A COGNITIVELY STYLISTIC ANALYSIS OF METAPHORS IN A SELECTION OF SHAKESPEAREAN TRAGEDIES

V.Krishna Mohan, Research Scholar, Department of English , Radha Govind University, Ramgarh,Jharkhand.

Dr.Y.Pulla Rao ,Assistant Professor , Department of English ,Radha Govind University, Ramgarh, Jharkhand

Abstract:

Writing is hard to perfect, which is why it is taught. Different methods and approaches may be used by English teachers to transmit this skill. Due to the significant social, educational, and cultural disparities, postsecondary education is more challenging in the Indian context. The pupils' social, linguistic, and economic backgrounds. Through a stylistics-based approach, the study aims to impart writing skills to Indian pupils. The study of writing style, or stylistics, is often used as a method to analyse and understand literature or other types of non-literary works. Few studies have looked at the full potential of stylistics in the context of education. Due to stylistics' origins in ancient rhetoric, the craft of persuasion in voice and writing, this scholar's study has dug into this field.

This makes the research highly potential for a significant new finding.

As a result, the thesis created an aesthetic model incorporating elements from linguistic and literary writing stylistics. The main point of this thesis is that the method in which information (such as ideas or arguments) is organised and the language makes use of all the linguistic options that assist the organisation to achieve the aim or produce the intended outcome constitute stylistics in any writing (i.e., verbal work). This notion of style should be investigated via the study of stylistics. This idea is the special subject of the ongoing study. The comprehensive model of stylistics provides a framework and rules to direct text analysis and text production in educational settings.

Knowing a variety of materials, techniques, and tools helps pupils develop their culinary abilities and increase their awareness of Students may write effectively and coherently in both professional and personal settings by using a variety of linguistic layers, methods, and writing styles. The model created identifies unique options at each level of linguistics for the students to investigate in accordance with their requirements, audiences, settings, and the impact to generate in readers' thoughts. users. The dissertation examines five Shakespearean plays—King Lear, Macbeth, Othello, Romeo and Juliet, and Hamlet—that were adapted for the stage between 1979 and 2021 and that were set in Shakespeare's playworlds. The purpose of the study is to look at how appropriations are used to address issues that are pertinent to Shakespearean plays, the present gender-political climate, and in particular, how women and family connections are portrayed. Shakespeare's most famous tragedies are frequently viewed as domestic dramas that highlight the gender and family-related issues in the plays. At the same time, there was an opposite trend in the production of Shakespeare's tragedies, particularly feminist reimaginings in the years around the turn of the millennium. The feminist re-imaginings often capitalise on the feminism that Shakespeare's plays are said to embody and may challenge patriarchal assumptions that are presented in these plays. Shakespeare's feminist critique and his stage act both display the same contradiction.

1 INTRODUCTION

Since the birth certificate was issued in 1909, the field of stylistics has travelled for over a century, evolved, advanced and has gained momentum to create its place in the world of academic research and. These facts are evidence of its extensive nature: the activities organized in the Poetics and Linguistic Association (PALA) have been growing every day along with the growth in membership the expansion of different stylistic branches is a clear evidence that scientists are keen in the field. Also, its collaborations and associations across a variety of disciplines, such as psychology and

pedagogy, anthropology, sociology, history, and studies of culture.

One of the numerous questions which remain unanswered is the question of what prompted the researcher to embark on this academic endeavor. Writing studies as a scientific discipline is called stylistics. Are stylistics a way in teaching writing? The answer is yes, but this thesis tries to answer the problem that is "how." The aim of this thesis, in light of the volume of work being conducted on the area of stylistics is to formulate an idea of a conceptual stylistic model which integrates elements of both linguistic and literary stylistics. This integrated model will serve two purposes: first, it will aid in the analysis of texts of all types, whether they are literary or not; and second, it will provide a framework for the production of texts, whether they are literary or not. According to Geoff Hall, "Intuitively, we recognise the difference between an official letter and a message on the fridge door, between a beautiful elegy and an obituary notice in the newspaper. According to stylistics, it is important

to be able to explain this difference exactly and unambiguously in a manner that will make sense to others. Those who can do this will even be able to write these texts more successfully for themselves in the future (p. 241).

