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**Linguistics Deviation, a Tool for Teaching English Grammar:
Evidence from Percy B. Shelley's Poem**

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Abstract

We have always advocated that those teaching the *Use of English* must seek out novel ways of teaching the grammar of English to take out the drudgery of the present approach. Here, we proposed using *Linguistic deviation* as a tool for teaching English grammar. This approach will produce students who are both strong in the grammar of English and literature in English. The organization of this paper is simple: 1 is the preliminary remarks, 2 is the text (the poem) for analyses, and 3 is the explication of the concept of linguistic deviation, and 4 appreciation of the poem while 5 is the application to the teaching of English grammar.

Ode to the West Wind

I

O wild West Wind, thou breath of Autumn's being	1
Thou, from whose unseen presence the leaves dead	2
Are driven, like ghosts from an enchanter fleeing,	3
Yellow, and black, and pale, and hectic red,	4
Pestilence-stricken multitudes: O thou,	5
Who chariotest to their dark wintry bed	6
The winged seeds, where they lie cold and low,	7
Each like a corpse within its grave, until	8
Thine azure sister of the spring shall blow	9
Her clarion o'er the dreaming earth, and fill	10
(Driving sweet buds like flocks to feed in air)	11
With living hues and odours plain and hill:	12
Wild Spirit, which art moving everywhere;	13
Destroyer and preserver; hear, oh, hear	14

II

Thou on whose stream, mid the steep sky's commotion,	1
Loose clouds like earth's decaying leaves are shed	2
Shook from the tangled boughs of heaven and Ocean,	3
Angels of rain and lightning: there are spread	4
On the blue surface of thine aery surge	5
Like the bright hair uplifted from the head	6
Of some fierce Maenad, even from the dim verge	7
Of the horizon to the zenith's height,	8
The locks of the approaching storm. Thou dirge	9
Of the dying year, to which this closing night	10
Will be the dome of a vast sepulchre,	11
Vaulted with all thy congregation might	12
Of vapours, from whose solid atmosphere	13
Black rain, and fire, and hail, will burst: oh hear!	14

III

Thou who didst waken from his summer dreams	1
The blue Mediterranean, where he lay,	2
Lulled by the coil of his crystalline streams,	3
Besides a pumice isle in Baiae's bay,	4
And saw in sleep old palaces and towers	5
Quivering within the wave's intenser day,	6

All overgrown with azure moss and flowers 7
 So sweet, the sense faints picturing them! Thou 8
 For whose path the Atlantic's level powers 9
 Cleave themselves into chasms, while far below 10
 The sea-blooms and the oozy woods which wear 11
 The sapless foliage of the ocean, know 12
 Thy voice, and suddenly grow grey with fear, 13
 And tremble and despoil themselves: oh hear! 14

IV

If I were a dead leaf thou mightiest bear; 1
 If I were a swift cloud to fly with thee; 2
 A wave to pant beneath thy power, and share 3
 The impulse of thy strength, only less free 4
 Than thou, O uncontrollable! If even 5
 I were as in my boyhood, and could be 6
 The comrade of thy wanderings over Heaven, 7
 As then, when to outstrip thy skiey speed 8
 Scare seemed a vision; I would ne'er have striven 9
 As thus with thee in prayer in my sore need 10
 Oh, lift me as a wave, a leaf, a cloud! 11
 I fall upon the thorns of life! I bleed! 12
 A heavy weight of hours has chained and bowed 13
 One too like thee: tameless, and swift, and proud 14

V

Make me thy lyre, even as the forest is: 1
 What if my leaves are falling like its own? 2
 The tumult of thy mighty harmonies 3
 Will take from both a deep, autumnal tone, 4
 Sweet though in sadness. Be thou, Spirit fierce 5
 My spirit! Be thou me, impetuous one! 6
 Drive my dead thoughts over the universe, 7
 Like withered leaves, to quicken a new birth; 8
 And, by the incantation of this verse, 9
 Scatter, as from an unextinguished hearth 10
 Ashes and sparks, my words among mankind! 11
 Be through my lips to unawakened earth 12
 The trumpet of a prophecy! O, Wind, 13
 If Winter comes, can spring be far behind? 14

