ARCHAISM AS A STYLISTIC MARKER IN SELECTED POEMS BY EDGAR ALLAN POE

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ABSTRACT

Stylistics deals with the study of linguistic features in a certain chosen text .The present paper is an attempt to apply the stylistic modal of Crystal and Davy (1969) on a number of selected poems by the American poet Edgar Allan Poe. The stylistically significant feature, which is traced here, is archaism. The level of analysis dealt with is morphology and reference is going to be made to other levels when necessary. The statement of frequency used is the continuum of frequency. Archaism is used to refer to any term used in relation to any field of language structure for an old word or phrase or structure no longer in use whether spoken or written. There are different stages for archaisms .The use of these stages is very much clear in Poe's poems.

Each of these stages draws an effect on the work that is not available when it is absent. In addition to these archaic words, Poe uses historical references to ancient mythological figures or objects. The poems chose for investigation are: The Raven, To Helen, The Coliseum, To Science, and Lenore.

INTRODUCTION

Todd and Hancock (1986:446) define stylistics as the branch of linguistics that studies the use of language in certain context and "attempts to account for the regularities that mark language use by individuals and groups". The present paper is an attempt to apply a stylistic modal on a number of selected poems by the American poet Edgar Allan Poe. The modal is from Crystal and Davy (1969), and the stylistically significant feature traced is archaism. The level of analysis is vocabulary only and reference is made to the grammatical level when necessary. The statement of frequency used is the continuum of frequency.

MEANINGS OF ARCHAISM

Archaism refers to any term in relation to any field of "language structure for an old word or phrase or structure no longer in use whether spoken or written". Archaic words can be found in poetry, nursery rhymes, historical novels, biblical translations, and place names (Crystal, 2003:31). Archaism is of different types. The first type is divided by Galperine (1971:67) into three different stages. The first stage is called obsolescent .It is the beginning of the aging process when the word became scarcely used. They are in the stage of gradually passing out of general use .To this stage words that have morphological forms

that belong to earlier stages of the language might be included. These include pronouns like (thou) and its form (thee, thy, and thine); the verbal endings -est, the verb form: art, will (art thou, thou wilt); the ending-e(th) instead of -(e)s (he maketh) and the pronoun (ye).Crystal (2003:185)add to these the vocative construction beginning with (O).

The second stage is called obsolete: these are the words that have already gone completely out of use but are still recognized by the English speaking community: e.g. methinks= (it seems to me); nay = (no). The third stage is called archaic proper. These are words that are no longer recognizable in modern English. They were used in Old English and which have either stopped to be used in language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. troth (=faith); a losel (= a worthless, lazy fellow).

There is no clear-cut distinction between group one and group two. In fact they interpenetrate. But the difference is important when we are after the stylistic effects served by their use.

The second type of archaism refers to historical words or mythological figures .In every society there are certain historical events, characters, material objects which are no longer in use but they never disappear from the language, e.g.thane, mace, etc. These are called historical words or terms. These terms refer to definite stages in the development of society and cannot therefore be dispensed with, though the things they refer to have long passed into oblivion. There is a definite characteristic for these words that they have no synonyms, whereas archaic words have been replaced by modern synonyms, (Galperine, 1971:68).

THE STYLISTIC MODAL OF CRYSTAL AND DAVY (1969)

The modal of Crystal and Davy (1969:22) involves taking the object of study- a text- and discussing it in terms of a number of interrelated levels of description. These levels can be distinguished as phonetic, phonological, lexical or morphological, grammatical, and semantic levels. The analysis of the levels is a device to help in understanding the aspects of language used in a text. It is in this way we refer to a selection of language habits or the occasional linguistic idiosyncrasies, which characterize an individual's uniqueness.

According to the modal the analysis might involve the discussion of one level or more than one if necessary. Sometimes two levels are involved in the understanding of a certain feature, but ultimately one of them is dominant. For example the morphological (or lexical) level and the grammatical one might be traced but the morphological level is the pervasive one as it is the case with this study. When a text is analyzed the descriptive statement is made in terms of their stylistic importance .A chosen feature might be discovered to be found in a text twice but in another text might occur twenty times. Or a feature might be uniquely available in a variety as opposed to a feature that is distributed throughout many or all varieties in different frequencies.