The researcher will thus attempt to develop a stylistic model in accordance with the assertion stated above by Geoff Hall. However, before going any further, it would be helpful to get a quick overview of the background of the current study in order to better comprehend it and set the stage for the next section. Communication is aided by a system of signs and symbols called language (Chomsky, 1957; Saussure, 1959). The context in which these signs and symbols are utilised gives them meaning. When language is employed in an original and creative way, literature results. Literary critics and linguists alike are interested in literature because of its originality and innovation. While linguistics largely examines literary or nonliterary texts from the perspective of their language structure, literary criticism primarily

examines literature from an aesthetic point of view.

2 LITREATURE SURVEY

The scientific study of writing is referred to as stylics. In this case, a stronger argument for the word "scientific" is necessary. The study of stylistics is conducted (whether non-literary or literary) in a methodical, systematic, and objectively, as opposed to literary criticism which analyzes texts from literary sources while taking into consideration historic, biographical or other features of the author's the context in which they are written. The study of texts is conducted using linguistics-related techniques and adopts an objective way of thinking. The focus of stylistic analysis is an in-depth examination of the distinct and formal aspects in the text(s) literary criticism is mostly based on the reader's intuition, their impressions and the critic's judgment. To evaluate a work of art and identify the distinctive features that make it stand out and sets it apart in comparison to other works, a study of the use of stylistics can be helpful.

In his analysis, Toolan focuses on the "excellence of technique' that can be assessed and viewed through the analysis of a stylistic text. The aim and primary objective is to study every type of text regardless of their type and purpose, their genre or even the subject as opposed to different approaches and ways of criticism such as literary critique as well as new criticism and critiques of practice, which concentrate on the an analysis, assessment, or an appreciation for a text. Therefore, when compared with other theories of criticism and literary theory stylistics is a lot more comprehensive and has a greater scope and a wider readership.

It is important to look at this field's origin and development by tracing its history in order to better understand the integrative model suggested in chapter 3 before delving deeper into its technicalities and listing its advantages compared to any other method or approach.

While stylistics as a subject of study first emerged during the 20th century but its beginnings can be traced back through the fifth century BC in the

ancient Rome as well as Greece in the time when rhetoric was an apex course of studies. The focus of this section is the evolution of classical rhetoric's prescriptive nature into descriptive stylistics that emerged in 20th-century. Because the word "rhetoric" an abbreviation of the Greek techne, that means art of speech and delivering speech, the subject of speech was educated using an emphasis on oratory. Speechwriting and delivery that is persuasive is a skill taught in this art. But, Socrates and Plato criticised the persuasiveness of this art, calling it as being the "mother of all lies" and describing it as "the mother of lies. The two believed that the art of rhetoric must constitute "the technique of appealing to over the mind through discourse. This includes not just argumentation before courts of justice as well as all kinds of public councils however, it also applies to private meetings" (Phaedrus) in addition to being "always intrinsically honourable" along with being "always an intrinsically honorable" and "based on factual information."

3 WRITING STYLE

The preceding chapter compared literary and linguistic stylistics to highlight the differences between the two subjects, as well as their unique characteristics, practical applications, techniques of analysis, and instruments. The researcher concludes that having knowledge and comprehension of both of these domains will help instructors, students, and stylisticians adopt a methodical and objective approach to reading the text. The linguistic analysis offers approaches for examining the text objectively and gives "what" answers; on the other hand, literary stylistics does not obstruct the analyst's intuitive reaction and aids in the examination of those elements that assist in addressing the "why" of the text with "how" responses. Together, these two stylistics branches provide all the resources necessary for a researcher, teacher, or student to try to analyse a text and identify its key elements, letting them to respond to the questions of "what,""why," and "how" a text conveys meaning and appeals in the manner that it does.

It is crucial to include both linguistic and literary stylistics when examining

the text of every text in which the significance, interpretation and evaluation of texts are questioned is highlighted in this study that compares literary and stylistics of linguistics. Understanding that the integration of linguistic and literary stylistics will result in more comprehensive examination of any text. It also takes us into the next step which is to stress the importance of an approach that provides the method of studying and evaluating texts as well as aiding in understanding the processes that are involved in the creation of a text. The general comprehension of language and its functions while analysing a text is further enhanced by taking a look at what Ndimele (2021) has to say about the functions of language performed via various texts. Thus, a text may be:

a. Informative with a sole purpose of providing information to the readers. The same is true for research and academic publication.

b. Expression is a function that occurs when writing a document to express emotions and sentiments like in the case of poetry, diaries journals, and diaries. Today, the writing of blogs is a part of this function in linguistics since bloggers utilize blogs to express their ideas and thoughts.

