

LINGUISTIC MANIPULATION AS STYLE IN W B YEATS'S 'SECOND COMING' AND JOHN DONNE'S 'THE FLEA'

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Abstract

Poets have at their disposal the stylistic liberty to manipulate language in sheer departure from the conventional grammar and language rules, by fragmenting, twisting and organising language, to express profound themes and values. This paper sees and examines as style the poets' linguistic manipulation in Yeats' 'Second Coming' and Donne's 'The Flea'. It further examines forms of poetic expression deployed by Yeats and Donne in their poems to create, indict, teach and mirror some of the religious and marital issues in the society. The study adopts literary stylistic approach in analysing the poems. The study reveals how the authors' use words with great economy and compactness to communicate through myriads of unfolding implications. Deviation principle and foregrounding are also utilised as tools for linguistic manipulation in these works. Analyses of the two poems have demonstrated that the two poets manipulated language at all levels of linguistics organisation – semantic, syntactic, phonetic, etc., to bring their imagery to the forefront of their readers' attention. Their works are full of condensed statements which heightened thoughts, painted pictures through the medium of diverse poetic resources with the aid of linguistic manipulation, to prove that the major aim of language is to communicate.

Key Words: Linguistic manipulation, Style, Foregrounding, Deviation, Poetry, Stylistic

Introduction

Linguistic manipulation is the ability to defy the rules of grammar and language. This paper seeks to highlight with substantial illustrations that Linguistic manipulation has the potency to portray that the major objective of language is to communicate in spite of flaws and several deviations observed by the linguists. For this reason, poetic license which is the freedom or the privilege claimed by poets has been instrumental to the categories of deviation which the reader of poetry sees as the breach of the linguistic or conventional code in what the poet has written and accepts it for the purpose it serves in the text. Otagburuagu (2009:9) authoritatively asserts that “Poetic license is the literary right which poets exercise when they ignore rules and the normal conventions of correct usage in a language. Linguistic manipulation may arise from the creative impulses of the poet or a mere desire to thrill by experimenting with what is new in the language. He further opines that” Poetic license is not an unlimited freedom in the hands of the poet or the literary artist”.

This freedom which poets exercise matches with the consent theory in Political Science. The readers observe the breach of the linguistic code in what the poet has written and accept it for the function it performs in the text. To appreciate the various types of poetic license, one has to understand language as a code and the conventions together with the restrictions that go with the rules of correct usage. Deviations occur at each of these levels when writers exercise their poetic license. There are various types of poetic license. To appreciate several kinds of linguistic manipulations, language is seen as a code and the conventions together with the restrictions that go with the rules of correct usage. It implies that one must understand the various levels in language is organized. Deviations occur at each of these levels when writers exercise their power to manipulate language. These deviations are highlighted in the two poems “Second Coming” and “The Flea” as outlined by Leech (1980:23) in Otagburuagu (2009):

graphological deviation,
 phonological deviation,
 lexical deviation,
 syntactic deviation,
 semantic deviation,
 dialectical deviation,
 deviation of register,

This part of the article would have read study but for fact that the length of an article is restricted, a survey of the work of the two poets will be done, one after the other. The poets have goals which they want to accomplish with the tool of poetic license. Donne as a poet uses his poem "The Flea" to indict his father-in-law as well as those who practice jungle justice. He also uses his linguistic audacity to mirror a social vice in his society, that is, "parental interventions" in marriages. He also exposes the evil of class discrimination through his anxiety, self-pity, regret, solemnity and melancholy. It deeply aches his heart concerning the inhuman treatment his father-in-law gave to him for marrying Ann Moore his daughter. "The Flea" is also written by Donne to expose his disappointment about a cruel and unconcerned father-in-law's attitude. It is a symbolic and a mimetic poem which uses the flea; a small jumping, wingless blood-sucking insect to highlight Donne's marital ordeal in the hands of his irate father-in-law who sacked him from job and also imprisoned him for marrying his daughter against his will. A close study of an extract from lines 12-14, captures the poet's message; it has advanced conceit:

