

**FOREGROUNDING FEATURES (DEVIATION & PARALLELISM) IN  
POETRY OF ELSA KAZI: A STYLISTIC STUDY**

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**ABSTRACT**

*This research paper reports regarding the style of Elsa Kazi's English poetry which manifests lexical and syntactic deviations along with parallel pattern of anaphora and epistrophe. The theory of stylistics by Leech (1969) along with qualitative method of research has been used for the interpretation of data. The data have been collected from her book *Terrestrial and Celestial Echoes* and it has been analyzed on the basis of documentary method as suggested by Bryman (2004). It has been inferred and found that Elsa Kazi is a unique poet with her structural patterns which create absurdity and strangeness in her language use. In this way, she becomes persuasive poet with rhetorical emphasis and motivational force.*

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**Keywords:** Stylistics, Deviation, Parallism, Anaphora, Epistrophe.

**INTRODUCTION**

This article proposes to study Elsa Kazi's ten selected poems from her book 'Terrestrial and Celestial Echoes', data have been analyzed and interpreted to observe the fore-grounded features of her style as deviation and parallelism. In deviation, there are lexical deviations and grammatical or syntactic deviation. Besides, parallelism in sound repetition has been analyzed and interpreted as anaphor and epistrophe.

All these different aspects of her poetic language and style are here grouped as a single unit; though they are separate stylistic features which need to be analyzed in detail. But, it is very difficult to develop separate discussion on them. Because, the time and space are limited and they impose some restrictions. So, the deviation and parallelism are studied in nutshell.

**LITERATURE REVIEW**

This study of Elsa Kazi's English poetry belongs to the stylistics which is an academic aptitude. It suggests that there must be a close reading and an insight into the language of a work of art. It looks that

there are some peculiarities in her language and it shows idiosyncratic language use. Besides, this study will unfold the linguistic features in her text. It validates and verifies the linguistic texture; and it gives statistical information about the style of writer which is of her own. Jacobus (1996) states that in some poems the language is quite formal, and in others it is very informal, and deviates from the usual structure.

In this regard, Rubin (1996) states that the purpose of literary stylistics is to explain the relationship between style and literary functions of a piece of art as aesthetic functions. Besides, stylistics refers to the study of written language including literary text which is imbued with linguistic items in their arrangement either formal or informal.

Moreover, stylistics has practical implications. Carter (1982) states that practical stylistics is a process of literary text analysis which starts from basic and primary assumption about linguistic features, patterns and procedures. So, it is obligatory upon researcher to give response to word order and association of lexical items in language. In this regard, Rubin (1996) states that it applies the techniques and concepts of modern linguistics to the study of literature. It concerns itself with checking or validating intuition by detailed analysis. It is a dialogue between literary reader and linguistic observer. The goal of stylistic scholars is an insight into the text.

Besides, Widdowson (1992) argues that stylistic focuses on the linguistic choices and conspicuous features. It suggests that stylistic scholars should have to explore the process and mechanism of meaning in the organization of words. Besides, it concentrates on the investigation of consciously used linguistic features and stylistic patterns.

Crystal (1975) describes that stylistic is the study of distinctive patterns employed in language use. It suggests that linguist must have to explore the features and choices available in the text. In this connection, poetry of Elsa Kazi is woven with art and skill which is hereby investigated, analyzed and interpreted stylistically.

Rashidi (1988) comments on her book *Civilization Through Ages* (1988) that Elsa Kazi needs especial attention, priority and consideration. She selects quite novel subject matters which are neither been touched by our authors in Sindhi language nor by authors in other languages in Sindh. We recognize her talent and works considerably which are considered as contributions in the field of history, religion, culture, civilization, beauty, nature, simplicity, tenderness, tiny objects and philosophy.

Brohi (1960) comments on Elsa Kazi's poetry and compares her with Shakespeare by writing 'what is more significant and it provides to the critics, the best illustration that there could be Shakespeare's claim' (Brohi, 1960:1). There is a magic of racy rhythm in her poetry which makes human mind engrossed with tender ideas. Her songs are soul-captivating and provide universal truth. She gives aesthetic values to thought and things that have moved her poetic fancy at great level.