C. Phatic function: When in the small group or circle the use of language can facilitate meaningful and social discussions by exchanging welcomes and praises.

D. Directives, like its title indicates, directs the user via phrases on what to do and not do. Language has the function of soliciting information and asking questions in order to get the responses.

E. The primary function of language lies in the usage of words for sacrifices, to sing songs or offer prayers to godlike beings.

f. It is a performative function the use of language to perform certain tasks in specific situations like the judge issuing an order or an attorney taking a stand in the court.

G. In the case of using language in order to amuse or entertain it is a ludicrous role playing out.

For students in higher education, being aware of these linguistic functions is crucial. Students need to understand the differences between producing a sales letter, a formal report, a marketing brochure, or an essay of critical appreciation for a term paper. Based on awareness of the individuality of each text, stylistic competence contributes to the overall comprehension of the language in use and its many purposes. Students would undoubtedly develop skill and confidence in both their analysis and creativity parts if they were exposed to such style information via stylistic activities carried out in the classroom. How can this goal be accomplished? This chapter attempts to provide an answer.

3.1 NEED FOR A STYLISTIC MODEL

It is clear why a model is necessary once the issue is addressed. "A model is a metaphor for a process: a way to describe something, like the creative process, that wouldn't stay still for a portrait." Thus, a model facilitates understanding of the otherwise complex process. The merging of the two stylistics disciplines—literary and linguistics—is shown visually in this integrative model of stylistics. Additionally, it divides out the many elements that aid in comprehending these subjects. It demonstrates the text's intricate structure and the way literary and linguistic elements are weaved throughout it. The approach helps the pupils comprehend the idea of analysis and text generation.

Here, it is claimed that the stylistic model will be superior for teaching reasons before we look at the model itself. Stylistics provides resources for text development and analysis. It is a point of intersection between linguistics and literature and has elements from each of these disciplines. Rhetoric and composition are two additional courses that equip students with analytical and creative abilities in addition to literature and linguistics. In the past, rhetoric was taught in ancient Greece in order to train sophists. As discussed and illustrated in chapter 2, it was often known as The Art of Public Speaking, where prescriptive norms

allowed the populace to construct superior arguments. It offered all the tools necessary for a scholar or philosopher to "make use of available means of persuasion" to develop the case in any given circumstance. Finding the truth was the sole goal; nothing else was to be taken away from it. However, the phrase has taken on a new meaning in contemporary times, when it is now understood to refer to the art of manipulating information and persuading others by employing metaphorical and decorative language.

3.2 THE INTEGRATIVE MODEL OF STYLISTIC MODEL (IMS)

This integrated paradigm, which is shown in Figure 3.1 below, was created with instructional intent. The goal of combining literary and linguistic stylistics is to hypothesise and prescribe a set of guidelines and a framework that would facilitate the development and analysis of writings. This practise is straightforward, methodical, and systematic for students in higher education, giving them the stylistic awareness and capacity to conduct textual analysis and

production. Additionally, the anatomical awareness of linguistic and literary components of language that is covered in the parts that follow seeks to provide students with the information, comprehension, and resources they need to tackle any of the tasks indicated above. This model's core premise is built on the idea that style in any language relates to the unique options that the writer has at the syntagmatic and paradigmatic levels. Students and writers may master the skills of analysis and writing if they are aware of the possibilities and choices that are open to them.

3.2.1 LINGUISTIC ELEMENTS IN IMS

The linguistic components are meant to teach language's formal and descriptive aspects. The primary contribution of this stylistics is how diverse options that are accessible at various axes might be used. Additionally, because of its prescriptivism, choosing the subject matter for analytical projects and writing tasks is made clearer and easier.