Percy B. Shelley

Linguistics Deviation

Primary Deviation

The term deviation is a departure from the expected norms of linguistic expression. Deviation is common in poetic language; it is often called 'poetic licence'. Leech (2008, p. 59) identified three types of deviation: *primary*, *secondary* and *tertiary* deviations. He posits further that primary deviation is of two types: The first type is a situation where the language permits a choice but the poet goes outside the normally occurring range of choices; and the second type is a situation where the language permits a choice, but the poet denies himself the freedom to choose preferring to use the same item in successive positions. This second type of primary deviation is similar to Jakobson's benchmark for the poetic function of language: 'The poetic function projects the principle of equivalence from the axis of selection to the axis of combination.' (1960, p. 358) We now return to the illustration of the first type of primary deviation.

The first kind of primary deviation is exemplified in 1 line 6-7 of Shelley's poem: *Who chariotest to their dark wintry bed/The winged seeds....* Here, we observe a *lexical deviation* in the choice of the unusual verb *chariotest*. Secondly, in the example below, we see a *collocational deviation* as in:

The wind chariots the seeds to their bed.

subject verb object adverb

Thirdly, we notice a syntactic deviation in the way words are ordered (hyperbaton):

Subject + Verb + Adverbial + Object

Leech posited 'the collocational oddity of the wind charioting the seeds to bed is the formal basis of a metaphor personifying the wind and the seeds.' This is how 'a formal deviation' or 'incongruous juxtaposition of words' results into a semantic deviation, called a poetic metaphor.

The second kind of primary deviation is alliterative pattern that the poem starts with: *O wild West Wind*. The poet imposes on subsequent syllables the labial approximant /w/. It is possible for the poet to have employed other consonants in the word initial position, but he restricts himself to this consonant. The poet achieves his desired effect because this strikes the reader or listener as peculiar, because it is statistically unlikely to occur by chance. Another level where the second primary deviation occurs is at the level of the lexico-syntax. At this level, the poet's structural choices are repeated in the first three stanzas. We observe a repetition of elements from a small syntactic and lexical inventory, as in Leech's (2008, p. 60) analysis reproduced here:

I	O...Wind	O + Vocative
	Thou breath...	Vocative + Appositive
	Thou, from whose...	Vocative + Relative Clause
	O Thou, who chariotest...	O + Vocative + Relative Clause
	Wild Spirit, which...	Vocative + Relative Clause
	Destroyer	Vocative
	Hear, oh, hear!	Imperative + O + Imperative
II	Thou on whose...	Vocative + Relative Clause
	Thou dirge...	Vocative + Appositive
	to which...	+ Relative clause
	from whose...	+ Relative clause
	oh, hear!	O + Imperative
III	Thou who didst...	Vocative + Relative clause
	Thou for whose path	Vocative + Relative clause
	Oh, hear!	O + Imperative

We observed that the poet uses five structural elements: The exclamatory *O*, the vocative, the appositive noun phrase, the relative clause, and the imperative verb *hear*. We submit that this pattern is not regular but quickly add that deviation takes the form of either ‘abnormal irregularity’ (e.g. hyperbaton) or ‘of abnormal regularity’ (e.g. syntactic parallelism and other kinds of schematic patterning). Some of these are discussed below:

Verse form

Critics have argued that verse forms such as metre, rhyme scheme, stanza form are in themselves a form of abnormal regularity. Nevertheless, they are not in themselves forms of stylistic variation, but rather set of schematic structures which permit their own stylistic variation (Leech, 2008).

