



A Linguistic Analysis of Semantic Deviation

As a device of foregrounding in Selected Poems of E. E.

Cummings: An Eclectic Approach¹

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Abstract

This study aims to reveal semantic deviation as a tool of foregrounding in six poems by the American poet E. E. Cummings' (1894 – 1962) "as freedom is a breakfast food," "pity this busy monster, manunkind," "a salesman is an it that stinks Excuse," "of all the blessings which to man," "a man who had fallen among thieves," and "this(a up green hugestness who and climbs)." The study focuses on conceptual metaphoric realization and hyperbole as aspects of semantic deviation in the poems under analysis. The methodology adopts an eclectic approach to reveal the full import of the poet's messages underlying his semantic absurdities. The stylistic framework is based on Leech's description of semantic deviation in metaphor and hyperbole as an "honest deception" (1968, p. 166). The cognitive framework of the study adopts Lakoff and Johnson's Conceptual Metaphor Theory as explicated in their book *Metaphors we live by* (1980). This theory is one of the theoretical frameworks developed within cognitive linguistics, which provided theoretical momentum to the relationship between language, mind and embodied experience (meaning is embodied). This theory means that metaphor is not merely a stylistic or decorative trait but that thought itself is embodied. The study also draws on Fauconnier and Turner's (2002) Conceptual Blending Theory with its related concepts of mental spaces and mappings. The analysis makes use of Halliday's Systemic Functional Grammar (SFG), especially with regards to transitivity in the poems under analysis. The study has reached two findings. First, a conceptual metaphor is not necessarily confined to those conventional metaphors we use in our daily contexts such as MORE IS UP; original or novel (foregrounded) metaphors such as those revealed by analysis of Cummings' poems can enter into daily use through different linguistic realizations for the same novel conceptual metaphor such as FREEDOM IS FOOD in his poem "as freedom is a breakfast food," because this novel conceptual metaphor is essentially embodied in the sense that we conceive a sense of tasting food so the underlying message will be that the human value of freedom is wasted by the tyrants who degrade it to the rank of consumption goods as just an item on the breakfast table. Second, with respect to hyperbole, the study reveals that Cummings prefers numerical hyperboles, for they bear important conceptual contents in terms of evoking mental spaces of infinity and transcendental unity.

KEYWORDS: Cognitive Linguistics; Conceptual Metaphor Theory; E. E. Cummings; Foregrounding; Functional Linguistics; Hyperbole; Semantic Deviation; Stylistics

1. Introduction:

Although **E. E. Cummings** (see Glossary, Appendix 1) has been the focus of many studies, there is almost no systematic study displaying the interplay of cognitive linguistic, functional grammatical, and stylistic features that formulate the poet's linguistic foregrounding effects. This research paper analyses Cummings' semantic absurdities in six poems. It focuses on two modes of semantic deviation: conceptual metaphoric realization and hyperbole, affirming that they are not so much a part of the given text, as part of the reader's cognitive response to them in the poems under investigation. Leech holds that semantic deviation in metaphor and hyperbole is an "honest deception" (1968, p. 166). That is, they are connected in a sense that they misrepresent the truth: "hyperbole distorts the truth by saying too much" (ibid., p. 166) and "metaphor violates selection restriction" (ibid., p. 174). In order to examine these two modes of expression, the present study shows how effective an eclectic cognitive-functional-stylistic approach is when it comes to dealing with semantic deviation as a device of foregrounding in E. E. Cummings by an analysis of six poems as a representative selection of his poetry: "as freedom is a breakfast food" (poem no. I, see Appendix 2), "pity this busy monster, manunkind" (poem no. II, see Appendix 2), and "a salesman is an it that stinks Excuse/me" (poem no. III, see Appendix 2), "of all the blessings which to man" (poem no. IV, see Appendix 2), "a man who had fallen among thieves" (poem no. V, see Appendix 2), and "this(a up green higestness who and climbs)" (poem no. VI, see Appendix 2).

Based on an application of the basic concepts in Cognitive Linguistics, Functional Grammar, and Stylistics, the eclectic approach adopted is hoped to produce layers of analysis of Cummings' foregrounding schemes that constitute an impact on the reader's attentional and conceptual systems.

2. Methodology: the eclectic approach and the selected tools

The present study employs an eclectic approach based on an application of the basic concepts in Cognitive Linguistics, Functional Grammar, and Stylistics as compulsorily needed towards a full interpretation of Cummings' semantic deviation as a foregrounding device towards uncovering the full import of his message.

The study draws largely on the notions developed by stylisticians such as Leech (1968) and Leech and Short (2013) where these prove relevant to the points to be made. This is because, as Leech (1968) contends, "linguistic foregrounding is basically a stylistic means – it compels attention: for an element to be foregrounded it has to be either repeated or

unpredictable" (p. 60).

The study also draws particularly on Systemic-Functional Linguistics developed in Halliday (1994) and in Halliday and Webster (2014), to describe the foregrounded elements and devices identified in the selected poems and their effect on communicating content. Also at the level of semantics, the study adopts a cognitive linguistic approach to metaphor, drawing basically on the Conceptual Metaphor Theory (CMT) developed by Lakoff and Johnson (1980). This theory posits that metaphors operate at the level of cognition, allowing us to understand one domain of experience in terms of another. Hence, metaphors link two conceptual domains, the 'source' domain and the 'target' domain. Source domains tend to be relatively concrete areas of experience and target domains to be more abstract. These two models, Cognitive Linguistics and Functional Linguistics, are complementary in that they both hold the basic tenet that linguistic organization and structure have a conceptualist basis. In his article "Cognitive linguistics and functional linguistics," Nuyts (2010) states, "Ideally, one might even strive for a direct integration of [both] models" (P. 554). This thought is also emphasized by Taylor (2010), saying that "it will become increasingly anachronistic for Cognitive Linguistics to frame itself in terms of opposition to other approaches. Dialogue—and dare I suggest, integration – with other approaches may well become the order of the day" (p. 583).