Any text has stylistic options both at the macro and micro levels. The topic, theme, message, and context in which the text is put are macro level decisions; the words, phrases, types of sentences, diction, tone, etc. are micro level decisions. The writer's choice of favoured options is influenced by both an upward movement in the text, or paradigmatic movement, and a horizontal movement, or syntagmatic movement. They are interconnected and hence restrict the options at a certain point. The sentence in its context is prominently shown in the centre of the model's photograph below. The writing incorporates and is impacted by the broader setting. Both the text and the context provide options on syntagmatic and paradigmatic levels. Language choices start with the choosing of a certain typography and graphology before going on to the phoneme and then the morpheme, which are the next higher units in the hierarchy. The direction in which the text proceeds is determined by the lexical, semantic, and syntactical choices made. The pragmatics and discourse of the book are influenced by their combined effect.

Thus, the goal of the model to be developed becomes a comprehension of language stylistics and physical knowledge. Working on ideas like tone, theme, structure, register, figurative language, methods, defamiliarization, and foregrounding are all possible in the literary stylistics section. Each writing contains these ideas, but the extent to which they are present depends on the genre in which the text is written, the message the author wants to convey, and the audience the work is intended for.

4 INOVATIONS

The following statement is explained:

The foolish girl stumbled into the water. Figure 4.1 below illustrates how words that are equivalent in terms of part of speech or semantic meaning on the paradigmatic plane may be replaced for one another in a sentence on the vertical plane. The paradigmatic connection in a phrase includes the hyponym, synonyms (such as studied-intelligent, clever, etc.), and antonyms (such as stupid-silly, foolish, funny, insane, etc.). On the other hand, a syntagmatic connection is a word's

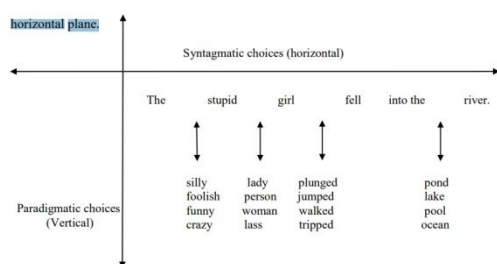relationship to other words that are next to it in the horizontal plane.

Figure 4.1: Syntagmatic and Paradigmatic Plane

The graphic above illustrates some of the graphological options, which include paragraphing, italicising, capitalising, hyphenating, spelling, spacing, indenting, etc. It displays the uniqueness and visual layout of the text's language on a page. Newspaper headlines are among the greatest illustrations of how journalists and newspaper agencies choose graphological options to distinguish the title of the news from the remainder of the news item. With the introduction of Microsoft apps, the usage of numerous fonts and font sizes, and emoticons like those seen on Facebook and WhatsApp, graphological aspects of a text have also changed. Graphology, according

to Crystal and Davy, is the equivalent study of an orthography or writing system as it appears in diverse forms of handwriting or topography. These fall under the formalised writing norms. Even more so, according to Leech, graphology is superior than orthography, which is the term used to describe the whole writing system, including punctuation, paragraphing, and spacing.

Writing the synchronic and diachronic history presented in chapter one of this thesis, as well as the figure of the stylistics as defined in chapter 1 and tabular representation of stylistics in chapter 2 of the thesis, show the graphological presentation of the content, are examples of additional effects that can be realised by a text. This choice gives the text a more organised, succinct, and powerful appearance. Additionally, the reader may get to the point without reading the whole article because to the presenting style's greater level of understanding and quicker reading speed. The impact of font style may be seen in the reader's inner mentality. By looking at the graphology alone, a

reader may tell if a sentence is formal, personal, or official right away. Therefore, it is accurate to state that the visual representation of the text plays a crucial part in communicating the meaning and interpretation of the text by the reader. If a particular style or kind of graphology sticks out, students might start their study by commenting on it before beginning their textual analysis.

The choice of a particular sound pattern or a phoneme within a certain language is called phonological selection. The manner in which sound is reflected the different meanings of any language, particularly it is an important aspect of the phonological study conducted by Lodge. Poetry is a form of expression where poets use all rhythmic levels and rhythm as well as metre. The rules of prosody were utilized by composers to produce extraordinary results using methods like onomatopoeia and alliteration as well as insonance to name just several. In comparison to other forms written work, the notion of phonetic choice is more important when writing poetry.