Foregrounding

Mukařovský (1958, p. 18) postulated that foregrounding is a term for an effect brought about in the reader by linguistic or other forms of deviation. Furthermore, he argues that deviations are often unexpected and only come to the attention of the reader as a deautomization of the normal linguistic processes. It is not necessary that foregrounding must be consciously noted by the reader (van Peer, 1986). Critics insist that foregrounding requires an act of imaginative interpretation by the reader. In other words, when the reader is confronted with an abnormal expression he exacts himself to make sense of it. He uses his imaginations, consciously or unconsciously, to work out why the abnormality exists. Where an abnormality exists in a poem the question to ask is: what does the poet mean by it? In trying to locate the meaning or make sense of it the poem’s communicative values are unravelled.

The communicative values

Critics believed that the communicative values of deviation are not random; they fall into categories which they itemize as and opined that we may perceive an effect of (Leech, 2008):

1. *Contrast*: e.g. the paradox of Destroyer and Preserver (line 114).
2. *Similarity*: e.g. the similarity expressed through metaphor, for instance, in lines 16-7, the wind is likened to a charioteer, the seeds to passengers conveyed by the wind, and the earth to a bed.
3. *Parallelism*: e.g. the lexico-syntactic parallelism of stanzas I-III, which conveys a semantic parallelism between:
 - I The wind's violent force on land (terrestrial nature)
 - II The wind's violent force in the sky (aerial nature)
 - III The wind's violent force in the sea (aquatic nature)
4. *Mimesis*: This is the imitation or enactment of the meaning of the poem in its form, e.g. the initial labial approximant /w/ sounds of *O wild West Wind*, and the sibilants in the following line, *from whose unseen presence the leaves dead*, are onomatopoeia, i.e. as an auditory representation of the sound of the wind (Leech, 2008).

It is obvious that critics often dismiss such effect as trivial, if not illusory; Leech demonstrates that mimesis can take more abstract and sophisticated forms, and can take a profound role in the elucidation of a poem's meaning and structure (p. 62). The interpretive values presented above are not in the poem, but it is part of a reader's poetic competence to look for such values. They are the fundamentals for local acts of interpretation, and local interpretations in their turn contribute to the interpretation of the whole poem. We now examine secondary and tertiary deviation.

Secondary Deviation

Mukařovský (1958, p. 23) posited that secondary deviation is deviation not from norms of linguistic expression in general, but from norms of literary composition, of the poetic canon, including norms of author genre. Leech calls this *conventional deviation* or *defeated expectancy*. There are two areas we will use to illustrate secondary deviation.

- a. *Metrical variation* is deviation from the metrical 'set' e.g. deviation from the Ode's implicit iambic pentameter pattern: x / x / x / x / x /.
- b. *Enjambment* (or 'run-on lines'), a mismatch between metrical and syntactic limits, such that a line end occurs at a point where there is no major grammatical boundary.

We shall point out the plethora of metrical variation in this poem. First is the comparative rarity of a regular iambic line in 1 12:

x x / x / x / x /

With living hues and odours plain and hill

Which contrasts with the irregularity of such line as 15 and 16:

/ x x / x / x x

Pestilence stricken multitude

This line has in ‘its initial stressed syllable, a strong onset, but then the polysyllabic words lend themselves to a speeding up of the rhythm (‘indicating secondary stress’), as befits a line describing dead leaves scattered before the wind’. The same effect is accomplished in the light syllables that follow, as in:

x / xx x x x

Who chariotest to their...

the juxtaposed accents of:

/ / x x

dark wintry bed

results in a sudden rallentando. This is how metrical variation can contribute to the impression of the wind’s unruly force. Similarly, the effect of enjambment, which is replete in this poem, is felt in line 1 6-7. The line boundary divides the clause, at a point where a pause is not natural. For instance, to understand the sense of 16 (chariotest to their dark wintry bed), there is the need to add the direct object by reading on (the winged seeds). Another example occurs in line 1 11-13, here a whole line (1 12) intervenes between *fill* and its direct object:

...And fill

...

with living hues and odours *plain* and *hill*

Here the enjambment prevents the reader from reading a point of repose; where the verse reaches a staying point, the syntax hurries us on (Sinclair, 1966). The enjambment reinforces the effect of the metrical variation in suggesting the rapid onward movement of the wind. This proves that what is deviant, on the primary level, may become a norm on the secondary level. This allows us to recognise different levels of deviation in poetry. Just as secondary deviation presupposes primary deviation, so it is possible for a tertiary deviation to build upon the norm of secondary deviation.