The analysis will try to encompass these and many other related tools as possible in order to arrive at a valid and accurate interpretation of semantic deviation as a foregrounding strategy in the poems under analysis. The following sections describe the components and features of the eclectic approach adopted in the present work.

2.1 Stylistics

2.1.1 Style

Cameron (2012) is of the opinion that a writer's style is his own way of presenting his social and moral code on paper:

When we write ... we are constructing not only a representation of the world but also a representation of ourselves as social and moral agents. (The word *style* comes from *stylus*, denoting a writing implement whose marks bear the visible imprint – the 'hand' – of the individual who wielded it.) (p. 77, emphasis in the original)

Stylistics is the linguistic analysis of literary texts. A stylistician, by describing and interpreting the linguistic forms employed by a writer or speaker, endeavors to reveal the effect the writer or speaker wishes to create on the reader or hearer. Although stylistics has focused on literary works, its applications extended to non-literary texts. In addition, stylistics depends on theories and models such as the foregrounding theory, which has received a special interest from stylisticians. According to the foregrounding theory, writers, by manipulating abnormal forms of language, break up the reader's

routine behavior: commonplace views and perspectives are replaced with fresh insights and sensations to make the reader feel and appreciate the experience of the text. Generally, the foregrounding theory is based on two types of devices: devices of deviation and devices of parallelism. The former refers, as the name indicates, to breaking up rules or expectations. Devices of deviation include: neologism, metaphor, simile, ungrammatical sentences, and paradox. Devices of parallelism, on the other hand, include assonance, alliteration, and rhyme.

2.1.2 Foregrounding

In Leech (1968), the concept of **foregrounding** (see Glossary, Appendix 1) is based on the notion that the core of the creative use of language lies in "how the apparently unnatural, aberrant, even nonsensical, is justified by significance at some deeper level of interpretation" (p. 56). He makes clear that when it comes to evaluating a piece of art, the outstanding elements must be the focus of attention rather than the automatic patterns:

As a general rule, anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms have been given the special name of "foregrounding," which invokes the analogy of a figure seen against a background. Artistic deviation "sticks out" from its background, the automatic system, like a figure in the foreground of a visual field. (p. 57)

Thus, foregrounding as a stylistic device is based on a distinction between something and its background. In other words, it is all about making something prominent by making it different. As a technique of eloquence, linguistic foregrounding is marked out with deliberation and for deliberation. Leech (1968) states: "Poetic foregrounding presupposes some motivation on the part of the writer and some explanation on the part of the reader. A question-mark accompanies each foregrounded feature; consciously or unconsciously, we ask: 'What is the point?'" (p. 58). As to *foregrounded regularities* (regular deviation) in the language of poetry, Widdowson (1983) mentions that because alliteration, assonance, rhyme or metric measure are not components of everyday English, these sound systems obtain special significance when employed in poems; "they are significant because they signify" (p. 10). Widdowson (1983) also explains that poets mean to adduce a particular meaning value to the deviant elements, and so they do not do this haphazardly:

This is not to say that deviation from the rules of the linguistic system is a necessary or a sufficient condition for poetic effect. But whether or not language items in the poem conform to type, they always contract relations with other items within the context and so

create significant regularities over and above those required by the language system from which they derive. They are significant because they signify. The phonology of English, for example, requires no alliteration, assonance, rhyme or metric measure in message forms but these sound patterns are used in poems to fashion a design of sound which combines with syntactic and lexical arrangements to create a code for the occasion. And elements in that extempore code take on a particular meaning value accordingly. (p. 10)

The same argument goes for *foregrounded irregularities* (irregular deviation) in the language of poetry. Widdowson (1983) takes the word "river" for an example:

Consider an example. The word RIVER. Its signification appears in the Shorter Oxford Dictionary as follows:

"RIVER. A copious stream of water flowing in a channel towards the sea, a lake, or another stream." (p. 10)

But in poetry, Widdowson continues to say, a word such as "river" can take on many configurations, and so obtain a particular implication:

And when the word is worked into the language patterns of poems, it takes on meaning as a feature of their design, just as familiar and commonplace objects become a part of the configuration of colour and form in a painting, and so acquire a particular significance.

Never did sun so beautifully steep
In his first splendour valley, rock or hill;
Ne'er saw I, never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still.

(Wordsworth)

The river sweats
Oil and tar
With the turning tide
With the turning tide

(Eliot)

Five miles meandering with a mazy motion,
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean . . .

(Coleridge)

From too much love of living,
From hope and fear set free,
We thank with brief thanksgiving
Whatever gods may be
That no life lives for ever;

That dead men rise up never;
That even the weariest river
Winds somewhere safe to sea.

(Swinburne)

In each case the word takes on a different value in the unique frame of reference created by the internal patterns of language with the poem. (pp. 10 – 11)

Thus, according to Widdowson, poetry reconciles two different codes: the conventional language code of everyday conversation and the unconventional code of poetry. This process of reconciliation, Widdowson (1983) says, creates conflict:

Conflict occurs for example in the occurrences of *river* we have been considering: in the conventional code the word has the feature of inanimacy but in the code of the poem it is animate: the river glideth at his own sweet will, the river sweats, the weariest river. (p.12)

Cases such as these show that poetry shifts from normal patterns of occurrences, thus "it does violence to accepted rule" (Widdowson, 1983, p. 10); he also states, "Poetry operates on a fundamentally different and contrary principle from that which informs conventional language use." (p. 13). As Widdowson (1983) describes this unique convergence of linguistic patterns in poetry "an act of deliberate provocation," "A paradox, an anomalous hybrid" (p. 12), and "a kind of converse reality, a different existential order in another dimension of experience, a fugitive paradox held for a moment outside ordinary time and place" (p. 16). He states that special attention is required to obtain full command of the purport of the poetic message:

Not surprisingly, this curious mode of language use calls for an adjustment to our customary reading habits ... so as to extract the conceptual gist. The reading of poems, however, requires a conservation of message forms by recurrent acts of focusing so that the forms are realized as parts of the design as a whole. (p. 13)

Thus, Widdowson calls for in-depth reading and concentrated attention by "recurrent acts of focusing" to unravel the multi-dimensional design of the relevant linguistic evidence, or "to extract the conceptual gist" inherent in the deviant language of poetry. The present research adopts this by recourse to an eclectic approach to study the interplay of the cognitive, linguistic, functional, grammatical, and stylistic devices that formulate Cummings' semantic foregrounding effects in the selected poems. This can provide more detailed and explicit support for the reading of each of the poems under investigation using different linguistic tools. This paradigm of foregrounding is the cornerstone of the stylistic aspect of the present study.

