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A Stylistic Analysis of T. S. Eliot's "The Love Song of J. Alfred Prufrock"

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A R T I C L E I N F O

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A B S T R A C T

This research aims to analyze T.S. Eliot 's "The Love song of J. Alfred Prufrock" from a stylistic perspective that distinguishes each writer's work from others. Writers construct their words together uniquely according to different aspects like meaning and structure. The role of stylistic analysis is to disclose these aspects in the literary work and enjoy the concept of beauty in the poem. The study tackles: phonological, graphological, morphological and lexico-syntactic as syntactic level. All these levels participate in showing the figurative and literal meaning that are used by the poet. The poem tells a story of middle -aged man who is suffered a lot because he is torn between telling his love or not. He makes many attempts, but his spiritual cowardice and hesitation prevent his love song from being sung. The poet goes further to address the dilemma of modern man who is suppressed and coward by community.

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التحليل الأسلوبي لقصيدة أغنية الحب لجي الفرد بروفروك للشاعر تي اس اليوت

م.نزيهه خلف مدلول/ مديرية تربية الانبار

الخلاصة:

تناول البحث بالتحليل قصيدة تي اس إليوت أغنية الحب لألفريد بروفروك من منظور أسلوبي. الأسلوب هو ما يميز كتابات مؤلف عن أخر. من خلال الأسلوب تتم بناء الكلمات والمعاني والبنية معًا بشكل فريد وفقًا لجوانب مختلفة يقرها المعنى المنشود. وهنا يأتي دور التحليل الأسلوبي في دراسة هذه الجوانب في العمل الأدبي للكشف عن مواطن الجمال في القصيدة. ويشمل التحليل على مستويات مختلفة من الأسلوبية مثل المستوى الصوتي، الخطي، الصرفي. كل هذه المستويات تشارك في إظهار المعنى المجازي والحرفي الذي يستخدمه الشاعر. تحكي القصيدة قصة رجل في منتصف العمر عانى

كثيرًا لأنه متردد ما بين إعلان حبه أو البقاء صامت. تردده الروحي ابقى أغنية حبه صامتة. والشاعر اختار برفروك ليمثل معضلة الإنسان المعاصر المكبوت .

الكلمات المفتاحية: المستوى الصرفي ، الصوتي ، الخطي ، مفردات تركيبية ، والتحليل الأسلوبي.

1. Stylistics

Stylistics is considered as a branch of linguistics that falls under applied linguistics. Leech (1969:34) states that style mirrors the personality of the writer and every writer has his own style that distinguishes him from others "style reflects the thoughts of person mind. It describes the way of person's speaking and writing." Any work is distinguished from others not only in the items, but in the way they presented, arranged or companied. There is cooperation between Stylistics and linguistic tools to characterize the linguistic devices shown in a work. The paramount role of Stylistics is to interpret a literary discourse. Freeman (1971) views stylistics as a modern approach that started in the second half of the 20th century. According to Barry (2010: 196), stylistics is a critical approach which employs findings and methods of linguistic to analyze literary work. Its role is to show the significance of linguistic techniques in completing the idea or meaning in a literary discourse.

Stylistics mirrors the role of linguistic feature in getting new explanation of a literary text. Stylistics has been defined by many linguists, according to Leech and Short (1981:13), stylistics is ‘‘the linguistic study of style, rarely undertaken for its own sake, simply as an exercise in describing what use is made of language". Their definition illustrates that stylistics can't be considered as a discipline, but as a bridge between language and literature. Widdowson (1975:3) defines stylistics as "the study of literary discourse from a linguistic orientation". Widdowson's definition emphasizes the same idea of Leech and

Short that stylistics is not independent field of its own. According to, Simpson (1993:3) views stylistics as "the practice of using linguistics for the study of literature". Turner (1975:5) views stylistics as "a field of linguistics which puts emphasis on the changes in complex uses of language".

Kane (1983:18) states that it is "the model of linguistic traits which differentiates one piece from other". Verdonk (2002:3) describes stylistics as "the study of style in language". Coyle (1993:9) states that most of the early work in stylistics was on poetry because firstly short texts were most amenable to the detailed treatment demanded, secondly the formalist and structuralist work on poetry was relatively easy to build on and thirdly the emphasis in linguistics at that time was on phonetic and grammatical structure, the results of which were relatively easy to apply to poetry. Hendricks (1974:4) acknowledges that the operation of applied linguistics to literature discourse is called "stylolinguistics" which means "...the study of covariation between the linguistic and literary phenomena." Although the term varies as stylistics, stylolinguistics or linguistic stylistics, the function is the same.