This flea is you and I, and this
 our marriage bed, and marriage temple is
 though parents grudge, and you, we're met.
 And cloistered in these walls of jet

Yeats' "Second Coming" is a didactic poem although it is full of awe, uncertainty and calamity but at the end, hope and great expectations are seen. St. Paul likened "Second Coming" in his epistle to Timothy as "Perilous Times" in 2 Timothy, chapter 3 but there is hope for humanity after the catastrophe because of the birth of Christ in Bethlehem which ushers in divine reign. In stylistics, intuitive insights are activated despite the lessons the poets want the society to capture. Language is manipulated by the two poets with the tool of poetic license to communicate their thoughts, feelings and ideas.

SIGNIFICANCE OF THE STUDY

This work fills a relevant gap in stylistics especially in poetry because the strategies employed in the analysis of the two poems will serve as a useful guide in the study of style. It also provides and reveals peculiar linguistic features of two poets' literary styles. The norm is usually theme-based analysis of poems which most of our students resort to without reading the poems but purchase some books on critical commentaries of our native critics on the recommended poems. According to Yankson (2006:iii) these commentaries are full of critical clichés such as:

"He writes in a laconic style". The diction is simple, clear, lucid and precise", The poem contains lucid and apt imagery", The lines are vivid and urgent. The writer shows sensitivity to language use", etc. What do we expect our students to learn from such intangible statements? The African student of English needs an understanding of literary language use so as to respond fully to any work of art instead of the intangible approach. There are numerous people who read poetry for pleasure but when poetry becomes a subject most students experience difficulties in understanding what is meant to be pleasurable. The approach adopted in this work helps to appreciate the language of poetry in details without difficulties. Above all, this paper will be a useful research tool in applied linguistics and stylistics.

The religious and social functions of language are also articulated in these poems using poetic license as a vehicle. Yeast as a religious poet uses the powerful tool of poetic license to awaken all and sundry on the inevitability of Jesus Christ second coming while Donne sensitizes our society on the deadly effects of negative intervention of family members in most marriages.

This study adopts Leech strategy derived from literary stylistics for the analysis of “The Flea” and “Second Coming” to x-ray the linguistic attributes in these poems. literary stylistics is chosen because it is an eclectic model for poem analysis. Deviant structures permissible as a result of poetic license are accounted for. Some of them are graphological, phonological, syntactical, deliberate omissions, foregrounding of imagery, use of archaic words, dialectical deviations, etc.

Illustrations from this study is a clear-cut indication that man manufactured language to communicate or to satisfy his needs and also to solve myriads of human needs. Every element in a language is portrayed with reference to its role in the whole linguistic procedure.

OVERVIEW OF POETRY

Poetry is one of the three genres of literature. Poetry is complex in terms of its definition. It deals with deepest emotions; consequently, no one definition is all embracing enough to convey the features of this particular genre. In spite of the difficulty in given a holistic definition of poetry; some famous poets attempted broad definitions of poetry. William Wordsworth, actually gave the romantic definition which also is an apt definition of poetry in our generation. He defines poetry as “the imaginative expression of strong feelings, usually rhythm ... the spontaneous overflow of powerful feelings recollected in tranquility. To Hugh Holman et al, :364) poetry is define as “a term applied to many forms in which man has given a rhythmic expression to his most imaginative and intense perceptions of his world, himself

and interrelationship of the two. This definition, simply highlight the musical aspect of poetry which other areas of poetry do not possess. In a similar vein, the Chinese poet Mo-jo (1954:1) declares that poetry is “the music invoked from men’s heart by the age in which they live”. He gives his definition of poetry as music which agrees with a particular time or period.