2.2 Cognitive Linguistics

Language is not independent of the mind: it reflects our understanding of the world around us. This thought is the core of **Cognitive Linguistics (CL)** (see Glossary, Appendix 1). It is a discipline that emerged in the 1970s to reject the then dominant Chomskyan paradigm that proclaimed the autonomy of syntax in the form of a "Universal Grammar" governed by an innate set of principles and arbitrary symbols isolated from other general cognitive abilities (such as reasoning, memory, attention, and learning). Cognitive Linguistics investigates linguistic expressions as a coding of the producer's particular way of recognizing the relevant scene. According to Taylor and Littlemore (2015), "the focus of Cognitive Linguistics, almost by definition, is language as a cognitive and therefore mind-internal phenomenon" (p. 17). Cognitive Linguistics focuses on describing how language represents conceptual content; how language structurally represents things like space and time, static scenes and active events, force and causation. In short, Cognitive Linguistics underlines the linguistic component of the general human cognition. The following sections review the basic tenets in the field.

2.2.1 Conceptual Metaphor Theory (CMT)

Conceptual Metaphor Theory, sometimes called Cognitive Metaphor Theory, was first introduced and extensively examined by George Lakoff and Mark Johnson in their important work *Metaphors We Live By* (1980). Lakoff and Johnson proposed that "conceptual metaphors" are inherent in language in our everyday lives, as shaping not just our communication, but also the way we think and act. This view proclaims a practical and empirical description of meaning, focusing on how human bodies give an experiential basis for understanding a wide range of things and events in terms of abstract concepts and metaphors. It means that understanding occurs in terms of bodily movement, that is, meaning is embodied; i.e., grounded in the shared human experience of bodily movement. The theory affirms the premise that metaphor is not simply a literary stylistic feature but that thought itself is fundamentally metaphorical. Stockwell (2002) makes it clear that in Conceptual Metaphor Theory (CMT, hereafter) *conceptual metaphor* is an umbrella term for the metaphoric realizations (of correspondence) typified in traditional rhetoric under *simile* and *metaphor*, and that CMT does not use such traditional rhetorical tropes as figures of speech but as pervasive forces organizing thought and language:

It is important, first of all, to make fundamental distinction between linguistic expressions of metaphor and their underlying conceptual content. There is an unfortunate terminology clash here. Traditionally, 'That man is a shark' would be seen as metaphor whereas 'That man is like a shark' would be seen as a simile: a distinction based only on surface realization. However, the same conceptual metaphor underlies both forms: THE MAN IS A

SHARK. The distinction is useful because the conceptual metaphor THE MAN IS A SHARK can underlie several possible surface expressions of the metaphor: 'that man is a shark,' 'shark-man,' 'he was in a feeding frenzy,' 'he's always got to keep moving forward,' 'he's sharking,' and so on. (p. 105, emphasis in the original)

The strength of a cognitive analysis of metaphorical reference lies in its way of revealing underlying ideologies, attitudes and beliefs, and therefore constitutes a vital means of understanding more about the complex relationships between language, thought and social context. Csábi (2014) explains that the term *conceptual metaphor* in the cognitive linguistic view means that metaphor is defined as the process of understanding one concept or domain (any coherent segment of experience) in terms of another. Examples of conceptual metaphors include people thinking and talking about love and life in terms of journeys (see, for example, the conceptual metaphor LOVE IS A JOURNEY in the analysis of "if (touched by love's own secret" (poem no. V, Appendix 3) in section 5.2.10). For instance, if one of two lovers says "*We're at a crossroads*," this is an instantiation of the conceptual metaphor LOVE IS A JOURNEY. In short, in this view, conceptual metaphor can be characterized by the following formula: CONCEPT A IS CONCEPT B. Here, CONCEPT A is the target domain (usually an abstract domain), and CONCEPT B is the source domain (usually a concrete domain). There are usually systematic correspondences and mappings, between the source and the target, in which the constituent elements of the source correspond to those of the target. Cognitive metaphor theory will be used within the eclectic framework of this dissertation, since it is currently the dominant paradigm in metaphor research. Since Lakoff and Johnson's *Metaphors we live by* (1980) to such a high extent contributed to the establishment of current metaphor theory, this book is also particularly important for this study.

Lakoff and Johnson (1980) show how everyday language is full of metaphors we may not always notice. They use the phrase *conceptual metaphor* as a technical term to emphasize that metaphors connect not just words and phrases but a gamut of ideas or concepts underlying words and phrases. They argue that virtually all of our intangible objects (or concepts) such as *a close relationship, love, duty, price inflation, and argument* are formed and understood through association with tangible object, such as *physical proximity, journey, physical constraint, physical height, and war* respectively. Lakoff and Johnson (1980) mention very illustrative examples throughout their book, some of which are illustrated in the following table:

Table (1) Examples of Cognitive Metaphors (from Lakoff and Johnson, 1980)