**Deviation:** Stylistics deals with foregrounding. Leech (1969) describes that fore-grounded figure is the linguistic deviation and the background is language which is used for deviation from normal usage. The startled and amazing use of language is 'the significance and value of work of art must concentrate on the element of interest and surprise, rather than the automatic pattern' (Leech, 1969:57)

Korg (1979) states that there are some techniques in the hand of author. Here techniques do not mean static things and normal routine but technique means a clear hatred for normality. This surprising element of deviation lies in the structure of language and it has different deviations as lexical, grammatical, phonological, graphological, semantic, dialectical, deviation of register and deviation of historical period.

**Parallelism:** Leech (1969) states that parallelism is opposite of deviation. It displays extra regularities in the language of literary document. In extra regularities, there is the repetition of sound which appears frequently. The repetition occurs in the form of words which gives denotative and connotative meanings. There are different types of parallelism as: anaphora, epistrophe, symploce, anadiplosis, epanalepsis, antistrophe, polyptoton and homoioteleuton. Richards (1926) states that experiment of writing is divided into two major and minor streams which are interconnected with each other in influence and intimacy. So, the usage of parallel lexicon in literary text shows the experience, knowledge and skill of poet.

In this way, the parallelism becomes a part and parcel of foregrounding. Leech (1969) describes that it is a type of foregrounding which consists in the introduction of extra regularities, formal repetitions and sound reoccurrences in the organization of literary language.

#### **RESEARCH METHODOLOGY**

This part of the article deals with methodology which manifests that the study is qualitative in nature. This study consists of stylistic theory as suggested by Leech (1969). The study embraces the key components of Elsa Kazi's style, its foregrounding features as deviation and parallelism. These foregrounding features here are studied as suggested by Silverman

(2005). It is “the most common form of research report or dissertation, you will analyze some body of data. Here, you have been expected to show that you understand the strength and weakness of your research” (Silverman, 2005, p.302, 303). Besides, Grix (2004) describes that all the conspicuous components are interlinked with each other in logical order. In this study, physical features of Elsa Kazi’s poetic style and existing physical phenomena have been studied empirically. The stylistic approach has been applied to analyze and test poetic style of poet as suggested by Leech (1969). In this regard, Grix (2004), Giddens (2001) and Dently (2004) state that a certain methodological approach has been underpinned and there is a reflection of specific ontological and epistemological assumptions. Furthermore, Grix (2004) states that methodology deals with the logic of inquiry of how theories can be generated and subsequently tested.

#### THEORETICAL FRAMEWORK

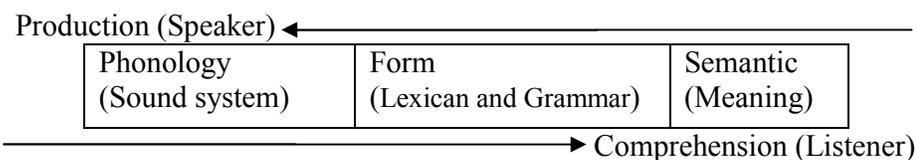
In the present study, stylistic theory of Leech (1969) has been selected for investigation and analysis. The theoretical material has been derived from his notable book: *A Linguistic Guide to English Poetry (1969)* as foregrounding features

This study focuses on the fore-grounded features as deviation and parallelism which are illustrated in the following figure: 1.

Foregrounding Regularities (Parallelism)		Foregrounding irregularities (Deviation)
Realization (Expression)	Form	Semantics (content)
Phonology	Grammar and Lexican	(Denotative or Cognitive) Meaning
Graphology		

(Fig-1)  
(Leech, 1969:37)

The above mentioned figure displays three major levels of language as realization, form and semantics which have been simplified and summarized as illustrated in figure-2.



