

FOREGROUNDING THE THEME OF SHALLOUNESS IN *THE HOLLOW MEN*: A STYLISTIC ANALYSIS

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ABSTRACT: *This paper aims to analyze The Hollow Men through Stylistic Analysis at the levels of graphology, phonology, morphology and the lexico-syntactic to foreground the hollowness and emptiness of the universe after the traumatic situation of world wars. All language choices used by the poet lead towards the shallowness, despair, vagueness, nothingness and inability of love for the universe/people. The people are detached from nature, one another, and live in a place which is dead, cactus, and barren of any spiritual presence just like the people of that land as what Singh (2013) and Urquhart (2010) pointed out in their studies.*

KEYWORDS: Stylistic Analysis, Graphology, Phonology, Morphology, Lexico-Syntactic, Shallow.

INTRODUCTION

The researchers have examined *The Hollow Men* through Stylistic Analysis. All levels of analysis: the graphological level; the phonological level; the morphological level; and the lexico-syntactic level are analyzed one by one in the poem. At the graphological level, punctuation and foregrounding; at phonological level, rhyme, onomatopoeia, assonance, consonance, and alliteration; at morphological level, compounding, affixation and coinage; while at lexico-syntactic level, anastrophe, ellipsis, anaphora, epizeuxis, anthimeria, periphrases, hyperbole, paradox, oxymoron, simile, metaphor, litotes, and parts of speech are observed in this study. The researchers have concluded the shallowness and rhythm of the present world through this analysis. This paper is implemented on the given research questions.

Research Questions

- 1) What kind of stylistic devices are being used in *The Hollow Men*?
- 2) What is the role of the usage of the stylistic devices in this poem?

The Background of the Study

The word style is originated from a Latin word “stylus” which means "anything to write with". Style is a way in which the writer uses language in his/her own way to present his/her thoughts to the readers while the study of style variation in use of language is called stylistics. Leech and Short (1981) delineates style as choice of the words from an outstanding linguistic vocabulary and

“Stylistics is simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language”. Leech and Short (1981, p.13)

There are four levels of stylistic analysis: Graphology, Phonology, Morphology, and Lexico-syntax while the elements under each level have been described below.

The elements included in graphological level are:

Punctuation

The marks used in writing to divide sentences and phrases are said to be punctuation marks.

Foregrounding

This device is used to highlight something in order to emphasize or get the reader's attention.

The elements included in phonological level are:

Rhyme

According to Abrams (2011), the rhyme is consisted in the identification of rhyming words of the last stressed vowel and of all the speech sounds following that vowel.

Alliteration

It deals with the repetition of the consonant sounds at the beginning of the words.

Consonance

It concerns with the repetition of the consonant sounds either at the middle or at the end of the words.

Assonance

The repetition of the vowels sounds is called assonance.

Onomatopoeia

The repetition of sounds of the words is called onomatopoeia.

The elements included in morphological level are:

Compounding

This is the process of forming new words by combining two free morphemes.

Affixation

The process in which new words are formed by adding certain bound morphemes either before or after some words.

Suffix

This is the process of creating new words by putting certain bound morphemes after some words.

Prefix

This is the process of creating new words by putting certain bound morphemes before some words.

Coinages

This is the process of creating new words from the existing words.

The elements included in Lexico-syntactic patterns are:

Anastrophe

Alabi (2007) explicates that anastrophe is the inversion of the usual word order. This is used to emphasize the reader's attention.

Ellipsis

Alabi (ibid) is of the view that ellipsis involves the deliberate omission of a word or words to create brevity or ambiguity.

Anaphora

Alabi (ibid, p.164) indicates "it entails the repetition of the same word or phrase at the beginnings of successive stages of the chosen pattern". It is used for creating rhythm in the poem.

Epizeuxis

In view of Alabi (ibid), it deals with the repetition of a word or phrase without any breakage.

The elements included in Lexico-syntactic choices are:

Anthimeria

Alabi (ibid, p.168) indicates that Anthimeria "is the substitution of one part of speech for another".

Periphrasis

Alabi (ibid, p.168) discourses that Periphrasis "is the substitution of a descriptive word or a phrase for a proper name or of a proper name for a quality associated with the name".