<i>concept</i>	<i>our bodily sense of the concept (the physical frame)</i>	<i>examples from everyday language</i>	<i>the underlying conceptual metaphor</i>
love	journey	'a <i>turning point</i> in the relationship,' 'it's been a <i>long bumpy road</i> ,' 'we're going in <i>different directions</i> ,' 'we're at <i>crossroads</i> in the relationship'	LOVE IS A JOURNEY
duty	physical constraint	<i>neglecting duty</i> , <i>under a duty</i> , <i>duty exception</i>	DUTY IS A CONSTRAINT
price inflation	physical height	' <i>rising prices</i> '	MORE IS UP
argument	war	'He <i>won</i> that argument,' 'I <i>attacked every weak point</i> in his argument'	ARGUMENT IS WAR
favor	accounting	'I <i>owe you</i> a favor,' 'how ever can I <i>repay you</i> ?,' 'I <i>owe you one</i> ,' 'I am in your <i>debt</i> '	FAVOUR IS MONEY
taxation	harm	' <i>tax relief</i> ,' ' <i>cutting taxes</i> ,' ' <i>avoiding liability to taxation</i> ,' ' <i>heavy taxation</i> ' ' <i>deferred taxation</i> '	TAXATION IS AN INFLICTION
happiness	physical height	'he is <i>on cloud nine</i> '	HAPPINESS IS UP

As illustrated in the above table, a *conceptual metaphor*, or *cognitive metaphor*, refers to the understanding of one idea, or conceptual domain, in terms of another. Thus, metaphor works not only in language but in the "embodied" roots of conception. Metaphors such as illustrated above are prevalent in communication and we do not just use them in language; we actually perceive and act in accordance with such metaphors. This growing consensus in the cognitive sciences about the "embodied" roots of conception is guided by the assumption that both imagination and (language) understanding are based to some extent on the "mental simulation" of sensory-motor experiences, which gave rise to the concept of image schema. This concept is dealt with in the next section.

2.2.2 Image Schema

In his book *The Body in the Mind* (1987), Johnson advanced the Conceptual Metaphor Theory, introducing the notion of **image schema** (see Glossary, Appendix 1). He proposed that our bodies also give us an experiential basis for understanding a plethora of spatial relations and

trajectories (or path) of movement and abstract spatial relations that are basic to cognition, such as IN vs. OUT, UP vs. DOWN, NEAR vs. FAR, COUNT vs. MASS, FIGURE vs. GROUND, and SOURCE-PATH-GOAL. Hampe (n.d., p. 1) explains the image schema concept as follows:

An image schema is a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience.... 'Experience' ... is to be understood in a very rich, broad sense as including basic perceptual, motor-program, emotional, historical, social and linguistic dimensions. (Johnson 1987, xiv, xvi)

For further illustration, in an expression such as "the road *runs through* the forest," the verb of motion in italics traces that motion, so is the case with "the road *goes along* the coast." In both cases, we understand the meaning in terms of motion because we are tracing it in our minds, or, to put it differently, mentally simulating it. The underlying image schema will be SOURCE-PATH-GOAL, where the source is the beginning of the road, path is the verb of motion, and the goal is the end of the road.

2.2.3 Mental Spaces and Conceptual Blending Theory

Other cognitivists study subjects similar to conceptual metaphor under the labels "analogy" and "conceptual blending." Prominent among those are Fauconnier and Turner (2002), proposing a Conceptual Integration Theory (CIT) (or Conceptual Blending Theory, CBT) positing a process of integration or "blending" of two or more concepts or mental spaces as cognitive domains to explain how people understand metaphors as well as other figurative language such as irony.

It is essential to quote Fauconnier (2010) at some length as he explains mental spaces and the connection between them:

Mental spaces are very partial assemblies constructed as we think and talk for purposes of local understanding and action. They contain elements and are structures by frames and cognitive models. Mental spaces are connected to long-term schematic knowledge, such as the frame for walking along a path, and long-term specific knowledge, such as a memory of the time you climbed Mount Rainier in 2001. The mental space that includes you, Mount Rainier, the year 2001, and your climbing the mountain can be activated in many different ways and for many different purposes. *You climbed Mount Rainier in 2001* sets up the mental space in order to report a past event. *If you had climbed Mount Rainier in 2001* sets up the same mental space in order to examine a counterfactual situation and its consequences. *Max believes that you climbed Mount Rainier in 2001* sets it up again, but now for the purpose of stating what Max believes. *Here is a picture of you climbing Mount Rainier in 2001* evokes the same

mental space in order to talk about the content of the picture. *This novel has you climbing Mount Rainier in 2001* reports the author's inclusion of a perhaps fictional scene in the novel.

Mental spaces are constructed and modified as thought and discourse unfolds and are connected to each other by various kinds of mappings, in particular identity and analogy mappings. (p. 351)

A blending of two mental spaces entails the mixing of two domains ("input" spaces) which are seen as having a third, underlying structure in common (the "generic" space, which allows a compatible mixing), and a fourth or "blended" space (to illustrate, see figure 1 below). Fauconnier and Turner (n.d.) illustrate this:

Conceptual integration—"blending"—is a general cognitive operation on a par with analogy, recursion, mental modeling, conceptual categorization, and framing. It serves a variety of cognitive purposes. It is dynamic, supple, and active in the moment of thinking. It yields products that frequently become entrenched in conceptual structure and grammar, and it often performs new work on its previously entrenched products as inputs. Blending is easy to detect in spectacular cases but it is for the most part a routine, workaday process that escapes detection except on technical analysis. It is not reserved for special purposes, and is not costly.

2.2.4 Figure and Ground

Schmid (2010) explains the Figure/Ground dichotomy as follows:

The Figure is regarded as the most salient entity in a given configuration, while the Ground has secondary prominence. If a grammatical structure includes more than two elements, it is either decomposed into several layers of Figure/Ground pairings or both Figure (with primary prominence) and Ground (secondary prominence) are seen as standing out from the background, which is the least prominent part of the scene. (p. 128)

This perspective is based on concepts of **profiling** (see Glossary, Appendix 1) and figure/ground dichotomy, a phenomenon well known in gestalt psychology. In terms of gestalt perception, when we look at an object in our environment, we single it out as a perceptually prominent figure standing out from the background.

