Foregrounding Of The Theme Of Beauty In Hopkins' Pied Beauty: A Stylistics Analysis

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Abstract

Gerard Manley Hopkins' Pied Beauty is one of the supreme examples of his inventive and experimental use of language to foreground the theme of beauty. As the poem draws contrast between what naked eyes find beautiful against the things deemed ugly by the standard of beauty created by humans, the stylistics devices such as, deviation, parallelism and phonetics devices play crucial role to foreground the beauty in the latter. Mick Short's (1996) theoretical framework of stylistic analysis was used for the analysis and the interpretation of this poem.Stylistics studies a text by looking at various forms, patterns, and levelsof language structure (i.e. lexical, syntactic, morphological and phonological etc.) to interpret it. To this end, the poem Pied Beauty was thoroughly analyzed for stylistic devices to see how the theme of beauty is foregrounded with help of those devices. Hopkins' artistry and aesthetic value lives in his experimentation with language by making use of the devices such as grammatical, lexical, phonological graphological, semantic, parallelism and phonetic parallelism, else he would have been a little known poet of Victorian age.

Keywords: G.M. Hopkins,Poetry, Pied Beauty,Stylistics, Foregrounding, Deviation, Parallelism, Phonetic Parallelism.

Introduction

According to Paul Simpson (2004:3), stylistics is "a method of textual interpretation in which primacy of place is assigned to language". Stylistics analysis takes precedence over linguistic and literary analysis in a sense that it motivates readers to interpret with textual proof from structure to deduce meaning (Tutas, 2006). Hopkins' 'Pied Beauty', is a hymn written in his individualistic style to describe the beauty reflected in different objects of the universe, provides sufficient linguistic challenge that needs to be analyzed to see whether Hopkins has been able to convey the message. The poem is an example of how Hopkins familiarizes the unfamiliar objects when he gives them unique description in his verses. The strange and uncommon things have been described as beautiful to praise the creation of God (Ross,

1999). Hopkins takes keen interest in the individuality of the objects. According to Mahon (2005:12), "the wide selection of natural objects he includes in the condensed octave are all characterized by variety, contrast, difference: whether it be the couple-colour of clouds or the variegated colours of birds' wings, all nature reflects God's glory". Through his unique style, he brings the individuality of the objects in writing of his verses (Korg, 1977).

Aims and Objectives

- To find out which stylistic devices have been used in the poem.
- To explain how the theme of beauty has been foregrounded through stylistic devices.

Literature Review

Hopkins' poetry received posthumous literary criticism which investigated themes such as nature, beauty, philosophy and religion (Cafferata, 1962; Sobolev, 2003; Sobolev, 2007; Wright, 2003). However, Hopkins' poetry from linguistics point of view received less attention in comparison to literary analysis.Vallier (1969) drew a comparative analysis between G M Hopkins' and Edward Taylor's poetry by delineating linguistic devices they used in their poetry. He observed glaringsimilarities in their diction, rhythm pattern and imagery. The structural devices bore thematic importance in giving the feelings of spirituality to their poetry. Li (1981) carried out stylistic analysis of Hopkins' poetry by focusing on the use of old english vocabulary and its implication in the context. He also observed the use of Variation and Anglo Saxon vocabulary in Hopkins' poetry. Stickney (1985) conducted a comparative stylistic study between Hopkins' and Cummings' poems. Chandler (1970) carried out stylistics study by comparing Hopkins' and Dylan Thomas' sonnets. He studied linguistic devices such as parts of speech, length of words and types of clauses and phrases in the selected sonnets. Davidson (2002) examined the pragmatic poetics in Hopkins' poems "The Leaden Echo and the Golden Echo." El Shiekh (2006) conducted a linguistic analysis of Hopkins's "The Starlight Night". His primary focus is to link linguistic analysis with literary studies. The foregrounding devices which helped Hopkins develop the idea are as follows. Ferguson (2012) remarks that Hopkins' imagery, prosody and metaphor can open both intertextual and sub-textual spaces to expose a deeply conflicted psychosexual subjectivity. Bampoh-Addo (2014) analyzed the language of some selected poems from Hopkins' poetry to argue that he is a modern writer not a Victorian. He investigated terms like neologism, compound words and syntax in Hopkins poems. A relevant study is carried out by Lichtmann (2014). This study scanned parallelism in the essays and poetry of Gerard Manley Hopkins, setting his use of parallelism against the context of its interpretation in biblical criticism. Thakur (2014) examined the devotional quality in Hopkins' poem, "The Windhover". The study showed that "The Windhover "is the most remarkable and the most eloquent devotional poem.Mapes (2015) examined the correlation between the internal energy in the external objects and the language that exhibits it in Hopkins' poetry. The current research

work will explore the stylistic devices that helped the poet to foreground the theme of beauty in the poem Pied Beauty.