Poetry is the most ancient of the arts. In the beginning, it is an oral art. It can be likened to a song, dance, and music, charged utterances made by excited persons, the cry at birth, rhetorical outburst of passion and such like. Yeats (1978:78) maintains that poetry is the art of “articulating sweet sounds, the sound that is sweetly articulated must have value” His definition of poetry explores the rhythmic aspect of poetry and joy it bring to those who listen to it or read it. Shelley whose philosophy agrees with Yeats also declares that: “poetry is the record of the best and happiest moments of the best and happiest mind”. Not every poem is a record of the best and happiest moments because there are poems which express sorrow, awe, tragedy, etc. We have dirge or elegy as poems.

The poem for linguistic analysis entitled “The Flea” does not express happiest moment. It is really an intellectual ingenuity strategy of John Donne used to express his marital condition and problems. Maduakor (2001:3) makes the following observation:

In its written form, poetry can be characterized by concentrated statement’. The poet uses words with great economy, is terse in speech, does not declaim or describe but communicate through a chain of unfolding implication. His burden is to communicate complex experiences in compact language so that something much more than the experience itself ultimately communicated. It is here that figures of speech-metaphors, imagery, and symbolism come to his aid.

Overwhelmed by the strength of poetic license, he also defines poetry as “the art of managing language and compelling it to obey one’s will. The poet bends language, compels it to give experience to a local habitation and a name.

Poetry is the oldest genre of literature. Oral poets- gongs, bards, minstrels and praises singers exploited the tool of poetic license to express their emotions, heroic deeds, history of races and innumerable important events.

The language of poetry

Language has many definitions. Henry Sweet, a linguist affirms that “language is the expression of ideas by means of speech sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.” Language is also seen as the ability to use words to communicate. The BBC English Dictionary 1992 edition declares that “the language of a piece of writing or a speech is the style in which it is written or spoken”. The language of poetry has some basic features as a result of poetic license. It differs from other registers because it takes from all registers. The standard is usually fluid; no rules govern acceptability. The poet has the license to use the language any how he feels. This accounts for deviant structures on the language of literature especially in poetry. Nowotny in Yankson states that “the chief difference between language in poems and language outside poems is that one is more highly structured than the other”. The language of poetry is full of synthetic statements as opposed to analytic statements. Synthetic statements are statements that are contingently true, that is, by virtue of sense it may not be true but by application, it may be true. To exemplify further, a sentence such as: ‘A big child is a small man’ is acceptable by application. An analytic statement is one that is true both by sense and structure. An example is: The earth is spherical in shape. Thoughts and expressions are compactible in this sentence.

The language of poetry is densely dominated with archaisms. The usage of archaisms helps significantly to convey sublimity in poetry as well as boost its grand style. There are also deliberate omissions in poetry. The three major forms of omissions in poetry are apharesis, syncope and apocope. Apharesis, that is, the omission of the initial letter as in “Tis” for it is. In line 21 of ‘The Flea’ ‘Tis’ is used for *it is*. *Syncope* is the second type of omission. It is the omission of the middle letter. An example is “ne’er” for never. *Apocope* is the third form of omission in poetry. It is the omission of the final letter as in ‘oft’ for ‘often’.

Another prominent feature is hyperbaton, that is, the arrangement of words out of their usual order. The language of poetry is creative. Poetic license permits the poets to generate grammatically acceptable new sentences in the language. Secondly, the creative use of language in literature also means the creation of sentences which do not conform to the syntax of language and yet they are interpretable. Leech (1980:23) attests to the above fact when he maintains that “the poet is nothing if not creative, and since language is his medium, one might well ask how he could be creative without using Language in some sense creatively”. Poetic language is usually derivative, conservative and liberal. It differs from other forms of technical writing or routine writings. It is dense in its use of language because poetry uses what Leech describes as linguistic audacity in different degrees. Smith (1965:72) aptly summarizes the language of poetry in these words: “Few rebels are found in prose but in poetry much of the verse is highly individualized & aristocratic.” The language is usually different from normal language.