2.3 Functional Grammar

2.3.1 Halliday's Systemic Functional Grammar (SFG)

Systemic-Functional Linguistics (SFL), as the name of his approach suggests, considers function and semantics as the basis of human language, which is a communicative activity. Unlike structural approaches that privilege formal syntax, SFL-oriented linguists look at how language acts upon, and is constrained and influenced by its social context. Based on systemic linguistics, functional grammar is a grammar model developed by

Michael Halliday in 1960s. It has aroused great interest for researchers. Functional Grammar emphasizes the way spoken and written language operates in different social situations. It takes on a descriptive approach, showing how texts work beyond the level of the sentence, how different texts are structured, and how language varies to suit the purpose of the users.

In his classic book, *An Introduction to Functional Grammar* (1985, 1994), Halliday points out that functional grammar is so called because its conceptual framework is 'functional' rather than 'formal'. According to Halliday, language is organized around three broad functions, or more accurately around three metafunctions: 'ideational' (to understand the surrounding environment), 'interpersonal' (to act on the others in it), and 'textual' (to transmit messages to each other). Halliday and Webster (2014) illustrate in a simplified form how the components of the grammar are embodied in the structure of the clause:

Each component consists of a very large set of options, which are realized through the formation of structures defining the functional taken on by the constituent words, phrases, and so forth. It is thus through the medium of structures that the component makes its contribution to the final shape of any sentence that is spoken or written. To illustrate this in its simplest form, let us consider the structure of the clause 'you must have hurt him':

'You must have hurt him'

(Actor) (Process) (Goal) = ideational

(... Modal) Propositional) = interpersonal

(Theme) (Rheme) = textual

Ideationally, the clause expresses a process in which there are two participants, one functioning as actor and one as goal. Interpersonally, it is a statement, expressed as a declarative clause, the subject ('you') and the finite verbal element ('must') together having the function of realizing the selection of mood. Textually, it consists of a theme and a rheme; the theme is, as often, (though by no means always), also both the actor and the subject. (p. 22)

A key concept in functional grammar is **agency/transitivity** (see Glossary, Appendix 1). In *An Introduction to Functional Grammar* (1994), Halliday identifies transitivity:

Our most powerful impression of experience is that it consists of 'goings-on' – happening, doing, sensing, meaning, being and becoming. All these goings-on are sorted out in the grammar of the clause. Thus as well as being a mode of action, of giving and demanding goods-&-services and information, the clause is also a mode of reflection, of imposing order on the endless variation and

flow of events. The grammatical system by which this is achieved is TRANSITIVITY. The transitivity system construes the world of experience into a manageable set of PROCESS TYPES. (p. 106)

Transitivity is further clarified in Halliday and Webster (2014):

The part of the grammar that is concerned with the expression of processes as integrated phenomena is known as *Transitivity*. Transitivity, in other words, is the experiential component in the grammar of the clause – or, in our functional perspective, it is the part played by the clause in the experiential functional component. This is an extension of a narrower meaning whereby the form refers simply to the types of process, as in 'transitive and intransitive verbs'; here we shall use it in the wider sense, to refer to all those features of the clause which contribute to the linguistic representation of the speaker's experience. In other words, *Transitivity* is the representation in language of *processes*, *participants*, and *circumstances*. (p. 25, emphasis in the original)

There are three basic elements to all process structures—the *process* itself, the *participants* in the process, and the *circumstances* associated with the process. Halliday (1994) distinguishes six process types. The main process types are:

1. *material* (what is going on outside oneself)
2. *mental* (inner experience—awareness of our own states of being and reaction to our outer experience)
3. *relational* (classifying and identifying one experience with other experiences).

Stated differently, *material processes* involve a participant (the Actor/Agent) doing something to another participant (the Goal/Object). *Mental processes* involve the human senses—perception, affection, and cognition. *Relational processes* relate two terms in a variety of ways (similar to how the verb 'to be' is used in English). The other three process types are located at the boundaries between the main process types. *Behavioral processes* border the material and mental, being outward expressions of inner workings. *Verbal processes* straddle the mental and relational: symbolic relationships are recognized and constructed in human consciousness. *Existential processes* border the relational and the material: phenomena are recognized to exist or to happen.

Halliday and Webster (2014) also identify a basic pattern in the expression of process, participant, and circumstances in the English clause:

There is a typical pattern in the expression of process, participant, and circumstances in the English clause:

processes	are expressed by	verbal groups
participants		nominal groups
circumstances		adverbial groups prepositional phrases

So for example, the following is a typical instance:

<i>in the evening</i>	<i>they</i>	<i>ate</i>	<i>roast beef</i>	<i>and then</i>	<i>swam</i>
circumstance	participant	process	participant	relator	process
prepositional phrase	nominal group	verbal group	nominal group	conjunction	verbal group

However, it is possible to have quite a different form of expression, as in the following, where the process, etc. remain the same:

<i>their dinner of</i>	<i>roast beef</i>	<i>was followed</i>	<i>by a swim</i>
participant + process + circumstance	participant	relator	process
nominal group		verbal group	prepositional phrase

Note that we are not saying that the two versions have the same meaning, which they undoubtedly do not; but they have the same meaning in respect of transitivity – the same experiential meaning. The second is an untypical, or marked version, motivated by considerations related to its thematic nature. (p. 29)

Functional terminologies in this section and the rest of the paper would be adopted when considering the functional aspect of foregrounding in the poems under investigation.

3. Analysis and Findings

3.1 conceptual metaphoric realization

The present analysis postulates that a metaphor that is invented by eminent literary figures such as E. E. Cummings can eventually pass in the conventional language code. The following analysis argues that although Cummings' metaphorical realizations are mostly *novel* (not of the type 'we live by,' that is, not *conventional*, yet they are powerful, pervasive, and prone to become entrenched in the language. This is not only because they foreground his themes and make a strong impact both on cognitive and emotive levels, but also because they satisfy the two conditions needed to establish meaningful *conceptual* structures as identified in Lakoff (1988, p. 121 quoted in Skinnemoen 2009, p. 24):

Meaningful conceptual structures arise from two sources:

- (1) from the structured nature of bodily and social experience
- (2) from our innate capacity to imaginatively project from certain well-structured aspects of bodily and interactional experience to abstract conceptual structures.