By adopting an approach of this kind, the statement of frequency may be explained in one of the two ways, or both: First, the statistical information. Second, the statement of frequency is expressed in more informal terms, by using such quantifiers, likely, rarely, commenly, often, and very often. When the result of the chosen text is given, we will be in a position to make an overall stylistic picture of a text, prior to comparing it with others.

ARCHAISM IN SELECTED POEMS: ANALYSIS AND ASSESSMENT

There are a number of poems in which we can find archaism. The first one is The Raven, which is considered as the cause of Poe's fame. The second one is To Helen, while the Coliseum is the third. The fourth

one is To Science and the last one is Lenore. There are other poems in which we can find the feature in but they are out of the scope of the present work.

"The Raven":

The Raven is a narrative poem, "noted for its musicality, stylized language and supernatural atmosphere." (Bolden, n.d: n.p) It is about a lonely man who has lost his beloved Lenore. This distraught lover is visited by the raven, which is known to be as a bird of bad omen. The raven landed on the bust of Pallas, above his chamber door. The man starts to ask the raven questions and the bird surprisingly answers but with only one word for all the questions, the answer is "nevermore". The man knows that the bird does not speak from wisdom but the word nevermore is all his "stock and store". It seems to the man that the raven is taught by some unhappy master. Finally, after asking a number of questions and receiving the same answer nevermore, the man concedes, realizing that to continue this dialogue would be worthless. "His soul from out that shadow that the raven throws on the floor, shall be lifted nevermore" ,(Poedecoder, n. d: n. p).

In The Raven Poe uses an ancient language that seems to be appropriate for his subject, since the poem is about a man spending most of his time with books of "forgotten lore". The sort of language used is a sophisticated abstract language, (Hugel, 2004:19) .In order to understand it fully one must go back to certain historical figures. Blair etal (1974:131) consider Poe as a poet of an unearthly beauty .He wrote poetry that was in some ways unique. This was partly due to his capability to imagine and "portray scenes of dreamlands, fairylands, cities in the sea, ghoul haunted woodlands and the like. These scenes are depicted effectively", (ibid).

The stages of archaism are found in this poem as well as the reference to historical characters or historical items. In (line 9) the obsolete word (surcease) which means (to stop, end). The second use of obsolete words is the " maiden", (L 11). In line (34) the obsolescent word "thereat" which stands for "at that time or at that place", is used. In (L.41) the historical reference is used here with the use of the goddess of wisdom, Pallas of Athens. The same reference to this goddess is repeated in (line 104). Line (45) includes three obsolescent words, the pronouns thy, thou, and the verb art. The historical reference in addition to the pronoun "thy" is available in L (47). Further the obsolete word "quoth" that means quote is ending the line. So in one line only we have three different types of archaism. The historical reference is to the "Plutonian shore", which was ruled by Pluto, a mythological god. This same reference is used again in line (98).

*Though thy crest be shorn and shaven, thou",
I said "art sure no craven
Ghastly grim and ancient Raven wandering from the Night shore Tell me what thy lordly name is on the Nights Plutonian Shore"
Quoth the Raven Nevermore.*
                    (Hollander, 1993:537)

The obsolete word (methought), which means I thought, is available in L (78).
*Wretch, I cried, thy God hath lent thee-by the angels he hath sent thee
Respite and respite nepenthe from the memories of* Lenore.
            (Hollander, 1993:538)

The three pronouns, "thy", "thee", and "thee" and the verb "hath"(mentioned twice) which stands for has in modern English are all considered as examples for obsolescent words. While the historical reference is clear in the use of the word "nepenthe", which is in classical mythology, "a potion banishing sorrow as in the Odessey", Bradley (1967:389) The balm in Gilead is a soothing ointment made in Gilead, a mountain region of Palestine east of the Jordan River, Hallqvist (2007:3). Poe

is using another word from the Arabic culture as well, like the word "Aidenn" in line (93). This word stands for paradise. In this line also we can find the pronoun thee and in the following line another two obsolescent words thy, and hath are mentioned. Finally, the beginning of every response made by the raven is starting with the obsolete word (quoth), which stands for quote.