Methodology

The research work is theoretical, analytical and descriptive in nature. It draws on library resources for the explication of important concepts such as style, stylistics, foregrounding, parallelism, and deviation before analyzing the poem 'Pied Beauty.' In this approach, those linguistic features are examined which are connected to the meaning of the theme descriptively. The aim isto analyze grammatical, lexical, semantic and graphological features of language contribute in foregrounding the theme of beauty. The rationale for the choice of the poem is based on itsconnection to theme of beauty. It is interesting to see that Hopkins used some stylistic features in his signature style of writing poetry marked by "oddities" "obscurities" and lingering detail on the admiration of objects which readers usually find difficult to understand. These poem has been taken from collection of Hopkins' poetry by Robert Bridges (Bridges, 1918).

Theoretical Framework

This research work uses Mick Short (1996) theoretical framework of stylistics analysis that he laid down in his book The language of Plays, Prose and Poetry. It is holistic framework that draws on many devices in comparison to other frameworks. It explains devices such as Style, stylistics and Foregrounding Parallelism and Phonetic Parallelism. It also discusses subcategories of Deviation: Lexical Deviation, Grammatical, Morphological, Graphological and Deviation of Register etc. In addition, there are sub categories of Parallelism and phonetic parallelism which add many other dimensions to the study stylistic analysis. All these devices are searched and explained in the context of the poem to see how they contribute in foregrounding the theme of beauty.

Analysis

Lexical Deviation

The Unusual Choice of words

Hopkins' unusual choice has been profusely manifested in this short sonnet of 11 lines. An array of quite unfamiliar words has been used to convey a simplistic theme in totally unusual way that is at once surprising and abhorring. Hopkins has a point to make: he wants us to praise God not only for the visibly beautiful things; but also for the objects which look odd and repulsive because they are also His creation. For example, words like 'dappled' which means blotted or splotched objects; 'brinded' referring to varying colours; 'rose-mole addressing red spots on trout's body and 'stipple' referring to small spots or specks of colour. Similarly, words like 'counter' 'fold' 'fallow', and 'trim' are words that have been used to praise the beauty of the

objects in the world. Here again, the choice of words and their meaning together foreground beauty in objects which are at once ugly and abhorring.

Neologism

Hopkins artistic manipulation of linguistic devices finds great expression in coining new words and phrases never heard before. He created new words by affixing existing words. For instance, the use of 'brinded' which is a variation of Anglo Saxon word 'brindle' referring to the beauty of spotted cow. The neologism 'brinded' foreground the 'dappled things' mentioned in the second line and act as metaphor for the beauty. He also created new words by combining two morphemes like 'alltrades' and 'adazzle'. 'Alltrades' encompasses all the gadgets needed for the plough and it gives astonishing economy of words to the poem. Similarly, 'adazzle' is a nonce created to juxtapose iridescent objects against 'dim'. In addition to that, Hopkins also coined neologism by compounding words with the help of hyphen. In 'pied Beauty', compound words like 'couple-colour', 'rose-moles', 'fresh-firecoal', and 'chestnut-falls' are also instances of neologism. These compound words lend ambiguity to the meaning of the poem because such vocabulary is usually not found in poetry and the poem cannot be interpreted easily without any helping material. These neologisms address the individual aesthetic value of the objects and the final compound word 'fathers-forth' concludes the poem by encapsulating the whole meaning of poem. Every object in the universe must be loved and appreciated because when are able to do that we are actually praising God.

Functional Conversion

Functional conversion is an important syntactic device through which foregrounding is created by changing the function of one part of speech for another. It is Hopkins another significant experimental feature of language use to give distinctiveness or uniqueness to individual being in his poetry. He changes the function of adjectives and verbs for noun to give concreteness to action or quality. In poem pied beauty, various words and compound nouns have been functionally modified as follows:

Words	BasicCategory	FunctionalConversion
Plotted and Pieced	Plot and Piece (Noun)	Used as participle, function as adjective to noun landscape
Adazzle	Dazzle (Verb)	Used as noun
Chestnut-falls, Fathers-forth	Compound Noun	Used as verb

Table (2): Examples of Functional Conversion in the poem 'Pied Beauty'

Here, words 'plotted and pieced' referred to land that has either been cultivated or ploughed for fertility. These words are placed appositive to "landscape" the unique beauty of the landscape. Compound word 'chestnut-falls' evokes sensuous image of chestnut falling off the

tree which shines like burning coal while compound word 'fathers-forth' acts as semantic core of the meaning in the poem. It encompasses the biblical concept of God being the primary and ultimate protector of every object in the universe.