In all the quotes below, the creation of a mental image and/or a mental state

is sought by matching apparently incoherent language uses with the prototypical mental image, action, property or sensation which comes to the receiver's mind (drawing from his/her previous knowledge of similar situations, actions, images, visual or non-visual perceptions, or sensations). The resulting mental construct is built by consciously reassigning prototypical categorical values (source domains) to the innovative poetic expression (target domains), characterized as conventionally by the conceptual formula: CONCEPT A IS CONCEPT B. Here, CONCEPT A is the target domain (usually an abstract domain), and CONCEPT B is the source domain (usually a concrete domain). As illustrated in the following subsections, the cognitive mappings connect simple and complex, concrete and abstract areas of knowledge and affect the conceptual and expression levels of linguistic communication.

3.1.1 "FREEDOM IS FOOD" (conceptual metaphor)

In "as freedom is a breakfastfood" (poem no. I, see Appendix 2), Cummings denounces the vast array of social ills that torments societies and renders them directionless. The first stanza is quoted below:

as freedom is a breakfastfood
or truth can live with right and wrong
or molehills are from mountains made
—long enough and just so long
will being pay the rent of seem
and genius please the talentgang
and water most encourage flame

To put it another way, as long as freedom is bargained for food, truth lost amid sweeping social ills "truth can live with right and wrong," trivial issues ("molehills") are intentionally exaggerated to deflect people away from major problems ("mountains"), life will lose its meaning (or "pay the rent of seem"), genius people find no place for their talents and except through uniting in some sort of ("talentgang") to perform evil acts, and aid projects ("water") will fail to address the real needs of those affected ("water most encourage flame"). The FREEDOM IS FOOD conceptual metaphor could be investigated as follows:

Analysis:

Construction	Conceptual Metaphoric Realization
as A is B (simile)	FREEDOM IS FOOD

Table (2) Linguistic expression of FREEDOM IS FOOD conceptual metaphor

The point in "as freedom is a breakfastfood" is that we may succumb to false claims of freedom and democracy, promulgated by hypocrite politicians and despots practicing them, as it were, as a sort of merchandise package like oatmeal and cornflakes. The poem starts with an unusual metaphor that is deliberately far-fetched: "freedom is a breakfastfood." The poet sardonically laments bargaining peoples' freedom for food. With this

conceptual metaphor, Cummings starts the poem with a powerful rebuke of the failures of incomplete democracies, where people get so busy making a living in a hectic life, cutting back on their basic civil and political rights. A functional analysis of the constituent structure of this metaphor is necessary here:

Clause		
Nominal Group	Verbal Group	Nominal Group
Carrier	Relational Process	Attribute
freedom	is	a breakfastfood

The copulative structure of the metaphor in question establishes two different and highly involved mental spaces as pertains to the carrier and its attribute, interconnected to produce an analogical conceptual construction with a blended mental space. An element from the domain of concepts (freedom) is made to represent a function so as to produce information symbolizing a mundane consumptive approach (breakfast food) overriding basic human tenets, such as freedom. In this sense, we have a creation of a mental space, which integrates semantic pre-existing information into a mundane consumptive approach to produce blended concepts rich in content and originality. This is illustrated in the following mapping for the conceptual metaphor:

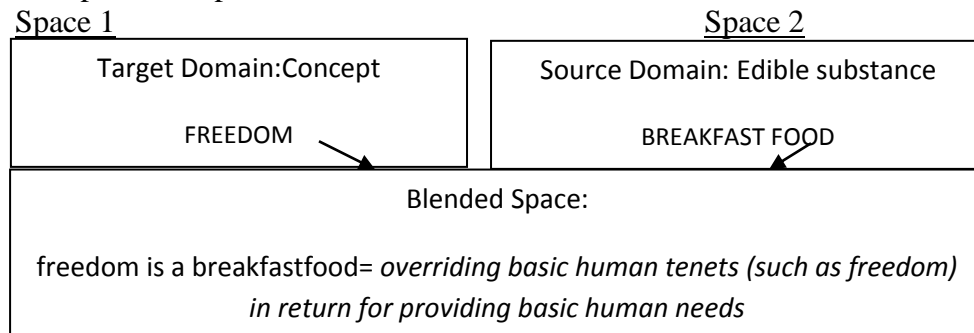


Figure (2) Mapping for FREEDOM IS FOOD conceptual metaphor

The analogy here establishes a blend of two different, highly involved, mental spaces into one blended mental space. The elements from the domain of edible / merchandise stuff ("breakfastfood") are made to represent an unusual semantic function so as to produce information symbolizing a basic human tenet – freedom. The conceptual projection required to obtain this blended space, as in the above figure, becomes effective by means of two sets of cognitive operations which produce semantic transformation into a blend. This mapping is based on the

conceptual structure which the readers bring into the poem for completion, using their presupposed knowledge of the world, more specifically their knowledge about freedom, to assign a further meaning to this basic human tenet. As seen from the above figure, the two regular cognitive domains integrate into one richer blend encapsulating freedom as a concept to exploit not a basic human tenet to satisfy.

3.1.2 "PROGRESS IS A DISEASE" (conceptual metaphor)

The second line in "pity this busy monster, manunkind" (poem no. II, see Appendix 2) introduces progress as a comfortable disease:

Progress is a comfortable disease (line 2)

Analysis:

Construction	Conceptual Metaphoric Realization
A is B (metaphor)	PROGRESS IS DISEASE

Table (3) Linguistic expression of PROGRESS IS DISEASE metaphor

The article "pity this busy monster,manunkind... Analysis" (n.a., n.d.) paraphrases this poem:

When Cummings states progression to be a comfortable disease, he is implying that humanity is trapped in an endless cycle of rapid development, which has turned into a fixation with disease-like qualities. The word "progress" is symbolic, because it symbolizes all of what humanity has achieved in its short term on this planet. Progress represents the countless technologies that man has created and the countless other inventions which have made life so easy. Technology is defined as something which makes life easier. This progress has caused humanity to lose sight of what living life is actually like. This progression, in words, has softened humanity causing it to rest in a comfort, yet spellbound in its own succession.