Hyperbole

Hyperbole concerns with the figurative expression where words are exaggerated (Alabi, ibid).

Paradox

Alabi (ibid, p.168) explicates "This is a seemingly contradictory statement, which happens to be true".

Oxymoron

Alabi (ibid, p.168) cites “This is a figure of speech in which two contradicting words are placed side by side in a statement thereby making it sound self-contradicting. In other words oxymoron yokes two terms which are ordinarily contradictory”.

Litotes

This figure of speech decreases the intensity of the situation.

Simile and Metaphor

Alabi (ibid) foregrounds that metaphor is the explicit while the simile is the implicit comparison between two words of unlike nature.

Parts of Speech

Some parts of speech are deliberately chosen by the poet for the sake of precision.

LITERATURE REVIEW

Working on the Stylistic Analysis as a theoretical framework, Batool, Khan, Iqbal, Ali & Rafiq (2014) and Mugair (2013) analyzed Robert Frost’s poems and attempted to highlight that different interpretation of the same text can be made by different interpreters. Khan, Raffique & Saddique (2014) stylistically interpreted that *The Onset* is about death and life while Tafreshi (2010) investigated a Persian poem using the same framework.

Mansoureh (2012) explicated in one study that there is the conversation and dialogue between the reader and the text and as a result the reader understand the text and its meaning. This study is analyzed through the view point of Gadamer's Hermeneutics. Saeedi (2011) attempted to belief in her study the situation after WWI and the emergence of nationalism and explained that the poet identifies another apocalypse coming. Bhagawati (2012) exclaimed in a study that T.S. Eliot used myth in his *The Waste Land* in order to form a complex traditional background to highlight the nature of the spiritual waste land by analyzing the work through mythical perspective.

Day (2008) pointed out *The Hollow Men* as the poetry of thought while Singh (2013) explained the modern dilemma and the destructive and chaotic situation of the world in it. Sangi, Soomro & Gopang (2012) discussed that *The Hollow Men* portrayed Eliot’s views on tradition and impersonality and Urquhart (2010) showed the passivity in the poem by analyzing it through figurative expressions.

The other researchers have explored *The Hollow Men* through different perspectives while this paper will make a stylistic analysis of the poem which is the gap in other studies and the aim of this paper is to fill this gap.

RESEARCH METHODOLOGY

This research builds on the stylistics analysis as a framework to analyze *The Hollow Men*. The researcher firstly reads some articles and books while collecting the data. Secondly, all stylistic devices are applied in the poem. Thirdly, it is arranged neatly. While analyzing the data, the reason that why these stylistic devices have been applied in the poem also explained. Finally, the results are found and conclusion is made based on the research. The aim of the researchers is to analyze and interpret the data and make a description about the stylistic analysis. Analysis of the current problems based on the accurate data is highlighted through methodology.

Data Analysis and Interpretation

The poem has been analyzed by the following levels of analysis.

Graphological Devices

Bold Print

The title of the poem is written in bold to show the effectiveness of the title in the poem.

Spacing

The poem is written in 5 sections and each section has divided into unrhymed stanzas.

Repetition

The word “men” is repeated 5 times, “kingdom” 9 times, “world” thrice, “ends” thrice, “hollow” thrice, and “stuffed” twice in the poem. The repetition of these words shows the shallowness in the poem that nothing is there left behind in the universe after world wars.

Punctuation Marks

Full-stop (.)

8 full-stops are used in the poem.

Comma (,)

There is the usage of 11 commas.

Semi-colon (;)

Semi-colon is used once in the whole poem.

Colon (:)

Colon too like semi-colon is used once in the poem.

Exclamation marks (!)

Exclamation mark is used once only in 1st part of the poem.

Apostrophe (‘)

Apostrophe is observed 4 times in the phrases given bellow:

“Rat’ feet”, “Rat’s coat”, “death’s other kingdom”, and “death’s twilight kingdom”.

Dash (--)

Dashes are followed three times in this poem.

Phonological Devices

Rhyme

There is no rhyme pattern in the poem.