Throughout the whole poem, one can see the frequent use of obsolescent words by Poe. Few obsolete words are used, but many historical references are made. All these words that are related to the past draw the effect of the past on the reader of the poem. Greek and Roman mythology, in addition to Arabic references are all cultural references that add sophistication to the language of the poem. Poe was able to use such sort of language for two reasons. First, due to his education since, Poe "who lived in England during his youth, avidly read books and magazines from overseas", and as a literary man he was able to "travel extensively in the Old World", Blair etal (1974:130). Second, because of the society he was addressing his poetry to. "America had a higher general level of education than was to be found elsewhere in the World", Gelhman etal (1958:495).

"TO HELEN"

The second poem to be discussed and analyzed is "To Helen". Poe traced the inspiration of this lyric "to the first purely ideal love of my soul", Mrs. Jane Stith Stanard. "The personal element is almost wholly sublimated in the idealization of the tradition of pure beauty", (Bradley, 1967:381).The morphological level in this poem is expressed through the archaic lexical items with the different types mentioned earlier. In the poem the instances of the obsolescent pronoun (thy) are available in (lines 1,7,8,13). The second obsolescent example is the use of the old second person singular pronoun (thou) in (line 12). The third one is the old form of the possessive (your) but in two different

spellings, in (lines 2,11)(yore) and (yon) respectively.

The historical instances or the mythological figures in the poem start from the title of the poem with the reference to the beautiful Helen of Troy. In (line 7) the girl's hair resembles the clustered hair of the young (hyacinth) in classical mythology and the flower reserves the memory of Apollo's love for the dead young (Hyacinths). The (classic face) in the following line is referring to the young lady, Bradley (1967:381).

Thy hyacinth hair, thy classic face
Thy Naiad airs have brought me home
To the glory that was Greece
And the grandeur that was Rome
(Hollander, 1993:534)

In (line 8) the nymphs were female spirits of nature and the (Naiads) were nymphs of fresh water, Fisher (2007:1). Another historical reference is made both to the (glory of Greek)(line 9) and the (grandeur of Rome) in the following line. (Psyche) is the reference to the soul in Old Mythology.

The poet makes all the above-mentioned references as if he deliberately wants the reader to think of the poem in both times, present and past. Since the poem is written in a memory of a dead woman. The often references to Greek and Roman mythology are enforced by the frequent use of the pronouns used in Old English to increase the spell of the past on the reader.

"THE COLISEUM"

The third poem is The Coliseum. The word was also written as colosseum. The lexical level is depicted clearly in this poem. As it is the case with (To Helen), right from the name we have the reference to the antiquity. The coliseum was a large building or stadium where the worriers of Rome used to fight and make competitions of strength, sport events and exhibitions, (yourdictionary, n.d: n.p). The whole poem is talking about the past grandeur of Rome.

The religious words as well as the antique words are used excessively in this poem. The religious word (reliquary), which refers to the container that something from the past, is put and it still exists till the present day. Obsolescent words are found in (lines 6,8,9,and 12). These are the old pronouns (thee, thy, thy, ye, and ye) respectively. The diction in this poem strongly takes the reader back to the (buried centuries of pomp and power), which is the time of antique Rome. As if the poet in these lines is lamenting the past times of (gloom) and (glory). The religious references (line 13,and 14) are to the Judean king and the gardens of Gethsemane. Lindemanes (1999:n.p) states that

Gethsemane was a small olive grove situated on the Mount of Olives, just outside Jerusalem .On the eve of his crucifixion, Jesus Christ withdrew here from his disciples in agony over his betrayal by Judas Iscariot.