2. Standards of Stylistic Analysis

There are five standards of stylistics analysis. The following standards are essential in analyzing a text. They are: phonetic level, phonological level, graphological level, morphological level. and lexico-syntax level. Everyone has a role in the text, as it is illustrated below.

2.1 Phonetic Level

It concentrates on sounds analysis, for instance, feature and function of sounds.

2.2 Phonological

Phonological level is concerned with the study of sound patterns of a language (Lodge 1969:8). It focuses on rhyming, pronunciation and utterance of word in

the sentence. Lodge (183:2009) states that different meanings present by sound, alliteration, rhyme and assonance are represented by phonological devices.

2.3 Graphological Level

Crystal and Davy (9:1969) view graphology as the analogous analysis of the system of languages writing, orthography reflecting several types of handwriting.

2.4 Morphological Level

Morphology is a branch of linguistics; Loreto Todd (1987:41) shows it as "the study of morphemes which are the smallest significant units of grammar." It focuses on word construction through using prefix and suffix.

2.5 Lexico-Syntax Level

Syntax is one of the important branches of linguistics that takes care of arranging words together in order to create sentence or phrases (Huang 2011:19). Lexical units include noun, pronoun, verb, adjective and adverb. Lexico- syntactic is a label which reflects the way in which words combine to form sentences and phrases. The term is gathering Lexico and syntactic. Using such combination to achieve one of these structures such as uncommon word order, omission of words and repetition. For Tallerman (1998:1) lexico-syntactic level is achieved through using outdated words, metaphor, oxymoron, simile etc.

3. T.S. Eliot's biography and a summary of the poem

3. 1 T.S. Eliot's biography

T.S. Eliot (1888 –1965) is a giant modern poet, essayist and playwright. He is regarded as a main poet of modernity because his writing is a landmark in English literature. His fame starts from publishing his poem "The Love Song of

J. Alfred Prufrock" (1915). He enriches English literature with important poems like "The Hollow Men" (1925), "The Waste Land" (1922) which is regarded as the most distinguished work in the 20th century, and others, he also writes seven plays. In 1948, he is awarded the Nobel Prize in Literature for his distinguished role in poetry. His reputation does not lie in poetry but also in literary criticism. His contribution to English literature is great since he makes a literary revolution by presenting modern themes in new forms that mark a rebel to the 19th century poetry. He adds new techniques to English poetry.

3.2 Summary of the Poem

The poem is unique in being the first that addresses the modern man and the first that marks a break from the old literary tradition. It tells a story of a middle aged urban man who is in spite of being educated fails to reveal his love. The speaker of the poem, Prufrock, goes through various attempts to encourage himself, but he fails. Eliot reveals through this poem the blight of modern man who is caught in the web of spiritual cowardice. Though the poem is modern, but it addresses the human frustration, disappointment and spiritual cowardice in all ages. Eliot traces his hero in his attempts to be ended in disappointment. The poem ends with no action save thinking. The poem does not only bring a revolution in thematic side, but it presents new form of structure and language.

4. The result of the Stylistic Analysis of Eliot'' The Love song of J. Alfred Prufrock''

4.1 Graphological Level:

"The Love song of J. Alfred Prufrock" consists of distinguished punctuation marks and capitalization that participate a lot in conveying the message of a revolution and in conveying unique views that cannot be explained by words only.

4.1.1 Punctuation

Punctuation is marks that participate in understanding the message of any writing. It is considered as a guide where to stop or when to take breath etc. Truss (2003:7) defines the term as "Punctuation is a courtesy designed to help readers to understand a story without stumbling." Punctuation covers the marks: full stop, comma, semicolon, colon, hyphen**,** apostrophe, inverted comma, question mark, exclamation mark etc.

4.1.2 Full stop (.)

T. S. ELIOT employs full stop sixteen times through the stanzas. The place of full stop is usually at the end of declaratives sentences, it is also after abbreviations. Using full stop is a sign of completing the meaning, as in:

Let us go and make our visit.
Talking of Michelangelo.
Curled once about the house, and fell asleep.
Before the taking of a toast and tea.
Talking of Michelangelo.
Before the taking of a toast and tea. Talking of Michelangelo.