Alliteration

The Alliterated sounds include: /v/, /h/, /m/, /s/, /t/, /l/, /f/, /d/, /k/, /g/, /r/, /b/, /k/, /p/, /dj/, /n/, /δ/

Consonance

The Consonantal sounds comprise: /n/, /v/, /r/, /d/, /s/, /t/, /m/, /l/, /f/, /g/, /k/, /b/, /δ/, /θ/, /z/

Assonance

The Assonant sounds consist on: /æ/, /a:/, /i/, /e/, /i:/, /a/, /ai/, /au/, /u:/, /ie/, /ɜ/ etc.

Onomatopoeia

“prickly pear”

Phonological devices are used to increase the musicality in the poem.

Morphological Devices

Coinages

“Paralyzed” is used as a coinage for a specific context to show the creative power of the poet and the emptiness of the world. This is used as an adjective while this cannot be used as an adjective.

Affixation

Suffix

There is the usage of suffix in the words such as:

“ends” – end+s

“creation” – create+ ion

“conception” – concept+ ion

“stuffed” – stuff+ ed

“men” – man+ plural

“falls” – fall+ s

“reality” – real+ ity

“eyes” – eye+ s
“gathered” – gather+ ed
“meeting” – meet+ ing
“Places” – place+ s
“lost” – lose+ past participant
“kingdom” – king+ dom
“broken” – break+ past participant
“stars” – star+ s
“dying” – die+ ing
“prayers” – prayer+ s
“lips” – lip+ s
“trembling” – tremble+ ing
“tenderness” – tender+ ness
“waking” – wake+ ing
“fading” – fade+ ing
“supplication” – supply+ cation
“raised” – raise+ d
“images” – image+ s
“nearer” – near+ er
“behaves” – behave+ s
“behaving” – behave+ ing
“crossed” – cross+ ed
“staves” – stave+ s
“disguises” – disguise+ s
“singing” – sing+ ing
“voices” – voice+ s
“swinging” – swing+ ing
“dreams” – dream+ s
“souls” – soul+ s
“filled” – fill+ ed
“leaning” – lean+ ing

Prefix

Prefix includes the following words such as:

“unless” – un+ less and “reappear” – re+ appear

Compounding

“sunlight”, “meaningless”, “headpiece” and “sightless” are used as compounding.

Lexico- syntactic Devices

Paradox

“We are the hollow men/ We are the stuffed men”

“Gathered on this beach of the tumid river/ Sightless, unless...”

“We grope together/ And avoid speech”

“Our dried voices, when/ We whisper together”

Antonym

“Hollow men” and “stuffed men”, “bang” and “whimper”, “voices” and “whisper”, “fade” and “distance”, “idea” and “reality”, “conception” and “creation”, “essence” and “descent”

Oxymoron

“Not with a bang but a whimper”

“Shape without form, shade without colour, paralysed force, gesture without motion;”

Litotes

“Headpiece filled with straw Alas! / Our dried voices...”

“...quiet and meaningless/ As wind in dry grass”

“Or rats' feet over broken glass”

“Shape without form, shade without colour,... gesture without motion;”

“...The supplication of a dead man's hand/ Under the twinkle of a fading star”

“Not with a bang but a whimper”

Metaphor

“Headpiece filled with straw”

“There, the eyes are/ Sunlight on a broken column”

“This is the dead land/ This is cactus land”

“In this valley of dying stars/ In this hollow valley”

“Gathered on this beach of the tumid river”

“Or rats' feet over broken glass”

Ellipses

The words or phrases in parenthesis should be there to complete the sentences.

(We are...) "Leaning together"

(We are...) "Headpiece filled with straw..."

(Our dried voices, when/We whisper together/Are quiet and meaningless...)

"Or rats' feet over broken glass / In our dry cellar"

"Shape without form, (rats' feet over broken glass/In our dry cellar ...ellipsis) shade without colour,(rats' feet over broken glass/In our dry cellar ...ellipsis) Paralysed force, (rats' feet over broken glass /In our dry cellar ... ellipsis)gesture without motion;..."

"The stuffed men" (and...)

(Eyes I dare not meet ...) "In death's dream kingdom"

(such as...) "Rat's coat, crowskin, crossed staves"

(It is...) "Not that final meeting"

"Lips that would kiss" (...)

(we...) "Form prayers to broken stone"

(There is) "This broken jaw of our lost kingdoms"

(We are) "Gathered on this beach of the tumid river"

(and) "Multifoliate rose"

(This is) "The hope only/ Of empty men"

"For Thine is the Kingdom" (which...)