Tertiary Deviation

Levin (1965) elucidated tertiary deviation as deviation from norms internal to a poem, and is for this reason also termed *internal deviation*. Similar to secondary deviation, it is a type of ‘defeated expectancy’: a frustration of expectations which have been established in the poem itself. Internal deviation is different from the other two levels in that it is a dynamic phenomenon. It is identified by its contrast with the preceding context, and so what counts as internal deviation at one point in the poem will not do so elsewhere. Experts say that internal deviation frequently signals the climax. In the fourth stanza of the Ode, it marks a dramatic change in the pattern of lexico-syntactic parallelism. Note that in stanza I-III instead of the elaborated vocatives, this stanza commences with a series of *if-clauses*.

If I were a dead leaf...

If I were a swift cloud...

but the climax of the poem’s development does not arrive until IV 11 and IV 12, where, after just four extremely complex sentences in the whole poem up to this point, three very short sentences follow within two lines:

Oh, lift me as a wave, a leaf, a cloud

I fall upon the thorns of life! I bleed!

These lines illustrate a syntactic form of expectancy, as is accompanied with a metrical example of the same phenomenon ‘for after persistent metrical variation, these lines return to the regular iambic rhythm and to a match between line boundaries and sentence boundaries’ (Leech, 2008). This supports the assertion that what is normal by the standard of secondary deviation is deviant by the standard of tertiary deviation. Observe that the end of the poem also achieves silence by internal deviation. We notice a striking return to metrical regularity in the last line of all:

x / x / x / x / x /

If Winter comes, can Spring be far behind?

This line is constructed on a strict iambic rhythm, and is syntactically complete, being a sentence in itself. It is the combination of these two factors that give it its sense of repose and finality, after the restless movement of preceding stanzas. ‘Its return to simplicity and order is like the perfect cadence at the end of a seemingly unfinished Bache fugue.’ These two passages used to illustrate internal deviation are the most cited and at the same time the most criticized lines of the poem. Taking out of context, they strike a reader as banal: this is because the last line of the poem expresses the totally obvious platitude that spring follows winter. Leech observes that ‘an important effect of internal deviation is that it can make something which may seem trite in isolation

into something peculiarly significant or expressive, by causing it to stand out against its context' (p. 64). Ezra Pound's observation is particularly apposite here and can be 'applied to internal deviation in poetry': 'neither prose nor drama can attain poetic intensity save by construction, almost by scenario; by so arranging the circumstance that some perfectly simple speech, perception, dogmatic statement appeared as abnormal vigour' (1934, p. 289).

Coherence of Foregrounding

It is Mukarovsky (1958, p. 44) who claimed that the special characteristics of poetic language is expressed in the 'consistency and systematic character of foregrounding'. In other words, 'in poetry, deviations are not just to be interpreted in isolation, but to be seen as forming a meaningful pattern in themselves' (Leech, 2008, p. 64). Here we shall discuss *coherence of foregrounding* from two perspectives. First, we examined the cohesion between deviations which occur in different parts of the poem before considering congruence between deviations which occur concurrently, but at different linguistic levels. Leech describes these as 'horizontal' and 'vertical' coherence of foregrounded features in the poem.

Cohesion of Foregrounding

In the poem under consideration cohesion of foregrounding is illustrated by the parallelism of the three elements: Earth, Sky and Sea in stanzas I – III. The explication of this parallelism extends over the three stanzas. Later, this same parallelism is resumed in the triple if-clause structure in IV 1-5:

If I were a dead leaf...

If I were a swift cloud...

A wave to pant beneath thy power...