4.1.3 Comma (,)

The essential use of comma is to introduce a brief pause, gives extra information, and makes separation among words. As far as T. S. ELIOT is concerned the use of comma in his poem is ninety five times. As in:

Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,

And seeing that it was a soft October night, And time yet for a hundred indecisions,
And for a hundred visions and revisions,

4.1.4 Semicolon (;)

Nine times semicolon is used throughout this poem to emphasize a break that describes a strong distinction and lose. It is used four times throughout the stanzas. As in:
Like a patient etherized upon a table;
Rubbing its back upon the window-panes;
To prepare a face to meet the faces that you meet;
That lifts and drops a question on your plate;

4.1.5 Colon (:)

Colon is one of the punctuation marks. It is used to introduce a group of things, explanation or a quotation. It is used ten times throughout the stanzas, as in:
And sawdust restaurants with oyster-shells:
(They will say: “How his hair is growing thin!”)
(They will say: “But how his arms and legs are thin!”)

4.1.6 Hyphen (-)

Eliot, as others uses dash for certain reasons. He makes full use of dash as it expresses his theme. It is used when the speaker, Purfocrk, or Eliot himself, does not find the suitable expression to reflect his idea, thus using dash makes his statements open to any suggestion or completion from readers. Thus, he did not find suitable words, when he wants to take a break to imitation or to draw the reader's attention. This sign is used nine times through the stanzas. Eliot employs dash sixteen times through the stanzas, as in:

Of restless nights in one-night cheap hotels
Let us go, through certain half-deserted streets,
The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
With a bald spot in the middle of my hair —
My necktie rich and modest, but asserted by a simple pin —

4.1.7 Apostrophe: (‘)

Apostrophe is employed only once in the stanzas, as in:

I am no prophet — and here’s no great matter;

4.1.8 Inverted Comma (‘‘ ")

Eliot employs inverted Comma seven times through the stanzas.

4.1.8 Question Mark: (?)

Eliot employs the question mark thirteen times through the stanzas.

4.1.9 Exclamation Mark :(!)

Eliot employs the exclamation mark four times through the stanzas.

4.1.2 Capitalization

As far as Capitalization is concerned, Eliot begins each line with a capital letter even if the line does not end with full stop, as in:

And indeed there will be time
For the yellow smoke that slides along the street,
There will be time to murder and create,
And time for all the works and days of hands That lift and drop a question on your plate;
Time for you and time for me,

4.2 Phonological level:

The phonological point shows the qualities of the rhyme, scheme devices, alliteration, consonance and repetition of same sounds. The poet employs devices such as, sound devices and literary device to support his theme and reflect the general mood of the poem.

4.2.1 Rhyme scheme:

There is no fixed rhyme scheme and no regular pattern to the rhythm since the rhyme is not regular and loose. This reflects the theme of lacking confidence and instability of Prufrock. The poem`s structure is a combination of different forms. The three-line stanzas are rhymed as in the final part of a Petrarchan sonnet. Meter of the poem is iambic pentameter.

4.2.2 Sound Devices:

The Sound devices used in the poem are alliteration, assonance, consonance, repetition and onomatopoeia .

i) Repetition: Eliot resorts to repetition on purpose . The repetition fixes on cohesive structure and emphasizes a certain idea of confusion, hesitation and loss:

Let us go then, you and I,
Let us go, through certain half-deserted streets,
Let us go and make our visit.
The yellow fog **that rubs its** back upon **the window**-panes,
The yellow smoke that rubs its muzzle on **thewindow**-panes,
Let **fall** upon its back the soot that **falls** from chimneys,
There will be time, there will be time
To prepare a **face** to **meet** the **faces** that you **meet**;

Time for you and **time for** me,

And time yet **for a hundred** indecisions,

And for a hundred visions and revisions,

To wonder, **"Do I dare?"** and, **"Do I dare?"**

My morning coat, **my** collar mounting firmly to the chin,

For I have **known them all** already, **known them all**:

I know the voices **dying** with a **dying** fall

And I have **known** the eyes already, **known** them all—

And I have **known** the arms already, **known** them all—

Come back to **tell you all**, I shall **tell you all**"—

After the novels, **after** the teacups, **after** the skirts that trail along the floor—

And this, **and** so much more?—

I grow old ... I grow old ...

I shall wear the bottoms of **my** trousers rolled.

I have heard the mermaids singing, **each** to **each**.

I do not think that they will sing to **me**.