A functional analysis of the constituent structure of this metaphor in question is necessary here:

Clause		
Nominal Group	Verbal Group	Nominal Group
Carrier	Relational Process	Attribute
progress	is	a comfortable disease

Thus, in Cumming's opinion, progress has its downside: 1) human turn to be like robots relentlessly involved in rapid development; 2) humanity has totally become reliant on technological advances while losing touch with nature. The copulative construal of that line establishes a link (between the carrier and its attribute) based on three completely different mental spaces:

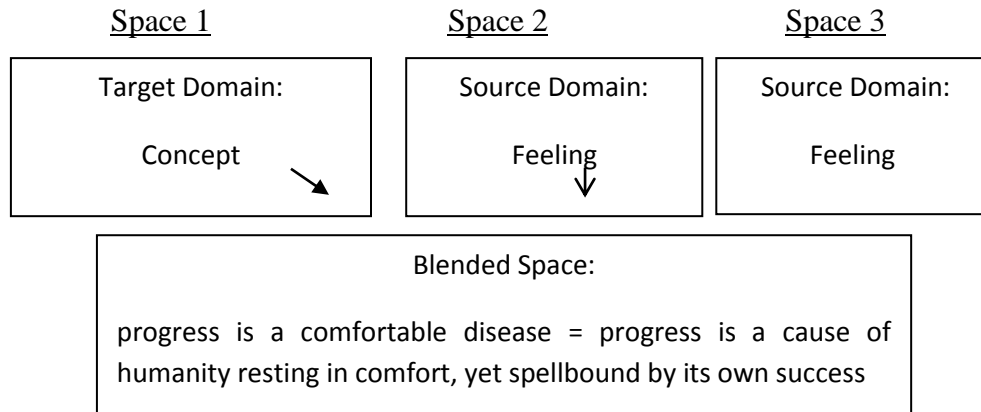


Figure (3) Mapping for PROGRESS IS A DISEASE conceptual metaphor

Through such a complex network of conceptual projections, the blending of these dissimilar mental spaces into one such blend provokes a conceptualization of progress as an abomination. That is, this novel conceptual metaphor, PROGRESS IS DISEASE, forces the reader to revamp his preconceptions about progress as a positive value and to think about it in terms of possible physical illness. Thus, we have a *source* of physicality ("disease") mapped onto a *target* ideological concept ("progress") through such a conceptual metaphoric realization as a foregrounding device.

3.1.3 "SALESMEN ARE DISGUSTING OBJECTS" (conceptual metaphor)

In the poetic composition of "a salesman is an it that stinks Excuse/me" (poem no. III, see Appendix 2), we have a member of the category "man" whose identity and character is metaphorically presented through analogy with his work. There is usually a sort of correspondence between man and his job, as mentioned in Alonso and Hernández (2012):

In general terms, establishing a similarity between a man, his profession, and his temperament responds to a metonymic correspondence which categorizes the person in terms of his/her job, considering the job as a continuous integrating part of a person's whole self, that which consists of his/her social roles in the human compound. This metonymic relation may find its foundation in the metaphorical mappings which conceptualize life in terms of business, identifying somebody's natural or social character with the qualities of their regular occupation. (p.13)

As in the poem under analysis, Cummings is of the opinion that salesmen are not only obsequious, but also reek of moral irresponsibility, bringing the indictment even closer to the American way of politics.

Clearly, in the first line "a salesman is an it that stinks Excuse/Me", the poet blends the abstract and the concrete. Someone stinking is a concrete (sensory) image, and it is surprising that salesmen stink of "excuse/Me." This is a good example of Cummings' extended conjunction of abstract with concrete levels in the poem, where the poet refers to salesmen selling:

hate condoms education snakeoil vac
uumcleaners terror strawberries democ
cra(caveat emptor)cy superfluous hair

With this list, Cummings extends the concept "salesman" to include anyone who wants to persuade one of anything. Thus:

a salesman is an it that stinks Excuse
Me whether it's president of the you were say

(line 1-2, emphasis added)

a salesman is an it that stinks to please

(line 8, emphasis added)

Analysis:

Construction	Conceptual Metaphoric Realization
A is B (metaphor)	SALESMEN ARE DISGUSTING OBJECTS

Table (4) Linguistic expression of SALESMEN ARE DISGUSTING OBJECTS conceptual metaphor

To elaborate, the above two instances formulating the above conceptual construction are two instances of the poet's craftsmanship which enables him to formulate such cognitively challenging structures. As Granger (2015) expresses it in his analysis of another poem by Cummings, the poet uses "surreal phrase constructions, which manage to say so much more than the most elegantly crafted lines of other poets" (para. 1). The clause "a salesman is an it" posits a striking and unexpected grammatical choice, concerning the element occupying the noun slot of the predicate phrase of the sentence constituting that verse. Before starting an analysis of how this is accomplished, it is necessary to render the following functional analysis of the constituent structures in terms of transitivity:

Clause			
Nominal Group	Verbal Group	Nominal Group	Adverbial Group
Carrier	Relational Process	Attribute	Circumstance(s)
a salesman	is	an <u>it</u>	that stinks <u>Excuse</u> <u>Me</u>

Clause			
Nominal group	Verbal Group	Nominal Group	Adverbial Group
Carrier	Relational Process	Attribute	Circumstance(s)
a salesman	is	an <u>it</u>	that stinks <u>to please</u>

It is obvious that neither "it" belongs to the category primarily associated with the function of noun (because "it" is a grammatical word). Also, "stinks Excuse/Me" is a contradiction in terms, because the verb "stinks" means "to emit a strong foul odor: *the basement stinks of mildew*" (thefreedictionary 2017). Since "Excuse Me" is an expression of interruption (like *Just a minute*), it can be said that the poet means that such an expression of interruption has become hateful and despicable when produced by worthless or imposing people like salesmen. The same goes to "stinks to please," meaning that salespersons, to the poet, are loathsome even when they think themselves pleasing to others.