Chaldee in (line 15) is the fabled astrologers of antiquity as Bradley (1967:383) clarifies. The eagle was carried by the Roman legions on a standard, (ibid, 384) In the last stanza of the poem the last historical figure is Memon.He is the slain son of the Dawn, or Aurora. "His statue on the Nile was said to respond with harp music at the first light of every dawn," ibid. Lines (40-45) follow a different way of archaism. It is the archaic word order. The verses here do not follow the ordinary arrangement of words in every day English.

Not all our power is gone-not all our fame
Not all the magic of our high renown
Not all the wonder that encircles us
Not all the mysteries that in us lie
Not all the memories that hang upon
(Hollander, 1993:528)

In this poem we have both the historical references as well as the religious ones and in both of these the archaic style is often used that's why in this particular poem we have ample archaic words as well as so many historical figures and objects. In addition to all these we have the archaic word order, which enhances the atmosphere of the past.

"TO SCIENCE"
The title of this poem suggests that it is addressed to science. Thus the reader expects the language of the poem to be of a kind that is near to the scientific language but the opposite is true. Ironically, the poet here is using the old language which is not suitable to science but to "Old Time". The lexical level is manifested by the ample archaic words that can be seen throughout the whole sonnet. The archaic words are almost found in every verse starting from the first one. The obsolescent words are (thou) and (art) (line1), (thy) in (line 2), (thou) in (line 3), (thee) (twice) in (line4), (thou) (line 9and 12). These are the pronouns used in the poem.

Science! true daughter of Old Times thou art
Who alters all things with thy peering eyes
Who preyest thou thus upon the poets heart,
Vulture, whose wings are dull realities,
(Hollander, 1993:530)

The other type of obsolescent words used is the verbal endings of -e(st) in alterest (line 2) preyest (line 3)wouldst(line 6)hast (line 9).Albeit (line 8) is an example of obsolete words. The historical figures are crystallized first by the references in (line 4) to the Andean Vulture, which is noted for courage and ruthlessness, (Bradley, 1967:376). The Roman goddess Diana whose car was the moon is referred to in (line9). Diana was the goddess of hunt she was the daughter of Jupiter and Latonia (Wikipedia, n.d: n.p). She is also affected negatively by science. The hamadryades (line 10) and the Naiad (line 12) are two types of nymphs. The first type is the tree- nymphs, while the second one is water nymphs. The Elfin in (line 13) is the English word for the German word Elves. In Germanic mythology the elfin were originally fertility gods, who are often portrayed as young men or women of great beauty living in woods. An oriental

reference is made to the tree of tamarind, which was known by the old Egyptians as well as the Greeks.

It seems that every figure in the poem is affected negatively by science starting with the Old Times, through the historical figures and ending with the poet himself. He is suffering because science had torn "the summer dream beneath the tamarind tree".

"LENORE"

Poe in this poem "recalls the poet's resentment at the marriage, which he ascribed to a cruel intrigue", this marriage is of his sweet heart Miss Royster, to an older man of wealth; and he also describes his "grief at the death of his foster mother Mrs. Allan", (Bradley, 1967:376).

In this poem Poe is experimenting archaism on two levels: the grammatical as well as the morphological level. The poet uses archaic word order right from the first line. The order of words is inverted in this line for emphasis. The normal order for words in this line is (the golden bowel is broken), but Poe is initializing the adjective "broken" thus the order becomes Adj+v+(Adj) s. This archaic order occurs again in (line 4) The verse reads (low lies thy love) instead of (thy love lies low). In (line 25) the verse reads (no dirge will I upraise) instead of (I will not upraise dirge). This is as far as the grammatical level is concerned.

Ah, broken is the golden bowl-the spirit flown forever!

See! On yon drear and rigid bier low lies thy love, Lenore!

And I to night my heart is light :
-no dirge will I upraise

(Hollander, 1993: 532)

On the morphological level, there are a number of obsolescent words in the poem. These occur in (line 3) thou, (line 4) thy, (line 8,9) ye twice (line 16) thee and thy. The

obsolescent verbs are (hast) (line 3,15), (hath) and (doth) in (line24).

