to 1980*. (Unpublished doctoral dissertation). Durham University, Durham.
- Swift, S. (2006). A Stylistics Analysis of Transitivity Processes and their Effects in Ted Hughes' 'The Bee Meeting'. *Innervate*. 9, 104-111.
- Taylor, B. (2014). Shaman of the Tribe? Ted Hughes and Contemporary Animism. *Ted Hughes Society Journal*. 4 (1). 101-114.
- Text Analyser. [Computer Software]. (n.d). Retrieved from: <https://www.online-utility.org/text/analyzer.jsp>
- Tutaş, T. (2006). Yazınsal Metinlerde Bıçembilimsel İnceleme. *Littera Edebiyat Yazıları*, 169-180. Retrieved 1 July, 2019 from http://www.littera.hacettepe.edu.tr/TURKCE/19_cilt/18tutas.pdf - 04.06.2011).
- Toolan, M.J. (1996). *Language in Literature: An Introduction to Stylistics*. London: Hodder Arnold Publication.
- Tung, C.M. (2006). Modernist Contemporaneity: Rethinking Time in Eliot Studies and the Waste Land. *Soundings*. 89 (3/4). 379-403.
- Ulu, B. (2010) *A Stylistic Analysis of Ekphrastic Poetry In English*. (Unpublished doctoral dissertation). University of Ankara: Ankara.
- Verdonk, P. (2013). *The Stylistics of Poetry: Context, Cognition, Discourse, History*. UK: Bloomsbury Publishing.
- Verdonk, P. (2010). A Cognitive Stylistic Reading of Rhetorical Patterns in Ted Hughes' 'Hawk Roosting': A Possible Role for Stylistics in a Literary Critical Controversy.

- In D. McIntyre (Ed.). *The Stylistics of Poetry Context, Cognition, Discourse*. (pp. 161-172.) UK: Bloomsbury publishing.
- Verdonk,, P. (1984). Poetic Artifice and Literary Stylistics. In D. McIntyre (Ed.). *The Stylistics of Poetry Context, Cognition, Discourse*. (pp.11-22). London, UK: Bloomsbury publishing.
- Verdonk,, P. (1984). Style. In D. McIntyre (Ed.). *The Stylistics of Poetry Context, Cognition, Discourse*. (pp. 135-160). London, UK: Bloomsbury publishing.
- Wain ,J. (1966) The Poetry of Thomas Hardy. *Critical Quarterly*. 8 (2). 166-173.
- Watson,J.R. (1989). Clichés and Common speech in Philip Larkin's poetry. *Critical Survey*. 1(2). 149-156.
- Webb, T. (2007) Victorian to Modern. In N. Corcoran (Ed.). *The Cambridge Companion to Twentieth Century English Poetry*. (pp.9-23).Cambridge:Cambridge University Press.
- Wei, L. (2016) T.S. Eliot's "Obscurity" in The Love Song of J. Alfred Prufrock. *International Journal of Applied Linguistics & English Literature*, 5, 38-47.
- Witemeyer, H. (2003) Modernism and the Transatlantic Connection. In N. Roberts. (Ed.) *A Companion to Twentieth Century Poetry*. (pp. 5-20). USA: Blackwell publishing.
- Winters, Y. (1949). The Poetry of Gerard Manley Hopkins. *The Hudson Review*. 12 (1). 455-476.
- Wolosky, S. (2001). *Art of Poetry: How to Read a Poem*. UK: Oxford University Press.
- Yoshifumi, S. (1997) *Style and Creativity: towards a theory of creative stylistics*. (Unpublished doctoral dissertation). University of Nottingham, UK.

APPENDIX

App 1. The Originality Report



SOSYAL BİLİMLER ENSTİTÜSÜ

YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU

ÖĞRENCİ BİLGİLERİ	
Adı-Soyadı	Güliz Merve Başbüyük
Öğrenci Numarası	161201101
Enstitü Anabilim Dalı	Batı Dilleri ve Edebiyatları
Programı	İngiliz Dili ve Edebiyatı
Danışmanın Unvanı, Adı-Soyadı	Doç. Dr. Aysel Şahin KIZIL
Tez Başlığı (Türkçe)	Modern İngiliz Şiirinde Biçem: Ted Hughes'un Seçili Şiirlerinin Biçembilimsel Analizi

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE

Yukarıda başlığı belirtilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 97 sayfalık kısmına ilişkin, 26/05/2019 tarihinde şahsen/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 18 'tür.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Yukarıda bilgileri verilen öğrencinin doktora tezi Sosyal Bilimler Enstitüsü Yönetim Kurulu tarafından belirlenen azami benzerlik oranlarını aşmadığını ve tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğa kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Aysel ŞAHİN KIZIL

Danışmanın Adı-Soyadı
(İmzası)

Prof. Dr. Abdulkadir Aydın

Aydın

Anabilim Dalı Başkanı
(İmzası)

Lisansüstü tezler, savunma öncesinde intihal program raporu ile birlikte enstitüye teslim edilir.

İntihal raporu ile ilgili olarak etik kurallar dâhilindeki benzerlik oranları ilgili Enstitü Yönetim Kurulu tarafından belirlenir. (Enstitü Yönetim Kurulu tarafından tezin, intihal kapsamı dışında değerlendirilmesi için TURNITIN'den alınan raporda "benzerlik oranı"nın, "alıntılar hariç" en fazla %10, "alıntılar dâhil" % 30'a geçmemesi şeklinde kabul edilmiştir).

AUTOBIOGRAPHY

Gliz Merve Başıbüyük was born in Osmaniye 1992. In 2014, she graduated from English Language and Literature department at Faculty of Letters of İnönü University. In 2015, she started to work in Elazığ as an English teacher in the Ministry of Education. In 2018, she moved to Malatya and since then, she has been teaching in a secondary school of the Ministry.