Grammatical Deviation

Deviant Sentence Structure
Except lines, 1, 10 and 11 the whole poem deviates the normal sentence structure. It is evident that Hopkins is giving details of different objects and he wants the readers to appreciate them for their beauty. In lines 2,3,4, 5 and 6 he begins sentences with subjects "skies", "rose moles", "fresh firecoal chestnut", "landscape" and "alltrades" and he leaves them to the readers to reorient their minds to see them as beautiful objects.

In the quintet, the whole list of adjectives ('counter', 'original', 'spare', 'strange', 'fickle' 'freckled' 'swift', 'slow', 'sweet', 'sour', 'adazzle', and 'dim') is followed by the noun 'things'. Beauty has been foregrounded both at structural as well as at the meaning level: at structural level, in lines 7, 8 and 9 various adjective words have been splashed on the page to foreground the individual attributes in each physical object; while at the level of meaning, opposite and contrasting qualities have been juxtaposed in the objects mentioned in the earlier sestet. For Hopkins, it is important that each individual object should be appreciated in its attributes without comparing it to any other entity.

Congested sentence structure
The poem 'pied beauty' is a very skillful execution of the poet's wish to suggest God's glory by describing the beauty in both natural and abstract objects of the universe. The sestet lacks proper structure where noun words have been splashed on page like different strokes of paint brush. He mentions 'dappled things' which is followed by objects that are splotched or multi colored beginning with 'couple-colours skies'. In the same sentence, we have 'rose-mole all in stipple upon trout', 'fresh-firecoal chestnut-falls; finches wings', 'plotted and pieced landscape' and 'alltrades' referring to the objects 'gear, tackle and trim'. The lack of proper sentence structure and abstaining explanation helps the poet actuate readers' curiosity to pay attention to things which are simple and ordinary.

The quintet continues the poem with some more abstract qualifying lexical items and their individual attributes. With quick succession, words like 'counter' 'strange', 'spare', 'original', 'fickle', 'freckled', 'swift' 'slow', 'sweet', 'sour', 'adazzle' and 'dim' unfold and bring a wide array of objects to the fore in their physical appearance and motion. These different adjectives emphasize a very basic point that each object should be seen as individual object without any reference or background to other objects. It is towards the end that we have two almost prosaic lines when he says:

He fathers-forth whose beauty is past change: 10

Praise him 11

Hopkins gives a reason that every object must be appreciated because they come from God and he nourishes them.

Listing/Asyndeton

Short (1996) mentions two categories of grammatical deviation under the title of listing and both of them can be seen in poem 'Pied Beauty'. In the sestet, while discussing different objects in their strange beauty, Hopkins mentions 'alltrades' which is further elaborated as 'gear' 'tackle' and 'trim'. In order to emphasize the uniqueness and strangeness of beauty, Hopkins uses coordinate conjunction 'and' before 'alltrades' 'tackle' and 'trim' violating the norm of using conjunction before the last item in the list of objects. The advantage of using conjunction 'and' before every noun makes us cautious to pay equal attention to each individual noun. Hence, Hopkin motive is to make readers see beauty in every object; the insertion of 'ands' is quite suitable to the structure.

And Alltrades, their gear and tackle and trim.6

In another kind of listing known as Asyndeton, the connecting words such as 'and' and 'but' etc. are totally omitted. In the quintet, Hopkins compressed together various attributive words. Hopkins' linguistic expertise gives eccentricity of property to the things mentioned in the earlier sestet.

All things, counter, original, spare, strange; 7

Whatever is fickle, freckled (who knows how?) 8

With swift, slow; sweet, sour; adazzle dim; 9

Here, a list of qualities has been given without using conjunction 'and'. The italicized itemsin the list have been pushed together, rather than separated them apart. Hopkins does not make any difference among God's creation. For him, there is beauty in every god's creation as he does not use words that would allow to see beauty in relation or opposition to other things. We must adjust our lenses to see every object in its true colour.

Syntactic Analysis of the poem

To process a poetic line, we have to look at the syntactic rules. As we parse sentences intuitively to understand what the poet says, we do a syntactic analysis. The poem moves from nominal 'rose-moles, fresh-firecoal and chestnut-falls' to clausal syntax 'all things counter'– from simple to complex modification and invents a device to create sets of cardinality. A syntactic deviation which can be found in line 10 "He fathers-forth whose beauty is past change" makes no sense because there is no direct object for the transitive verb 'fathers-forth'.