Overview of style and stylistics

Style is the manner of linguistic expression in prose or verse. It is how a speaker or writer says whatever it is that he says. It means different things to different people. Jonathan Swift sees it as “Proper words in proper places”. To Samuel Wesley, style is “Address of thought”. Overwhelmed by the potency of style in speech or writing, Count de Buffin likens

it to idiolect in these words: “Style is the man himself”. W B Yeats also defines style as “High breeding in words and argument”. Some ancient gurus in linguistics, Aristotle, Cicero, Quintilian and Wesley also affirm that style is “Proper adornment of thought”. To throw more light on this linguistic term, Authur Schopenhauer declares that style is “The physiognomy of the mind.” Nwabunze described style in comparison to language as “Architectural design in buildings.” He sees language as the building. He believes that style exists because there is language.

In a nutshell one observes from the above definitions that style portrays writers’ identity, thoughts, character, set of values, etc. The linguist is interested in style. Language is central to this concept. It can also be described as the communion between language and expression. Style uses language as its raw material, stylistics studies the use of language. The characteristic style of a work is usually analysed in terms of its diction, sentence structure or syntax, the density and types of its figurative language, the patterns of rhythms, components bounds and other formal features, its rhetorical strategies and functions.

Stylistics

Stylistics is a linguistics phenomenon which studies the use of language. It investigates variety of communication functions explored in a language. Simply put, stylistics is the study of style. It is an aspect of linguistics that involves the analysis and description of the features of style in literary creations. It interpretes literary text in terms of its intrinsic linguistic characteristics. It permits poetic license, all registers, hyperbation creativity, deliberate omissions, synthetic statements, deviant structures, etc. It is also seen as the study of defiant features of languages.

Lyons (1981:295) defines stylistics as “ the study of stylistic variation in languages and of the way in which this is exploited by their users.” This definition lays weight on language use and selection of a set of linguistic features from all the possibilities in a language.

LINGUISTIC ANALYSIS OF W.B YEATS “SECOND COMING”

The Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart: the centre cannot hold;
Mere anarchy is loosed upon the world;
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned:
The best lack of conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the second coming is at hand
The second coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow things, while all about it
Real shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of storm sleep
Were vexed to nightmare by a rocking cradle

And what rough beast, its hour comes round at last,
Slouches towards Bethlehem to be born?

In Yeats's 'Second Coming', the author uses the deviation of repetition. In line one "Turning and turning" The verb phrase "turning" is repeated twice. Repetition is a famous and universal rhetorical device employed by Yeats to heighten his message about "Jesus Christ 'Second Coming'". According to Leech (13) ... repetition is a fundamental primitive device of intensification ... By underlying rather than elaborating the message. It presents a simple emotion with force; it may further suggest a suppressed intensity of feeling, an imprisoned feeling, as it were, for which there is no outlet but a repeated hammering at the confining walls of language. It takes a reader who has the knowledge of poetic license or language to appreciate the urgency of the spiritual sensitization Yeats is creating in his didactic poem. It also makes the poem conspicuous.

This poem has two stanzas. The first stanza deals with the annihilation that has come upon the world. The second stanza concentrates on vision about celestial reign. "The second coming" has to do with W.B. Yeats belief in Jesus Christ second coming which is written in in the Gospels of Mark, chapter 13:2-4 and Matthew, chapter 24 entitled "Signs of the close of the Age" (King James Version). According to Yeats, "mere anarchy is loosed upon the world". "The blood-dimmed tide is loosed and everywhere...." He is engulfed in fear. He describes Christ Judgment Day. At last there is great expectation of a redeemer to be born in Bethlehem. There are several deviations in the work of Yeats which highlights his intense usage of the poetic license. Some of these deviations are:

Graphological deviation: Graphology has to do with the writing mechanics in a language. Writers use punctuation marks as a guide to beautify their work such as full stops, capital letters, etc, Yeats ignored some of them. In line 1, no full stop is affixed at the end of the stanza

but line two started with a capital letter. Full stops are replaced with semi-colons in lines 3, 4, 5 and 6 yet each of them started with a capital letter. A vivid example is in line 8: “Are full of passionate intensity”.

In stanza two, line two, we see “surely the second coming is at hand”.