(Fig-2) (Leech, 1969:38)

### Foregrounding Features: Deviation and Parallelism

**Deviation:** The study relates to deviations as described by Leech (1969) that there are various types of deviations in verse which start with the main level of linguistic form and moving from there to other level. The following deviations have been investigated in Elsa Kazi's ten selected poems as:

1. **Lexical Deviation:** Neologism, word-formation or invention of new words.
2. **Grammatical Deviation:** Deviation from morphology and Syntax (Leech, 1969:42-43)

**Parallelism:** This section of article reports about modern stylistic repetitions as suggested by Leech (1969) that the verbal repetition of word, phrase, grammatical unit or lexical item and its frequent occurrence or re-occurrence constitutes parallelism. Leech (1969) describes that it may be grammatical unit, noun phrase followed by prepositional phrase and it may be a prosodic unit, verse, line, stanza and speech. The accurate and proper position of the unit is irrelevant but the repetition is equivalent in language within the framework of invariant part (verbal repetition) and variant part (rest of the unit) of the text.

The verbal Parallelism consists of different types but two of them have been analyzed here as:

1. **Anaphora:** An initial repetition.
2. **Apostrophe:** Final repetition, contrary to anaphora (Leech, 1969:81,82)

### DATA COLLECTION METHOD

In this article, the data have been collected empirically via following methods.

In this study, I have taken notes from the selected bibliography by using note-cards, pencil and paper. Barnet (1996) states that use of note-cards enable researchers to take material from library easily and cheaply. In collecting information, accuracy has been maintained by accurate reading, distinguishing between fact and opinion, taking appropriate and

suitable notes, summary records, paraphrase and figures as suggested by Roth (1969).

Text/Ten selected Poems: The present article has focused on the text of ten selected poems of Elsa Kazi's English poetry which are taken from her book: *Terrestrial and Celestial Echoes* (1960). The data have been collected from following poems: *Divine Impulse*, *Blossom*, *Search for Beauty*, *Songs of Butterfly*, *Dancing Girl*, *Under the Lao Tree*, *The Lily*, *Music in Rose*, *Plaints of Disillusioned Fairy* and *Blue sky*.

#### **DATA ANALYSIS METHOD**

The documentary method has been used to examine Elsa Kazi's poems. In this regard, the technique of content analysis has been used which is a process of categorization of data and it identifies foregrounding features as suggested by Bryman (2004). The deviation and the parallelism have been categorized, analyzed and interpreted objectively.

The information derived from related documents by taking notes has been assimilated and documented academically with integral citation and non-integral citation.

**Foregrounding Deviations:** Foregrounding literally means something patently visible and clear to the reader or observer. It is a 'part of the view to the observer or figuratively, it is the most conspicuous position' (Hornby, 1973:337) in literature or in print or electronic media in general. In this connection, Richards (1985) states that foregrounding is related to back grounding. The foregrounding is the information which is new or considered more important and the back grounding is the information which is needed for listener to understand new information. In brief, Leech (1969) states that foregrounding figure is a deviation in language use whereas back-grounding is language itself which is being used.

This manifests a method in the mind of poet. The poet or writer goes away from normal routine; and how he/she writes within accepted patterns or norms. 'The linguistic foregrounding is far from being random. It follows certain rationale of its own. It is difficult to analyze what is meant by foregrounding being systematic, but the notion is intuitively clear in the feeling we have that there are some method in poet's madness' (Leech, 1969:57, 58).

**Lexical Deviation:** This term is employed for coinage, neologism or new-words i.e. items of vocabulary as 'one or the more obvious ways in which a poet may exceed the normal resources of language' (Leech,

1969, p.42). Poet has used lexical deviation in using prefix and affixation or compounding.

**Prefix:** Poet uses prefix as lexical deviation. ‘In coffers underground’ (Kazi, 1960:129), ‘Before the law of things’ (Kazi, 1960:269), ‘And close behind Lao-trunk rise’ (Kazi, 1960:144). The words like ‘underground’, ‘before’ and ‘behind’ are words with prefix. She has used formal words with prefix and she has not created any novelty in this regard.

**Suffix:** It is hardly used.

**Compounding/ affixation:** She employs compounding with creative skill and coins words in compound as: ‘Moon shines- lilies nod’ (Kazi, 1960:1), ‘Loved-one’ (Kazi, 1964:41), Wood-lands, Flower-cups, Evening hours (Kazi, 1960:44).