This same pattern is observed, with some modification in IV 11:

Oh lift me as a wave, a leaf, a cloud!

Congruence of Foregrounding

Note that we have drawn attention to the unusual use of enjambment, and the effect it has in transiting the reader from one line to another without pause. We shall now scale down on specifics.

a. The level of rhyme

The poet uses an unusual and ingenious rhyme scheme made up of tercet rima which shares a rhyme with the successive strophe: *aba; bcb; cdc; ded; ee*. This sandwiching of rhymes stops the progress of the poem towards its end point until the last couplet. It

is important to point out that each tercet is incomplete in itself, and ‘looks forward’ to the first line of the next stanza, that will supply the rhyme for its middle.

b. The phonemic level

It is observed that the line boundaries are often spanned by alliterative, assonance and reverse rhyme, as in:

- 12-3: ...*dead/are driven*... (alliteration)
 14-5: ...*hectic red/pestilence*... (assonance)
 16-7 ...*wintry bed/winged seeds*... (reverse rhyme)

More examples abound in lines II 2-3, II 9-10, II 11-12. These patterns produce the sense of ‘onwardness’ that is established in the verse structure and is reinforced by interlinear bands at the level of segmental phonology (Leech, 2008).

c. The syntactic level

We observed in the poem that there is the use of inverted or transposed word order (hyperbaton). This continuously delays the main element of clause structure, such as a subject or object ‘so that the meaning of one line cannot be completed until a subsequent line is read’. The delaying of the object in I 16-7 and I 10-12 adds a further, and more remarkable case of syntactic delay in III 4-9:

There are spread/.../.../.../.../.

The locks of the approaching storm...

The structure of this clause is unusual because after *there are spread*, ‘three complex adverbials are interposed before we finally arrive at the logical subject. The striking simile of the Maenad (a frenzied female Bacchanalian dancer) is posited before we know to what it is applied.’ This is what is called ‘anticipatory use of syntax’, which is replete in the larger structures of the first four sentences of the poem. They extend over stanza I, II, III and the first ten lines of stanza IV. The sentences are complex and suspend their main clauses till the end. In the first three sentences, we encounter elaborated vocatives lines 1-13, which anticipate the main clauses the imperative (hear) *oh, hear!* in line 14. We also come across syntactic ambiguity, which allows us to read the imperative as being continued by the vocative of the next stanza. In the fourth sentence, we encounter the If-clauses which also build up syntactic suspense until the main clause is finally reached in IV 9-10.

d. The discourse level

It is observed that sentences in stanzas I, II, and III are said to be complete in the structural sense but certainly not in the discourse sense, for they simply terminate with the invocation *oh, hear!*, which alerts us to the fact that the poet has something to say

to the wind, and that this has not yet been said. It could be claimed that these stanzas anticipate a message which is stated, after long delay, in stanzas IV and V.

On these various levels, 'the poem foregrounds anticipation, the lack of finality.' The reader is inclined to look for a point of rest which is continuously denied him, and so the poem dramatizes, in more ways than one, 'the sense of impetus and restlessness appropriate to its theme.'

Appreciation of the Poem

So far, we have established patterns of coherence in foregrounding, 'moving from stylistic analysis towards literary interpretation', now we explore how cohesion and congruence of foregrounding can come together in a holistic interpretation and appreciation of the Ode. First, we explored cohesion of metaphor. In stanzas I-III two categories of metaphor abound.

- a. Metaphor which link the three elements of Earth, Sea, and Sky.
- b. Metaphor which animate or personify the phenomena in nature.