Till human voices wake **us**, and **we** drown.

ii) Alliteration

Alliteration is the repetition of the consonant sound at the beginning of more than two words in the same line to add musicality to the whole line. It appears a lot in the poem, for instance :

When the evening is **s**pread out against the **s**ky (second line)

Of restless **n**ights in one-**n**ight cheap hotels

The yellow fog that rubs its back upon **t**he window-panes,

Let **f**all upon its back the soot that **f**alls **f**rom chimneys,

For the yellow **s**moke that **s**lides along the **s**treet

There **w**ill be **t**ime, there **w**ill be **t**ime

To prepare a **f**ace to **m**eet the **f**aces that you **m**eet;

To wonder, "**D**o I **d**are?" and, "**D**o I **d**are?"

Time **t**o **t**urn back and descend the stair,

(They will say: "**H**ow **h**is **h**air is growing thin!")

My **m**orning **c**oat, **m**y **c**ollar **m**ounting firmly to the chin,

My necktie rich and **m**odest, **b**ut asserted **b**y a simple pin —

For I have k**n**own them all already, k**n**own them all:

I have **m**easured out **m**y life with coffee spoons;

I know the voices **d**ying with a **d**ying fall

Beneath the music **f**rom a **f**arther room.

The eyes that **f**ix you in a **f**ormulated phrase,

iii) Assonance and Consonance:

The repetition of sounds creates a kind of musicality and relieve to the ear and creates some rhyme in the poem. Assonance which is the repetition of vowel sound in the middle of words more than twice in the same line is used a lot in the poem. Consonance is the repetition of consonant in the middle of words sound more than twice in the same line is used a lot in the poem, as in the example below:

Assonance	Consonance
Let , then **When , spread** **insidious, intent, is, it** **yellow, window** **rubs, muzzle** **lingered ,in** **seeing ,it** **Soft, October** ab**ou**t , h**ou**se, **i**ndeed ,w**i**ll ,b**e** The**re**, murd**er** v**i**sions ,r**evi**sions, **i**n ,m**i**ddle s**i**mple, p**i**n dist**ur**b ,univ**er**se d**eci**sions , r**evi**sions **a**ll ,**al**ready wr**ea**thed , s**ea**w**ee**d s**ee**n , s**ea**ward th**i**nk , w**i**ll ,s**i**ng h**ea**rd , m**er**maids gr**ow**, **o**ld cauti**ou**s, meticul**ou**s sw**e**ll , progr**e**ss n**o**t ,wh**a**t pill**ow**, thr**ow**ing l**a**ntern , p**a**tterns n**o**vels, al**o**ng	**s**pread , again**s**t , **s**ky patien**t** , **t**able; Le**t** , cer**t**ain ,deser**t**ed, stree**t**s, Mut**t**ering ,re**t**reats Restless, night**s** i**n** ,o**n**e-**n**ight And ,sawdust Restaurants, oyster Roo**m** , wo**m**en, co**m**e , **M**ichelangelo. K**n**own, eve**n**ings, after**n**oons Yello**w** , windo**w** u**p**on ,**p**anes li**f**e , co**ff**ee **m**easured , **m**y **th**e , far**th**er **W**ould , **w**orth ,**w**hile **D**ooryards, an**d**, sprinkl**ed** nove**l**s, trai**l**, a**l**ong, f**l**oor **m**uch, **m**ore **b**lown ,**b**ack **W**hen , **w**ind, **w**ater ,**w**hite **H**ave, **h**eard **w**ear ,**w**hite , **w**alk **s**well, progress, **s**tart, scene

4.3 Morphological level:

4.3.1 Affix:

Affix is a process that used to build a new word. There are two kinds of affix namely: prefix or suffix. The former one refers to the addition at the beginning of the root while the later refers to the addition at the end of the root. The purpose of this operation is to achieve some of the following demanding, change the meaning ,the tense or the part of speech.

suffix	prefix
Etheriz**ed** desert**ed** street**s** hotel**s** rest**less** slipp**ed** argu**ment** overwhelm**ing** talk**ing** see**ing** dy**ing** assert**ed** firm**ly** peaceful**ly**	**In**decision **re**treat **im**possible

4.4 Lexico-syntactic levels

4.4.1 Semantic levels:

i) Characters:

There are three characters in the poem Prufrock , first is Purfrock,the speaker the guest who is invited by the main speaker, Pruforck, to join him in his new task and a group of women who are seen from far.

ii) Personification

Personification is one of the literary devices, that is to apply human quality to inanimate in order to achieve human emotions. Eliot has applied personification

in 'tress' "the tree waved as I walked by" Eliot treats the tree as a human who waves. Another example" 'Yellow fog' "in a lurking cat or even a dog.

iii) Paradox

The poem is built on paradox. It is started from the title which reveals that love will be the main theme but the content of the poem shows the opposite. Though prufrock is spiritual hesitant and does not have access to woman, in the body of the poem, he says he "has known them[woman] all already". It is revealed through the coming lines that he does not know them as complete individuals but as fragmented parts either hands, arms or eyes.

iv) Metaphor: Eliot has applied metaphor nine times. As in the fog over London is connected with a cat. The yellow fog reflects the dilemma of Purfrock.