Dancing-girl with pearl-decked plaits,  
Long-lashed eye-lids half a-close,  
Side-long glance  
Eyes a-twinkle (*Ibid*:142)

It looks that she employs compounding to create lexical deviation for the sake of newness and attraction which captivates the reader as well as listener.

**Grammatical Deviation/Syntactic Deviation:** Leech (1969) states that the deviation from the normal or usual syntactic structure or the violation of surface structure, which generally occurs in the grammatical pattern of language, is called grammatical or syntactic deviation.

The syntactic deviation produces enormous impression and evokes the mind. Leech (1969) describes that this deviation in poetry with a glance at various syntactic styles which keeps its appearance in modern literature. It looks to have the function of impressionistically evoking psychological state. The normal sentence structure of transitive verb in English language is subject + verb + object + object complement (SVO). She deviates from this normalcy with her own syntactic styles.

There are the few examples from her poetry (Ten selected poems) which show how Elsa Kazi uses syntax to create a striking effect of her sweet thoughts. ‘The rose her charming petals casts’ (Kazi, 1960:1). It looks that verb ‘casts’ has been used at the end of sentence after complement and its object. The syntactic style of the line is subject + complement + object + verb (SCOV). It captures the mind of reader how the rose is always ready to offer its charming petals to spread sweet-smelling in the world. The ‘verb at the end’ shows holistic sense which means the rose, its petals and everything related to it is being offered. She

develops her own (SOV) structure. Besides, ‘hearts and lips their homage pay’ (Kazi, 1960 p.143) shows deviation in its structure as subject + object + verb (SOV) which strikes the mind effectively.

She deviates from normal use of auxiliary verb in sentence. ‘The ants their wealth are storing’ (Kazi, 1960:129) shows auxiliary along with its main verb at the end as subject + object + auxiliary + verb. This deviation of style resembles with (SOV) languages of Asia including Urdu and regional languages of Pakistan.

Moreover, ‘the owls are ruins infesting’ (Kazi, 1960:130) shows another deviation in the use of auxiliary. Normally, auxiliary verb is going to be used with the main verb. But, she has divided the formal construction and uses her own style as subject + auxiliary + object + verb (SAOV) construction in the grammatical structure. ‘Treasures at her feet they lay’ (Kazi, 1960 p.143) manifests (OSV) style. This deviation looks striking and captivating in its absurdity. In this way, the minute aspect of beauty gets the great attention and rich tribute.

Here ‘In cozy earth are resting,/ The roots of roses red’ (Kazi, 1960:129); she deviates from formal syntactic style and develops object + verb + subject (OVS) style. This startling syntactic deviation firstly directs our attention towards something done by subject, ‘the part which we are speaking about’ (Wren, 1994:2) which comes at the end. This construction provides very pleasing sense that the red roses have fixed their roots in the depth of their relevant land and it gives aesthetic sense.

Beside this, ‘Long –lashed eye lids half a close’ (Kazi, 1960:142) shows attribute + sub + object complement which misses ‘verb’ in order to project a proper image of well-streaked darling with dreamy eye-lids. Furthermore, ‘Henna-red her finger tips/passion red her tempting lips’ (Kazi, 1960:142) misses ‘verb’ to develop image of finger tips and red lips. In the same way, she uses the image of blue sky as: ‘Such a sky all blue and clean’ (Kazi, 1964:269). And again ‘Thou graceful tree’ (Kazi, 1960:143) misses verb ‘are’ and creates an image of tree which is dignified and graceful one. So, it looks possible to create beautiful and attractive imagery in the text by ‘missing verb’ in the syntax. She has created this pattern in her style.

Lyon (1981) states that language has two levels of structure their phonology and their syntax. She paints the picture of ‘lao tree’ (a local Pakistani tree) with metaphors by using the repetition of nouns and deviates from normal (SVO) structure. She looks ‘Lao’ tree an embodiment of beauty. She says:

Fair emerald, laughter, music, dance,  
Perfumes and peace my soul to entrance (*Ibid*:144).