In the (a.) category above are:

- (i) Metaphor which connect and interrelate the terrestrial and aerial nature. These are illustrated below:

*The winged seeds (17);
Driving sweet buds like flocks to feed in air (I 11);
Loose clouds like earth's decaying leaves are shed (II 2);
This closing might/will be the dome of a vast sepulchre (II 10-1);
Vaulted with all thy congregated might/of vapours (II 12-13); and
Solid atmosphere (II 13).*

- (ii) Metaphors that connects aerial and aquatic nature:

*Thou on whose stream, mid the steep sky's commotion
Loose clouds...are shed (II 1-2);
On the blue surface of thine aery surge (II 5).*

- (iii) Metaphors which associate aquatic and terrestrial nature:

*Old palaces and towers/Quivering within the wave's intenser day (III 5-6);
All overgrown with azure moss and flowers (III 7);
The Atlantic's level powers/cleave themselves into chasms (III 9-10);
The sea-blooms and the oozy woods (III 11);
The sapless foliage of the ocean (III 12).*

This interconnection of the three elements is most forcefully conveyed by the complex metaphor in (II 3):

Shook from the tangled boughs of Heaven and Ocean.

Critics have argued that these examples in stanza I-III show that parallelisms evince the wind's indomitable force at work in the three elements and 'that the metaphor lead us to vision in which all three elements combine and interrelate within the indivisible realm of nature, the dominion of the West Wind pictured as the universal force of destruction and regeneration.' We can connect the vision above to the other metaphors of 'animation and personification'. The whole poem is replete with these, every line in stanza I has them.

Thou breath of Autumn's being (I 1);
From whose unseen presence (I 5);
Like ghosts from an enchanter fleeing (I 3);
Pestilence – stricken multitudes (I 5);
Who Chariotest to their... bed/The winged seeds (I 6-7);
Each like a corpse within its grave (I 8);
Thine azure sister (I 9);
Shall blow/Her clarion (I 9-10);
Driving sweet buds like flocks to feed on air (I 11);
With living hues and odours (I 12);
Wild Spirit, which art moving... (I 13);
Destroyer and preserver (I 14).

The poet gives human attributes to nature; this is because he conceives the wind as the breath, the animizing force, of all that is in the world. The consummate personification is that of the wind itself, to which the Ode is addressed as if in supplication to a deity. The syntax of the elaborated vocatives followed by imperatives identifies the poem as a prayer (Leech, 2008).

In stanzas III and IV, we observed a thematic and stylistic change which is reflected in syntactic and metaphor changes. It is equally observed that 'the dominant trend of personification gives way to the opposite trend of depersonification', beginning in the hypothetical mood of *If I were*, and progressing to the passionate directness of the imperative *lift*:

If I were a dead leaf... (IV 1)
If I were a swift cloud ... (IV 2)
A wave to pant beneath thy power (IV 3)
Oh, lift me as a wave, a leaf, a cloud! (IV 11)

There is an alteration that follows the imperatives of depersonification observed in stanza V:

Make me thy lyre (VI);
Even as the forest is (VI);

*What if my leaves are falling ... (V 2);
 Be thou .../ My spirit (V 5-6);
 Be thou me (V 6);
 Scatter, as from an unextinguished breath/
 Ashes and Spats, my words among mankind!*

In stanza IV the metaphor implies that the poet persona is equated with nature within the control of the wind, but in stanza V the poet persona is equated with the wind itself, or with the winds power. Critics observe that on the metaphorical level, then, ‘the poem has the structure of a dialectical argument in the shape of thesis, antithesis and synthesis’, as in:

The wind represents the cosmic force in nature (I-III)
 If so, how am I (man and poet) part of this natural world?
 I cannot be like leaf, cloud, and wave. a part of passive nature (Stanza IV).

Therefore, let me be part of the active, inspiring part of nature: the force of the wind itself (stanza V)

Leech (2008) presented a stanza by stanza, the dominant metaphorical structure of the poem.

Fig. 1: Metaphorical structure

Stanza I	Stanza II	Stanza III	Stanza IV	Stanza V
Personification	Personification	Personification	depersonification	depersonification
(Land)	(Sky)	(Sea)	(Rejected)	(Accepted)

We observed that the final stanza employed metaphors of music and poetry, this enables the poet to keep the active role he assumes, that of representing himself as the musician, the lyre, and the prophet of the wind. The tone at the end of stanza IV is despairing but the poet goes to a triumphant affirmation of his quickening power in the universe.