There is no full-stop at the end and because of the poetic license, the sentence is acceptable. “The blood-dimmed tide is loosed, and everywhere” In line 6, there is no full stop at the end of that sentence. In line 18, “Is moving its slow thighs, while all about it” line 20 “The darkness drops again, but now I know”. line 21 declares “That twenty centuries of stormy sleep” without a full stop. Other lines following them began with capital letters. The poet uses this device to portray the level of anarchy, confusion, disorderliness as well as tribulation that will precede the second coming of Christ.

Selectional restriction rule violation: Another form of deviation inherent in “second coming is “Mere anarchy is loosed upon the world”. Anarchy is a noun with the features/-animate/has been given or selects the feature/ + animate/. This is a typical example of a breach of selectional restriction rule yet it is acceptable in poetry. In line 7: “The ceremony of innocence is drowned”. The noun phrase “The ceremony of innocence” is given the features/+animate/, /+human/. Only living things could be drowned. This is a further violation of selectional restriction rule. In line three “The centre” cannot hold”, is a semantic deviation. “The centre”/-inanimate/noun selects a verb “hold”. Here “hold” does not collocate with the subject with the semantic feature + animate +human because “The centre” does not have a hand that can hold.

In line 5: “The blood-dimmed tide is loosed. The noun “tide” is not an animate object to be qualified by an adjective “blood-dimmed” for only living things have blood. “The darkness drops” is a deviation. “Darkness” goes with the feature/+liquid/. It is a semantic deviation or

selectional restriction rule violation. In poetry such a statement is accepted because synthetic phrases are taken to be correct as a result of poetic language.

Semantic deviation: There are some experiences with intra-textual meanings.

In line 7: “The ceremony of innocence” which connotes peace and order has added another meaning to the phrase. In line 21 “twenty centuries of stony sleep” is a semantic deviation for it has a different meaning in this context. It means long period before Christ Jesus will come. In line 8: “The best lack all conviction” while “The worst are full of passionate intensity”. “The best” has the semantic feature (+ excellent) while the lexical item “lack” has the semantic feature +excellent/ semantically two of them cannot collocate to give a vivid meaning. In the same line also the phrase “passionate intensity” is used. “Passionate” has the semantic feature /+ warm feeling/while “intensity” has the semantic feature /+extremity/ or /+ harsh sensational/. The two items are in autonomous relationship yet it is acceptable in poetry because of poetic license which accepts synthetic usage of words. The poem talks about the birth of Christ or second coming yet words which suggest fear, loud volume, urgency abound in it. Some of those words are: “turning” and turning”, “mere anarchy” and nightmare”,etc.,they contradict the joy of “rocking cradle” as well as ‘Bethlehem’. The last two words induce serenity in the reader’s mind. The volume of the poem is loud and in some places low.

Dialectical deviation: In line 13, the poet uses an expression “Spiritus Mundi”. This is un-English, the English language is the predominant dialect used in the poem; the poet shifts or code-switches to Latin.

Phonological deviation:Parallel repetition abound in this poem.In line one “Turning and turning”. This is a deviation because in the normal language code, the use of single lexical item “turning” would serve the same function. In lines 11 and 12, we see linguistic

foregrounding. “Surely” some revelation is at hand; surely the second coming is at hand’, “The second coming!”. This patterned repetition is linguistic foregrounding and the stylistic significance of the above repetition is for rhetorical emphasis: to bring the message to the foregrounding of the reader’s attention.

W.B. Yeats love for rhythm can be seen in the following structures: “FalconFalconer” in line 2. “F” is used as an alliteration. The phrase “stony sleep” has the letter ‘s’ or /s/ the voiceless alveolar fricative repeated. “Darkness drops” is used in line 19. Darkness is given the attribute /+ liquid/. The letter ‘d’ or the voiceless alveolar plosive /d/ is also repeated in the same line. “Bethlehem-born” in line two. The letter ‘b’ or the voiced bilabial plosive is also repeated. All the poetic devices reinforce the semantic link. The stylistic effect of these repetitions is to bring the message they carry at the forecourt of the reader’s mind.