"Life is very long" (which indicates that...)

"Not with a bang but (with) a whimper"

Hyperbole

"Paralysed force"

"Life is very long"

Simile

"Are quiet and meaningless/ As wind in dry grass"

"Remember us—if at all—not as lost/ Violent souls, but only/ As the hollow men"

"In a field/ Behaving as the wind behaves"

“Is it like this/ In death's other kingdom”

“The eyes reappear/ As the perpetual star”

Periphrasis

“twilight kingdom” (death), “valley of dying stars” and “hollow valley” (place of despair), “prickly pear” (inaction), and “Shadow” (anxiety of death)

Epizeuxis

“prickly pear/ Prickly pear prickly pear”

Parallelism

“We are the hollow men/ We are the stuffed men”

“Here we go round the prickly pear/ Prickly pear prickly pear/ Here we go round the prickly pear”

“Between the idea/ And the reality/ Between the motion/ And the act/ Falls the Shadow” parallel with “Between the conception/ And the creation/ Between the emotion/ And the response/ Falls the Shadow” and this stanza parallels with “Between the desire/ And the spasm/ Between the potency/ And the existence/ Between the essence/ And the descent/ Falls the Shadow”

“For Thine is...”, “For Thine is” and “For Thine is” are parallel to each other.

“This is the way the world ends/ This is the way the world ends/ This is the way the world ends”

Anastrophe

“Such deliberate disguises/ Rat's coat, crowskin, crossed staves”

“In death's other kingdom/ Waking alone”

“Trembling with tenderness/ Lips that would kiss/ Form prayers to broken stone”

“This broken jaw of our lost kingdoms”

“The hope only/Of empty men”

“Here we go round the prickly pear/ Prickly pear prickly pear”

“Falls the Shadow/ For Thine is the Kingdom”

“Life is/ For Thine is the”

Parts of speech

Adjectives

“hollow”, “stuffed”, “dried”, “dry”, “broken”, “direct”, “violent”, “fading”, “deliberate”, “crossed”, “twilight”, “dead”, “cactus”, “stone”, “Multifoliate”, “dying”, “perpetual”, “empty”.

Prepositions

Prepositions like: “at”, “in”, “of”, “on”, “to”, “it” and “with” are used in this poem.

The poet has chosen particular parts of speech to give precision and accurate description of the poem. To sum up, all language choices made by the poet show his depression, wretchedness, desolation and despair both for the present situation and the future of the human beings. For him, the world wars have spread too much disaster that human beings are unable to survive and that is why they seem barren, having no interest in life and do not even want to change their wretched condition as if they are helpless and unable to do anything for themselves. They have lost their relationship both with one another and nature.

FINDINGS AND CONCLUSION

The researchers have concluded that the use of stylistic devices highlights the rhythm and hollowness of the universe after both world wars. The description of the frustrated world is depicted through figurative language so that the poet can indicate that state precisely. It is highlighted by the researchers that all language choices used by the poet lead towards the shallowness, despair, vagueness, nothingness and inability of love for the universe/ people. The people are isolated from nature, one another, and live in a place which is dead, cactus, and barren of any spiritual presence just like the people of that land as what Saedi (2011) foregrounds in *The Waste Land*. The world wars have spread too much calamity that human beings are powerless to continue their lives and that is why they seem barren, having no interest in life and do not even want to change their worthless condition as if they are high and dry and unable to do anything for themselves as what Singh (2013) and Urquhart (2010) have been highlighted in their studies.

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APPENDIX

The Hollow Men

I

*We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without
colour,
Paralysed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other
Kingdom
Remember us -- if at all -- not as lost
Violent souls, but only
As the hollow men
The stuffed men.*

II

*Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.
Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer --
Not that final meeting
In the twilight kingdom*

III

*This is the dead land
This is cactus land
Here the stone images*

*Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.
Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.*

IV

*The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms
In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river
Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.*

V

*Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.
Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For Thine is the Kingdom
Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long
Between the desire
And the spasm
Between the potency
And the existence
Between the essence*

And the descent

Falls the Shadow

For Thine is the Kingdom

For Thine is

Life is

For Thine is the

This is the way the world ends

This is the way the world ends

This is the way the world ends

Not with a bang but a whimper.