When the author takes conscious decisions at these levels, the text or writing might be more phonologically or phonetically sound. As shown in an example by Leech and Short, although being semantically and syntactically equal, the statement "The discreet door shut with a click" is chosen to "The discreet door clicked shut." In addition, Leech and Short emphasise how the phonological potential of printed words in a poem or a piece of prose, as well as how even graphological diversity, when employed for a particular purpose, may provide stylistic originality. We can comprehend the preferable phonological decisions to increase the degree of speaking difficulty from the two tongue twister instances below. These lines are a pleasant exercise for the speakers due to the repetition of the sounds /s/, /l/ in sentence one and /p/ and /k/ in sentence two.

In the sand on the beach, she sells seashells. Peter Piper took a few fresh peppers with him. In teaching children Phonological sounds, and then inviting them to come up with games, jingles such as tongue twisters, puzzles, or

even a few lyrical poems teachers can engage their students. It can help them understand the notion of deliberate selection on a phonological basis and also the intended result. This kind of engaging exercise could be incorporated into classes in the classroom because they're easier to do.

MORPHLOGICAL SECTIONS

The distinct sound units referred to as phonemes are the highest-level units that follow the word morpheme. The primary focus of a morphological analysis of text lies in the structure of words, their structures as well as their forms. Analyzing begins with recognition of the shape that is followed by a description of the structure and a understanding of the purpose of the shape as well as its place within the intended sentence. For a start with an analysis of morphology, think about the following issues:

How many morpheme units unique to morphemes are present in a single word?

* What does each mean, and what are they serving?

What happens if the writer's present choice was replaced with another morphological choice?

* Can it have any effect on the style or meaning?

It is necessary to first identify the component that makes sense before breaking a word into morphemes. As an example, the word undividable may be broken down into three distinct morphemes: un-divideable. These three divisions enable examination of each individual morpheme component, as well as comprehension of their nature, structure, and meaning.

Free and bound morphemes are the two basic types that may be researched. Free morphemes are those that may stand alone and can convey their meaning without the aid of a sub-morpheme. For instance, the, rat, bat, and lovely

A bound morpheme is one that is constrained and is reliant on the free morpheme for its survival and interpretation. Re, un, er, and est are a few examples of bound morphemes. Examining words and determining their prefixes and suffixes are further

aspects of studying morphemes. This morphology study is beneficial for students who desire to compose texts with a strong sense of meaning while also making use of the morphological density's ability to produce sound and rhythm.

Lexis accommodates vocabulary. According to Ronald Carter (2022), any style study may begin with a detailed examination of vocabulary or lexical objects. These words all have similar semantic meanings. The writer has access to a broad variety of lexical options, and these options may sometimes be influenced by phonological decisions. However, for what purpose and in what context the writer has made tat particular choice will determine the appropriateness and preference over the other choices. Now, choices made by the writer across the syntagmatic plane will allow for choices at the paradigmatic plane. Nevertheless, the combination of elements will be referentially identical on the horizontal and vertical planes. My "sister" and the term "her" have a semantic and structural connection. When understanding a text requires referring to other parts of the text, there is coherence present in the text.

One particular sort of meaning connection, in which one element is understood in light of another, is essential for the development of texture. The manner that the meaning of the components is understood is what coherence has to do with. There is cohesiveness when understanding any one discourse item necessitates referencing another discourse item.

It's crucial to realise that a second language learner's capacity to choose the proper lexical and grammatical coherent devices in the English language for efficient communication and text production varies. It would be beneficial to consider the ideational, interpersonal, and textual roles of language as described by Halliday and Hassan in 2021.

1. Ideational Function: This has to do with the words that are spoken. By conveying his observations of both the outside world and the inner world of his own mind, the speaker fulfils this job.

2. Interpersonal Function: The speakers' participation in the speaking situation is the language's interpersonal function. That is how we communicate with one another, asking questions, relating to one another, excluding others, and so on. The interpersonal function of language assists in establishing and maintaining social bonds as well as influencing behaviour and completing tasks.

3. Textual Function: According to Halliday and Hassan (2021), text is created via textual functions. The speaker may interact with their audience by using this feature. Textual function gives speech more substance and gives it a sense of coherence and cohesiveness. Text cannot be made if there is no texture. Therefore, these three functions aid in the expression of three distinct semantic options. In this piece, we'll focus on how language is used to organise texts, or the textual function of language.

In order for the audience to comprehend the meaning of the text and the objective of the writer's

argument, cohesion with the aid of cohesive devices includes bringing sentences and their components together via a unique mechanism that generates logical linkages and produces clarity. Contrarily, coherence entails general harmony and the significance of a text. It guides the reader towards the author's intended meaning and serves as a kind of propulsion for the reader. Understanding the text and how a text achieves coherence, clarity, and unity will be aided by considering cohesive devices.