The Rhythm Pattern

The Second Coming rhythmic pattern is iambic pentameter.

In lines 1 and 2, “gyre” and “falconer” ended the lines respectively. Lines 1, 3, 4, 5, and 6, ended with the letter “d” or /d/ the voiceless alveolar plosive for rhythmical effect. These are “hold”, “world”, “loosed” and “drowned”. Lines 7, 8, and 15 ended with the letter ‘t’ or the voiceless alveolar plosive /t/. These are “worst”, “desert” and “beast”. They constitute end rhyme pattern.

Foregrounding of Imagery: There is prominence of imagery which traps the attention of the reader. Examples are:

- “Turning and turning”
- “Things fall apart”
- “The centre cannot hold”
- “Mere-anarchy is loosed... world”
- “The blood-dimmed tide is loosed”

“The ceremony of innocence id drowned”
 “The best lack all conviction” while the worst
 “Are full of passionate intensity
 “A vast image”
 “A shape with lion body and the head of a man.
 “Stony sleep”
 “Indignant desert birds”
 “rocking cradle”
 “vexed to nightmare”
 “rough beast”

The use of seventeen horrific clauses and phrases to describe a single theme-“The second coming” or “Rapture” as most Christians would call it is a form of deviation. This form of deviation is employed to teach man to pray like King David. In Psalm 90:12, he prayed that God should teach him how to number his days. There are archaic expressions: “Vexed” and “slouches” are archaic in English. They are used to express sublimity.

Hyperbaton or Syntactic Deviation: Some words are arranged out of their appropriate order: SVOA subject verb object adjunct is the correct syntactical order. A typical example of one of these deviations is “Mere anarchy is loose upon the world.” that is, A O V S. The correct syntactical arrangement should be: “The world is loosed upon mere anarchy”.

The Flea

Marke but this flea, and mark in this,
 How little that which thou deny’st me is;

It suck’d me first, and now sucks thee,

And in this flea, our two bloods mingled bee;

Thou know'st that this cannot be said
A sinne, nor shame, nor losses of maidenhead.

Yet this enjourns before it wooe,
And pamper'd swells with one blood made of two,
And this, alas, is more than wee would doe.

Oh stay, three lives in one flea spare.
Where wee almost, yea more than marryed are.
This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, you, we're met,
And cloistered in these living walls of jet.
Though use" make you apt to kill me,
Let not that, self murder added bee,
Let sacrilege, three shines in killing three.
Yet thou triumph'st, and saist that thou
Find'st not they self, nor mee the weaker now;
Tis true, then learn how falsefeares bee;
Just so much honor, when thou yeeld'st to mee,
Will wast, as this flea's death took life from thee?

There are many linguistic deviations permissible in "The Flea" as a result of poetic license. Some of them are as follows:

Graphological deviations: The punctuation marks are not well used inline 1:

“Mark but this flea, and mark in this, How little that which thou den’yst me,” A comma, is used at the end of line 1 but line 2, begins with a capital letter but there is no full stop or question mark to indicate that the sentence in line one has ended. Lines 3 and 4 have the same features. In line 5, no punctuation mark is inserted yet line 6 starts with a capital letter. Only lines 9, 11, 15, and have full stops. Only the last line is well punctuated because it has a question mark “?” at the end. In line 17 “self murder” is written without a hyphen as “self-murder” yet it is accepted as a correct version because of the poet’s license which permits him to deviate from the norm. In line 16, we can see an aberration in the use of quotation mark. “Though use” it is one sided. In line 21 we can see: “Tis true, then learn how false, fears’. There is deliberate omission of the initial letter ‘I’ in ‘Tis, yet the poet continued in a capital letter. The spellings of most words are archaic or incorrect in modern usage: In line 1 “marke is used in place of mark”, in line 6 “A sinne” is written instead of a “sin”, “enjoues” for enjoy. In line 7 the same style is seen in “wooe” for “woo”, “wee” is used in place of “we”, “bee” for “be”, etc. These are permissible because the poet has a license to use words as he chooses.