The objects and properties have been linked to God by referring to them through names or pronominal words.

It can be observed that there are only two full stops in the poem which implies that the whole poem consists only of two sentences. One full stop is placed at the end of the poem and the other one is placed in the middle in line 6. As the poem is descriptive in nature, there is little space for action verbs. This is canbe noticed that the poem includes only four verbs 'swim', 'knows', fathers-forth' and 'praise' and five pronominals 'Who', 'Whatever', 'He', 'Whose' and 'Him'. All these pronominals have been used in the quintet for the antecedent 'God' used in the first line of the sestet. Thus, the poet has established a strong connection of meaning in the two parts of the poem where beauty in unusual objects and their eccentric properties have been foregrounded.

Morphological Deviation

One way of creating deviation is by disturbing the words' morphemes boundaries. Poets, in order to deviate from the norm, add morpheme at prefix or suffix positions to the words which we do not find in language used routinely. In poem 'Pied Beauty', we have instances of morphological deviation like 'alltrades' and 'adazzle. 'Alltrades' consist of two free morphemes; 'all+trades'. The compound word 'alltrades' here refers to all the farming gadgets which are used to make 'landscape plotted and pieced'. 'Adazzle' consists of a bound 'a' and free morpheme 'dazzle'. On the other hand, words like 'plotted' 'pieced' 'adazzle' and 'freckled' consist of two morphemes; the first is a free morpheme while second is bound morpheme '-ed' 'plot+ed' 'piece+ed and 'freckled'. These qualitative expressions 'fickle' freckled' and 'adazzle' describe unique properties such as changing or disloyal nature of objects, spotted physical appearance and florescent things in contrast to dull and lackluster bodies. All these qualitative expressions foreground the features of beauty because Hopkins has juxtaposed them without any discrimination to glorify the creation of God.

Semantic Deviation
Semantic deviation refers to oddity of text at meaning level. The poem 'Pied Beauty' is an example of semantic contradiction that we often observe in Hopkins' poetry. In this short poem, Hopkins praises God by appreciating quaint beauty in different objects of nature. In the first sestet of the poem, the poet announces that God must be praised for the "dappled" things. These dappled things are elaborated as: white and blue mottled skies, streaked cows, and blotched trout. They are followed by the complex image of chestnuts which shine like fresh firecoal. The wings of the finches are also multi coloured like a farmland with patches of ploughed, fallow and green plants. In the last line, he gives example of men busy in different activities using equipment of different kinds such as trim and tackle. In the final five lines of the poem, Hopkins describes the attribute of the objects mentioned in the earlier sestet. These five lines discuss that all these things are bestowed with unique and strange characteristics of being "fickle" and "freckled". They are blessed with attributes, such as slow, quick, adazzle and

dim etc. However, the last line of the poem completes the meaning of the poem that God must be praised for each individual object and its characteristics. For that, it is necessary that each individual object must be seen in its own individuality without being affected by the false notions about the beauty in the universe. Each object in this world possesses some intrinsic beauty and Hopkins has been able to give individual identity to objects. Consequently, semantic deviation on one hand portrays the conflict existing in the concept of beauty and at the same time resolves it by referring to primary source.

Graphological Deviation/ The Shape of the Poem

Graphological deviation, according to Simpson (1997:28) "exerts a psycholinguistic influence on the reading process".Hopkins has foregrounded the shape of the poem 'Pied Beauty' by presenting its development in a particular style. The first 9 lines in the group of three follow the same pattern. Lines 1, 4 and 7 and 10 begin at left margin. Lines 2, 5 and 8 are slightly pushed to the right while lines 3, 6 and 9 are pushed further right in comparison to lines 2, 5 and 8. Line 10, begin from the left margin aligned with lines, 1, 4 and 7. The last line, consisting two words, are totally out of pattern and written in the middle. The constant movement along the lines keep the readers alert to the vast array of natural objects in the universe such as, blotched sky, brinded cow, rose mole trout and fresh chest nut etc. The chaotic and haphazard detail of objects (whether beautiful or not) has been given to glorify the grandeur of God which is shown in two words given at the centre underlining His central positon in the universe.