Towards the end the poem is ‘reflexive’ the poet yarns that the ‘incantation of this verse’ (V9) will itself fulfil the poet’s role of manifesting the winds force. That is why the poet enacts the force, sound and form of the wind in the poem. These metaphors are created to vindicate this reality. In the words of Leech, ‘in this way, the foregrounding of anticipatory structure and the foregrounding of metaphor come together in the poem’s appreciation.’ The total coherence of foregrounding is

established by the poet's acting out in the poem itself his declared role as mouthpiece of the wind, of godlike energy in nature (2008, p. 68).

The Implication of This Approach

Here, we have attempted a stylistic analysis that aims 'to make step-by-step connections between linguistic details and an integrated appreciation of the poem'. This approach evinces how stylistics extends 'linguistics beyond the sentence, to the description of structures or recurrent features which span sentence sequences, or even whole texts.' This approach revealed that we cannot use stylistic analysis as a means of assessing a literary text. The approach does not result in a value judgment, a kind of bias in favour of the poem under study. It rather sanctions the quest for coherence in a poetic appreciation. It is obvious that the approach can provide the basis for a better explicit and reasoned assessment than could be obtained by mere impressionistic reading.

Our understanding of the concept of tertiary or internal deviation enabled us to see a linguistic basis for such critical concepts as climax, suspense, and unity. In the poem under study, we have noted the achievement of suspense through anticipatory structuring. We also noted different types of climaxes: one corresponding to the dramatic motion of peripeteia and the other corresponding to the dramatic motion of denouement.

This approach helped us not just discover but invent the unity of the poem. This is achieved through the search for maximum coherence in the artistic features of the work, in a poem; this implied maximum coherence of foregrounding. This artistic coherence is vital to our understanding of what a poem is. J.V. Cunningham has this to say in this connection, 'It's the coincidence of form that locks in a poem.' Finally, note that coherence does not aid us to distinguish between poems and prose.

Deviation: A Tool for Teaching Grammar

Teaching the normal from the abnormal, the usual from the unusual or the grammatical from the ungrammatical is an approach worth investigating. The teacher gathers data from texts – poem or prose, ensures that the structures are deviant. Methodologically, explains why these structures are deviant, the rules that ought to have apply and did not and from there presents the accepted structures.

Our thinking is that learners will understand better why the structures are deviant and how to correct them and in the process how to avoid repeating these abnormalities. We shall illustrate this presently.

Appositive noun phrases

Appositives, like adjectives phrases, give information about nouns or pronouns. An appositive is a noun or pronoun placed after another noun or pronoun to identify,

rename, or explain the preceding lexical item. Appositives are very useful in writing because they give additional information without using many words. In other words, appositives provide an excellent way to combine certain types of sentences. Look at the following pair of sentences:

This antique car is a Studebaker.
It is worth thousands of dollars.

These sentences can be combined using an appositive, as in:

This antique car, a Studebaker, is worth thousands of dollars.

An appositive phrase is a noun or pronoun with modifiers. It is placed next to a noun or pronoun and adds information or details. The modifiers in the phrase can be adjectives or adjective phrases, we illustrate this below:

The painting, a mural in many bright colours, highlights the entrance.

Appositives and appositive phrases can also be compound, as in:

Volunteers, boys or girls, are wanted.
These poems, 'The Sea Gypsy' and 'Before the
Squall,' are about a love for the sea.

Exercise

Identify appositives and appositive phrases

1. The capital, Santa Fe, was the place from which the Spaniards ran their territorial government.
2. El Palacio, the place of Governors, was the building where government business was carried out.
3. Pope, a Native America leader, led a revolt against the Spanish in 1680.
4. This revolt drove their enemies, the Spanish, out of the area.
5. Twelve years later, the Spanish general Diego de Vargas returned to conquer the area for the Spaniards again.

It is left for the teacher to compare the example here with the defiant one pointing out why they are defiant.

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