The verse begins with adjective 'fair' which qualifies subsequent six different nouns. The repetition of these six nouns does not make reader tiresome or bore because of the closeness with each other. Besides, the verb 'make or made' misses in the verse and gives a beautiful image of a beautiful tree. As emerald creates happiness and laughter, music, dance and perfumes which provide peace to make gloomy soul drowsy and half sleeping when she observes the beauty of 'Lao tree' in Pakistan. In this way, she develops imagery with syntactic deviation by using a pattern of missing word in the text.

**Parallelism (Formal Repetition):** In this section, we focus our attention on parallel use of words which is called formal repetition or phonological repetition in sense. The repetition of words is also a repetition of sound or phone in the framework of text.

Leech (1969) states that a literary text or work of art provides aesthetic pleasure because of its linguistic and stylistic patterns in the text including formal and free repetition based on sound. Besides, Widdoson (1996) describes that the writer who frames the work of art and knows the text quite well. He becomes fully aware of the style and content. He uses phonological pattern on surface and develops some foregrounding features which are distinctive and repetitive in the organization of a piece of art.

In the poetic text of Elsa Kazi, the formal repetition or the repetition of words is common feature which grasps the reader and makes him spell bound on account of the use of verbal parallelism in rhetorical tradition. Widdoson (1992) states that the parallelism mostly shows relations to rules of combination which base on some principles of combination. The presence of these patterns makes the verse distinctive and differentiates it from normal sense.

Poetry of Elsa Kazi looks a good example of verbal parallelism in which two or more than two equivalent items or units are repeated. It has been found that she uses anaphora and apostrophe.

**Anaphora:** Anaphora is a term related to the rhetorical tradition which shows the 'initial repetition of the kind' (Leech, 1969:80). Richards (1973) states that it is a word or phrase which refers back to another word or phrase which was used earlier in a text or conversation. The formula of the pattern is as: a\_\_\_\_, a\_\_\_\_\_.

She uses 'anaphora' in her poetic text (Ten selected poems) which shows her choice of emphasis and concentration on her themes, for example:

The breeze has left its native hills,  
 It moves wood and stream,  
 Its gentle kiss makes roses weep,  
 The breeze is wandering here and there have,  
 Its pinions tire never,  
 It wanders like eternal Love (*Ibid:1*).

There is the initial repetition of 'it' and 'its' which are used instead of 'the breeze', a soft and gentle wind blowing at certain hours. This repetition leads to focus on 'breeze' (i.e. nature) which is beyond the control of man. Man cannot make breeze but he can enjoy it when it blows. So the nature is a gift coming from Divine Being which serves for human beings who dwell in this world. Man looks significant because nature itself serves for him.

None can take its worth away  
 None may claim the fancies fair  
 None may snatch the vision rare (*Ibid:269*).

The initial repetition of word 'none' creates charm attraction and emphasis. It broadens the view of reader as well as listener and diverts its attention from negative to positive aspect of life which is the best way of expression in art.

All its glory all its might  
 All its secrets new and old (*Ibid:270*).

The usage of anaphora and the repetition of two words 'all its' occurs in the middle of the first line which creates novelty and uniqueness in her style. She develops her own way of expression and the formula of her art and style appears as a \_\_\_ a \_\_\_, a \_\_\_\_\_.

And flower-cups for holy rapture weep  
 And though their petals close and droop so low (*Ibid:44*).

It shows the repetition of 'and' which concentrates on the natural beauty of flower despite its physical weakness or sickness. It looks that Elsa connects the beauty of flower with holy ecstasy and points out that beauty of flower and its petals engender spiritual ecstasy. It reveals the power of beauty to improve or elevate the status of man in material as well as spiritual world.

In coffers underground,  
 In cozy earth are resting  
 The roots of rose's red (*Ibid:30*).

The repetition in the units 'in' shows focus on earth or 'land' in which hidden 'coffers' or 'roots of the roses' are lying deeply. The land produces wealth and meets the basic human needs. So, the life and land

are interconnected and become an organic whole. Simply, life depends on land and land is for life.