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains.

v) Simile

Eliot has applied simile in his poem through making a comparison between two things to clarify specific meaning as in The streets that follow like a tedious argument. The poet views people's talking as an argument**.**

vi) Irony

Using irony is to show the opposite meaning of the event being talking. Prufrock in his poem believes that he has enough time, but in fact he has not**.**

vii) Epigraph

It is a quotation sets as introduction to the poem to be one part of its content. Eliot selects six lines from Italian Dante`s *Inferno* to be the epigraph for the poem. What is new is that Eliot does not translate it into English. The epigraph is so suggestive and pave the way for having a reference to the theme of the poem. The hero, Guido da Montefeltro, in the epigraph is in the hell and torture. He tells the poet his pain since he believes his story will not reached people. The epigraph has an important role as it reflects the actual them of the poem that is misunderstood from the title.

viii) Alliteration

Another type of figure of speech means the repetition of the same consonant sounds in the same lines for instance the use of /f/sound in "fix you in a formulated phrase"**.**

In gist, figure of speech is one of the essential pillar factors in literary discourse. It participates in disclose the meanings. Applying these figures reflect Eliot's success in drawing reader's attention. It proves the successful use of these figures that help readers to get Eliot's thought

ix) Attitude/ Tone:

the tone of the poem is ironical and dry. Irony is commenced from the title by including the ridiculous name of Prufrock to be a name of a lover. The general mood of the poem is pessimism , frustration and weakness which suits to reflect the state of modern man.

x) Imagery:

The poet uses various images through which he reveals his perspectives. The images in the poem starts from general meaning to specific. The first image that commence from sky then to the streets, to cheap hotels, saw dust floor of restaurant. Many images mirrors the state of Prufrock in particular the image of

the etherized patient that reflects his complete paralysis and inability to act, the image of the empty city shows his deep sense of loss pitying state. Other images reflects the hopelessness just like the image of etherized patient, cheap hotels, tedious argument, saw dust and others. There are sea imageries like the image of pair of rugged claws, oyster, shells, drowning, mermaid or sea.

4.4.2 Lexical level:

Noun and pronoun	**Verb**	**Adverb**	**Adjective**
us, you, I, the evening the sky, table, streets, retreats, nights, hotels, restaurants , shells, argument, intent you, question, it our, visit, room, women, Michelangelo, fog, its , window-panes, smoke, muzzle , Licked, tongue, pools ,drains, chimneys, Arms, table, dusk,	let, go, spread out, Like, etherized, follow lead, ask, make, come, talking, stand, fall , slipped, seeing, fall, made fell, purled, prepare, meet, faces, murder, create, drop, the taking, wonder, dare, descend, asserted, Disturb, reverse, lie, presume, begin,gone,,	Upon, through, along, peacefully, there here, slightly, firmly,	atient, half-deserted, muttering, restless, cheap, sawdust, tedious insidious, overwhelming yellow, rubs asleep, indecisions, bald, thin, rich ,modest simple, braceleted , bare, digress, narrow, tired , malingers, great, eternal, short, easy, cautious, meticulous glad,

Conclusion

T.S Eliot`s "The Love song of Alfred Prufrock" is a revolutionary poem through which Eliot reveals bravely the chains that are imposed on modern men to create from them a spiritual cowards. The poem traces man`s dilemma and confusion in making decision. Stylistic devices support in revealing this confusion and the lack of power for instance, dash can be read in the poem as the hesitance in finding suitable words to reflect the self and removing the dote from the end of statement in the poem is read as the worry and the need for other sentences to complete the sense or readers guesses. The analysis of T.S Eliot`s "The Love song of Alfred Prufrock" assists reader in understanding the poem. ELIOT introduces his sense through beautiful loose rhyme. Stylistic devices are essential in perceive the language of poetry. Eliot allows himself not to obey the tradition rule of grammar. He applied a full stop on purpose at the end of the sentence as well as using repetition. Moreover, he uses the metaphors. Jumping over the rule of grammar shows the success of the poet in passing on his thought and senses through beautiful imagery. Stylistic devices participate in presenting the actual goal and message of this poem. Eliot does not resort to use loose devices randomly, but he uses them to say his words in the poem.

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