The title 'Pied Beauty' in itself is a visual example of foregrounding and emphasizes the idiosyncratic style of Hopkins' poetry. To "pie" is to mix two or more colours in dots or splotches. Pied beauty is a type of beauty marked by mingling, mixing and contrasting different colours. In the poem, poet has gathered unusual assortment of objects which are dotted, spotted and asymmetrical. The pied beauty has been foregrounded in the choice of compound words used in the poem. For instance, "dappled things"- "brinded cow", "fresh-firecoal "chestnut-falls" and "landscape plotted and pieced" suggest beauty pied in literal as well as symbolic sense of the words. At symbolic level, a theological point is underscored by listing the great variety in the natural world as a proofof the perfect harmony of God and His infinite creative power. The objects portrayed in the poem are hardly those which we ordinarily take interest in, however, Hopkins' treatment of 'Pied Beauty' is an apology for the beauty of the strange or unconventional things. In a nutshell, they are all God's creations, which in their variety, points to the harmony and infinity of his power.

Parallelism

There is a pervasive scheme of parallelism in 'Pied Beauty' which runs through the whole poem. The poem begins with the line 'Glory be to God for dappled things' which sets the basis for parallel structure till line 9. The second stanza begins with prepositional phrase 'For' which parallel the prepositional phrase in line 1. The third line follows the same pattern beginning with prepositional phrase. In the line 4,the meaning continues in the same fashion, however,

preposition 'for' is omitted till line 8. Semantic parallelism is obvious in the lines 2 and 3 where skies have been paralleled with sea beneath while the falling of chestnut is countered by the upward movement of finches in line 4. Similarly, fallowed land has been juxtaposed with ploughed. The parallelism becomes stark in the second stanza where poet brings together opposite concepts and things to thus obliterating all distinctions of sharp, dull, black, white, beautiful and ugly.

According to this discussion, we have three parallel lines as below:

Glory be to God for dappled things– 1

For skies of couple-colour as a brinded cow 2

For rose-mole all in stipple upon trout that swim 3

In lines 4, 5 and 6, we have parallel structured lines without preposition 'for' as follows:

Fresh-firecoals chestnut-falls, fiches wings; 4

Landscape potted and pieced– fold, fallow and plough; 5

And alltrades, their gear and tackle and trim. 6

The second sentence which consists of a quintain; the line 7, although without the preliminary parallel line 'Glory be to God for dappled things–' follow the parallel pattern of the first sestet. However, readers can very well understand that they have to rely on the first line of the poem in order to understand the second quintain.

Glory be to God for dappled things– (omitted)

All things counter original, spare, strange; 7

Whatever is fickle, freckled (who knows how?) 8

Phonetic Parallelism

Alliteration

Another important linguistic feature which occurs with consistent regularity in Hopkins' poetry is alliteration. This literary device makes poetry musical and produces harmony in the poem. Hopkins is regarded a great craftsman because of his musical composition in his poetry. Throughout the poem, a sonorous effect runs that pleases the readers' ears. Alliteration is significant in this poem to the theme of beauty because the alliterated words show a continuous movement along the line. The movement from "glory" to "God" is alliterated with 'g' which is followed by alliteration of 's' and 'k' in "skies", "couple" and "colour". The alliteration of these sounds emphasize the poet's desire to make the readers see the beauty of

the individual beings as they have been created. The alliterated words are given against the words in the table (4) below:

Sounds	Words
g	glory, god
s, k	skies, couple, colour
f	fresh, firecoal, falls, finches
p, f	plotted, pieced, fold, follow
t	tackle, trim
f	fickle, freckled,
s , d	swift, slow, adazzle, dim
F	fathers, forth

Table (3) Examples of Alliteration in 'Pied Beauty'

Conclusion

The stylistic analysis of the poem Pied Beauty is indicative Hopkins' experimental and innovative use of language. Various levels of deviation (grammatical, graphological, morphological, lexical and phonological etc.) and parallelism (Alliteration and assonance etc.) show the myriad presence of the stylistic devices. In all these levels of the analysis, it was indicated that the devices foreground the notion of beauty. The readers' eyes are compelled to ignore the ugliness in the ordinarily deemed ugly objects and focus inherent grandeur God has bestowed upon them.

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Appendix

Glory be to God for dappled things – 1
For skies of couple-colour as a brinded cow; 2
For rose-moles all in stipple upon trout that swim; 3
Fresh-firecoal chestnut-falls; finches' wings; 4
Landscape plotted and pieced – fold, fallow, and plough; 5
And álltrádes, their gear and tackle and trim. 6

    All things counter, original, spare, strange; 7
Whatever is fickle, freckled (who knows how?) 8
With swift, slow; sweet, sour; adazzle, dim; 9
He fathers-forth whose beauty is past change: 10
    Praise him 11