Anaphoric and cataphoric references may be used to evaluate the components of cohesion and coherence. a statement like the one below: I absolutely like the topic. I refer to fashion. The first sentence's topic alludes to the second sentence's aesthetic elements. It's known as a cataphoric reference.

5 CONCLUSION

The integrated model of stylistics (IMS) was presented in this chapter, achieving the main educational goal of this research project. Scholar explained

how the model works with the aid of figure (3.1). After familiarising the students with the anatomical section of the model, the linguistic and literary components were discussed in order to show them how comprehension and awareness of these components might help with production and analysis. The objective of the examples given in the various parts was to facilitate comprehension of the idea of individuality of each text and how deliberate decisions control developing them. The second component of the concept and how it functions will be discussed in the next chapter with reference to Edgar Allan's poem The Raven. In order to emphasise the use of purposeful decisions to establish the mood and topic of the poem and have the intended impact on the readers, the scholar has chosen this poem as well as the essay written by the poet, The Philosophy of Composition.

6 REFERENCES

[1] Baugh, A. C., & Cable, T. (2002). A History of the English Language. Prentice Hall.

[2] Blake, N. (2004). Shakespeare's non-standard English: A dictionary of his informal language. A&C Black.

[3] Boehrer, B. (2005). The Privy and Its Double: Scatology and Satire in Shakespeare's Theatre. A Companion to Shakespeare's Works: The Poems, Problem Comedies, Late Plays, 69-88.

[4] Cavell, S. (2003). Disowning knowledge: In seven plays of Shakespeare. Cambridge University Press.

[5] Cheney, P., Cheney, P. G., & Patrick, C. (2004). Shakespeare, national poet-playwright. Cambridge University Press.

[6] Craig, H. (2000). Grammatical Modality in English Plays from the 1580s to the 1640s. English Literary Renaissance, 30(1), 32-54.

[7] Cummings, B. (2002). The literary culture of the Reformation : Grammar and grace: Grammar and grace. OUP Oxford.

[8] De Grazia, E. (2001). The Cambridge Companion to Shakespeare. Cambridge University Press.

[9] Dobson, M. (2001).Shakespeare performances in England. Shakespeare Survey, 54, 246-246.

[10] Eggins, S. (2004). Introduction to systemic functional linguistics (2nd ed.). A&C Black.

[11] Engle, L. (1993). Shakespearean pragmatism: Market of his time. University of Chicago Press.

[12] Freedman, P. (2017). Power and Passion in Shakespeare's Pronouns: Interrogating'you'and'thou'. Routledge.

[13] Gotti, M. (2002). Pragmatic uses of SHALL future constructions in Early Modern English. Studies in the History of the English Language, 301-324. https://doi.org/10.1515/978311019714 3.3.301

[14] Grazia, M. D., & Wells, S. (2010). The new Cambridge companion to Shakespeare. Cambridge University Press.

[15] Karremann, I. (2015). undefined. Cambridge University Press.

[16] Kastovsky, D., & Mettinger, A. (Eds.). (2011). The history of English in a social context: A contribution to historical sociolinguistics (Vol. 129). Walter de Gruyter.

[17] Lenker, U., & Meurman-Solin, A. (2007). Connectives in the history of English. John Benjamins Publishing.

[18] Schoenfeldt, M. (2010). The Cambridge introduction to Shakespeare's poetry. Cambridge University Press.

[19] Shakespeare, W. (1998). Henry IV. Oxford University Press, USA. (Original work published 1598)

[20] Shakespeare, W. (2002). The complete sonnets and poems. Oxford University Press on Demand.7

[21] Shakespeare, W. (1969). The Merchant of Venice. (Originalwork published 1597)

[22] Shakespeare, W. (2000). Romeo and Juliet. Wordsworth Editions.(Original work published 1595)

[23] Shakespeare, W. (2002). King Lear. Oxford University Press, USA. (Original work published 1608)

[24] Shakespeare, W. (2011). As You Like It. Simon &Schuster.(Original work published 1600)

[25] Shakespeare, W. (2011). Twelfth Night. Simon & Schuster.(Original work published 1602)