Semantic deviations: There are some many contradictions in meaning as could be seen in line 12 “This flea is you and I”, How could one parasitic insect go with the semantic feature/+ married/or/+ two/+human/In line 10. The utterance is: “Oh stay, three lives in one flea spare,” Three lives cannot be in one object yet this synthetic statement is acceptable in this poem. “And pampered swells with one blood made of two”. The flea, a blood sucking insect collocate with the lexical item” pampered”. It does not have the human attribute /+ merciful. It is cruel in nature.

In line 18 “three shines, in killing three” shines exist with glossy objects especially “sun” but in this utterance “shines” in killing three. “Killing” goes with animate object but in this context, we have “three” which could be a number.

Lexical Deviations: In line 1: “mark but this flea”, “mark” a verb is used in place of a noun. In line 18, “three shine is killing three”. There is a lexical deviation, “shines” a singular verb cannot co-occur with a plural subject “three”. This is a violation of concord rule in grammar yet it is acceptable in poetry. In line 7 “yet this enjoys before it wooes” “enjoy” a transitive verb is used without an object or intransitively.

Hyperbation or syntactic deviation: There are also hyperbations in this poem. In line 16, an example is “And cloistered in these living walls of jet. The arrangement of the words is not in their usual order SVOA. This sentence should be rewritten as thus: “These living walls of jet in cloistered and”

In line 23: Will wast, as this flea’s death took life from thee? This utterance is syntactically unacceptable. In line 8, there is also: “And pampered swells with one blood made up two” This utterance contravenes SVOA arrangement of a sentence.

Phonological Pattern: The poem has a melodious rhyming pattern. It has an end rhyme. In lines 1 and 2, we have “this” and “is”. lines 3 and 4 also include, “thee” and “bee”, lines 5 and 6 - “said” and “head”, lines 7 and 8 - “woo” and “two” and lines 10 and 11 ended with “spare” and “are” etc. it has a, a, bb, cc, dd, ee and so on.

Deliberate Omissions: There is one apharesis, and so many syncope in the poem.

Apharesis – “Tis” in line 21 and for “It is”

Syncope – “know’st” in line 5, “suck’d”, “pamper’d, we’re triumph’st for “triumphest” and find’st in line 20 for “findest”.

Use of Archaic Words Contributed to granduer in this piece of work

They are: “marke” for “mark”, “sinne” for “sin”, “deny’st” for “deny”, “losses for “loss”, “enjoues” for “enjoys”, woee” for “woo”, “alas”, “wee” for “we”, “doe” for “do”, “wee”, for “we”, “bee” for “be”, “thou” for “you”, “thee” for “you”, “mee” for “me”, “thy self” for “yourself” and “sodaine” for “rash” etc.

Foregrounding of Imagery: There are words which suggest meaning in this poem. They portray the image of deprivation, they echo the evil inherent in homicide, the triumph of truth orlove above hatred. These words are:“sucks”, “mingled”, “pampered”, “swells”, “grudge”, “sacrilege”, “cruel”, “sodaine” and triumph’st, etc. These are words and their sounds show case the meaning of the poem. Donne uses these images to show the pains inflicted on him.

Conclusion

It has been illustrated fully in this article that linguistic manipulations abound numerously in the two poems. It has been tested and proven in the linguistic analysis of the two poems surveyed in this article-“Second Coming” and “The Flea”. Deviation principle and foregrounding gave these poets the audacity to deviate graphologically, semantically, syntactically, phonologically, dialectically and so on to communicate. They conspicuously used foregrounding as stylistics device to convey their messages. Donne used predominately archaic words and deliberately omitted some letters of alphabet in some words to portray his emotions because he has poetic immunity.

Modern poets are using the tool of linguistic manipulations to communicate their various intentions. Man created language to communicate or to satisfy his needs. We recommend that creative writers should sensitise the public on other urgent societal issues with the subtle tool of linguistic manipulation because the pen is mightier than the sword.

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