The land grows up diverse manifestation of beauty that excites the poet's heart. 'All groves my heart inspire/All flowers I admire' (Kazi, 1960:130). The repetition of the word 'all' in the beginning focus on the beauty and its each and every object which attracts the human eye. She expresses with holistic approach by using word 'all'.

I fled with tearful eyes  
I know the spider wove this web,  
I'll be thy playmate fair,  
I touched it and its colours bright (*Ibid*:268).

Here, there is repetition of personal pronoun 'I' which reveals that the poet's involvement in text. She focuses on self-importance and self-realization which means every individual who keeps emotions, knowledge, future and senses. In this connection, every self or being must be regarded as a free individual who has some rights and duties in human society.

Makes it free from sorrows night,  
Makes it rich beyond all measures (*Ibid*:269).

The repetition of phrase 'makes it' refers to the beauty of blue sky, a natural phenomenon, which strikes the reader effectively. It relates to its uniqueness in the cosmos; and there is not anything in the world which can be equal to sky. The sky is a unique object of nature which is imbued with illuminating cerulean beauty.

**Apostrophe:** This term displays 'final repetition, it is opposite of anaphora' (Leech 1969:81). This sound repetition enhances the effect rhetorically. Its pattern appears as: \_\_\_\_\_ a, \_\_\_\_\_ a. The poet has used this type of repetition in sound as:

Tinkle.... Tinkle  
Smilingly  
Eyes a twinkle  
Tinkle.... Tinkle  
Charmingly  
Eyes a twinkle (Kazi, 1964:142).

The use of epistrophe has produced musical effect in the verse. The word tinkle repeats at the end of two separate units of verse.

#### FINDINGS

In this stylistic analysis, I have found that there are fore-grounded features which are based on structural patterns, word patterns and sound

patterns. Besides, there is deviation and parallelism which manifests that poet is quite skilful and distinctive in the use of language.

In this study, it has been found that she uses own stylistic patterns. She has evolved in-line rhyming patterns as: (\_\_\_\_ a \_\_\_\_ a \_\_\_\_ b), (\_\_\_\_ a \_\_\_\_ a), (\_\_\_\_ a \_\_\_\_ a \_\_\_\_, a \_\_\_\_) which enhance the racy rhythm and cozy effect of her poetic language. She becomes the poet of stylistic patterns which are skillfully devised with great artistic beauty and far reaching impact.

In this study, it has been discovered that Elsa Kazi uses deviations as lexical and grammatical. It has been discovered that she deviates from routine syntactic structure of English (SVO) and develops her own grammatical structure as: SOV, OSV and OVS which creates strangeness, absurdity, surprise and interest in her language with artistic presentation and skilful manipulation. It looks interesting how the language of poet deviates from normal use and how it stands with the standard patterns of English poetry. She arbitrarily uses to make her language absurd, odd, abrupt, strange and non sense. These elements enhance the fascinating and enchanting power and beauty of her language.

In this study, I have found the presence of parallelism in abundance as anaphora and epistrophe which are the fundamentals of persuasive art of expression in her poetry. She has used these devices very skillfully; and she becomes a persuasive poet with intricate parallel patterns and absurdity in style. Besides, it has been observed that Elsa Kazi is distinctive poet. She is not derivative and making copy of her predecessors; but she uses her own poetic language with artistic devices. She really enjoys the freedom to express her ideas in her own language by using communicative resources. She develops her own patterns choices and features which make her distinctive artist in the domain of English literature. She weaves the words without vagueness and creates an artistic effect upon the reader. 'The writer presents impressions made upon him through highly selective details and tries to pass on these impressions to the reader' (Khamesani, 1980:107). With this perspective, she becomes a great English poet of Pakistan.

## **CONCLUSION**

It has been inferred that Elsa Kazi has used foregrounding features which are called deviations as lexical and grammatical/syntactic. These deviations have made her text absurd, strange and non sense because of the broken and abnormal structure as it has been analyzed and discovered in this article. Besides, she has used formal repetition or parallelism as anaphora and epistrophe which have created rhetorical effect, charm,

taste, ease and fluidity in her text. Consequently, she becomes a distinctive poet of Pakistani English literature.

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