In addition to the many occurrences of obsolescent words there are a number of mythological references. (Line2) refers to the Stygian River, which separates in classical mythology between the world of the living and that of the dead as Bradley (1967:376) states. The poet ends the poem with Paean the god of healing "he was regarded as the physician to the other gods. A paean is also a hymn in honor of Apollo"(Encyclopedia Mythica, n.d: n.p).

Let the bell toll a saintly soul floats on the Stygian river
And, Guy De Vere, hast thou no tear? Weep now or nevermore

(Hollander, 1993: 533)

Crystal (2003:183) states, "Archaic spellings and styles of writing immediately add an extra layer of meaning to a text, whether it be a pub sign or a poem". So, here Poe is using the lexical items as well as the archaic word order in order to increase the effect of the past and to help in depicting the meaning of the poem; the marriage of the old man to the lost beloved and the longing for the dead mother .All these are connected with the past and they are part of it. Thus, the uses of these words heighten the effect of the past on the reader.

CONCLUSIONS

Archaism - the stylistic feature traced throughout the present paper- is used in different levels with different statements of frequency according to the statement of frequency suggested by Crystal and Davy. Poe is using archaism on the morphological level as well as the grammatical level but the morphological level is used more. The different stages vary in their occurrence in the selected Poems. The most common use of archaism is verbal archaism or lexical archaism. The old fashioned words like (avaunt), the old verbal endings (-st,-th) or the old pronouns (thee ,thou ,etc). Poe is

reflecting his own period by using the reference to the past as well as the present. All the stages of archaism mentioned earlier are used by the poet in the selected poems but with a difference in range. The most frequent in use is the obsolescent words. The obsolete words are also used but in a less frequent way. The poet makes very rare usage of the archaic proper. The case is different when we deal with historical or mythological figures and objects, we can see that these are used very much in all the poems. In addition to that the poet is referring to different cultures by referring to Roman, Greek, German mythology as well as Arabic references. When the poet distributes archaic material throughout his work the reader understands that the whole of that work is meant to seemingly belong to the time when such materials and figures were normally found. Through the use of these archaic words, as if the text declares itself to belong to the past, because without a full understanding for these archaic references one cannot understand and appreciate the piece of work fully.

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الخلاصة:

استخدام القديم في مجموعه مختارة من أشعار أدغار ألان بو: دراسة أسلوبيه

تتناول الأسلوبية فـي دراسـتها بعـض الخـواص أو الصفات اللغوية في أحد النصوص المختـارة. فـي هـذه الدراسة نتناول أحد النماذج الأسلوبية لكريـستال و دافـي للعام ١٩٦٩) و نحاول تطبيقه على مجموعه منتقـاة مـن قصائد الشاعر الأمريكي ادغار ألان بو.الخاصية الاسلوبيه موضوع البحث هي استخدام القديم .والمقصود بالقديم هو استخدام التعابير والكلمات القديمة بالإضافة إلى اسـتخدام إشارات تاريخية كشخصيات الميثولوجيا والتـي لـم تعـد موجودة في الوقت الحالي.وهكذا فـان مـستوى التحليـل سوف يتركز على تركيب الكلمة فقـط مـع الإشـارة إلـى المستوى النحوي عند الضرورة.عبارة التكرار المستخدمة وفقا للنموذج أعلاه هي استمرارية التكرار. هناك مراحـل وأنواع مختلفة للقديم وقد استخدمها الشاعر في قـصائده وكل من هذه لها تأثير ما على العمل الأدبي. بالاضافه إلى هذه الكلمات القديمة استخدم الشاعر بكثرة مواد وإشـارات لشخصيات من الميثولوجيا.القصائد المختارة فـي البحـث

هي: الغراب و إلى هيلين ولينور والى العلم وأخيراً الإستاد
تنتهي الدراسة بملخص لنتائج البحث.