In cognitive linguistic terms, there is a richer foregrounded blend produced by a correspondence or mapping between two domains of experience such that one (the target domain – SALESMAN) is understood in terms of the other (the source domain – IT) and therefore talked about in terms of it. Literally, this means that a *salesman* is *no-thing*. This conceptual construal can be demonstrated in the following figure:

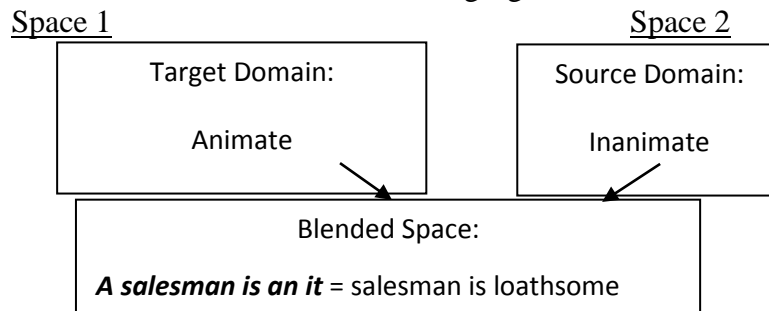


Figure (4) Mapping for SALESMEN ARE DISGUSTING OBJECTS conceptual metaphor

In our example, understanding this blended space ("a salesman is an it") relies on the conceptualizing (mapping) of the person involved in terms of non-animates. Through selective projection, the grammatical word "it" acquires a new, less restrictive conceptual structure which includes the attributions characteristic of nouns including the neutral semantic structure associated with it. The on-going projection existing among both source and target domains allows the member of the target domain (a salesman) to acquire the grammatical and conceptual structure from the source domain of "it." In other words, the metaphorical projection here emerges from the congruence of the mental space prototypically conveyed by the noun substitute "it" (as evoking neutrality or inanimateness) with a type of man: low, abject, servile, and, least to say, absolutely void of originality. This elaborate conceptual operation, turning the neuter pronoun "it" into a semantically full-content word by using it as a masculine referent, is thus capable of provoking an altered emotional response (and this is repeated in

line 8 in the poem).

3.2 Hyperbole

Another device of "honest deception" (Leech 1968, p. 166) in the framework of semantic foregrounding is hyperbole. The article "A man who had fallen among thieves" (2017) gives the following synopsis of Cummings' poem with the same title:

"A man who had fallen among thieves" comes from the biblical parable of the Good Samaritan. Here, Cummings's narrator encounters a drunk, unconscious man on the street and carries him, even though he finds him disgusting and terrifying, just as everyone else does. The point is that we should still help people whom we find repulsive. (para. 1)

Hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. The speaker in "a man who had fallen among thieves" (poem no. V, see Appendix 2) is the poet as the compassionate guide for humanity who saves that drunk and unconscious man on the street and carries him away to infinity:

Brushing from whom the stiffened puke
i put him all into my arms
and staggered banged with terror through
a million billion trillion stars

(lines 17 – 20, emphasis added)

Clearly, the use of "million" followed by its doubles is not the actual number of the stars through which the poet opts to go through, but this is hyperbolic to foreground eternity. A THROUGH image schema is powerfully established here. The trajector is the poet who uplifts the drunken man and carries him away from non-compassionate onlookers "through" the unknown. The spatial deixis expressed by the locative *through* establishes this THROUGH image schema, creating a visual field involving the reader to follow the relation between the figure (the poet) and the ground ("a million billion trillion stars"). Here, we have a rich complex of potentially interesting objects vying for attention:

- 1- Trajector (the poet, the moving figure)
- 2- Landmark (the unlimited number of stars)

(See **landmark/trajector** in the Glossary, Appendix 1)

Thus, the poet is foregrounded as a rescuer moving through a divinely spacious world marked by stars endlessly duplicated as marked here by the hyperbole in question, to which he escapes, carrying the victim, from an earthly merciless world to a spiritual realm. The scene reflects the tragic strength of the impact on the poet by the passivity shown by other onlookers and his own determination to go to the extreme to rescue the sick man. The poet is not just struck by their stupidity and ignorance, but by their mean-spiritedness. Thus, the hyperbole "a million billion trillion stars" combines with the cognitive impact of the image schema as a foregrounding

technique. Accordingly, the cognitive impact of the THROUGH image schema, acquires more weight by the hyperbole and foregrounds one of the poet's major themes: human compassion. This idea of poets' human compassion, sensibility and spiritual supremacy against man's greed and materiality is also the theme of T. S. Eliot "Ash Wednesday," a poem which is, in the words of Saleem (n.d.), "a linguistic grafting of the poet as a spiritual crusader in a long and tedious journey of a spiritual uplift from the worldly pasturage of people" (p. 85).

In another poem, Cummings' "of all the blessings which to man" (poem no. IV, see Appendix 2), the first stanza is all ironic. The main idea is that the tectonic shifts in technology and the complexities of civilization have become dehumanizing. The poet describes the American popular culture's worship of high standards of living and its understanding of life in its scientific but not spiritual dimensions as "blessings... [of] kind progress" (lines 1-2). President Obama (2016b) stated, "But I do not believe progress is possible if our desire to preserve our identities gives way to an impulse to dehumanize or dominate another group" (para.40). This is exactly what our poet proceeds to mention; that of all the different facets of the impact of progress "one stands supreme i mean the animal without a heart," meaning that man is only dehumanized as a result of technology and the complexities of civilization. So much so is the American civilization's relentless endeavor to realize that the American citizen, or "our hero" (line 9), is "compelled to fight itself from tame to teem)" (line 18). Here, industrialization and its negative impact on man constitutes a threat which the poet emphatically terms as "the quote and unquote loss of liberty" (line 15), which man will not be able to comprehend even in "fifty thousand years" to come (line 14):

– which something as you'll never guess
in fifty thousand years

equals the quote and unquote loss

of liberty my dears –

(Lines 13 - 16, emphasis added)

The poet is also debating that modern technology might lead to loss of human control over machines. The hyperbole that man will "never guess/in fifty thousand years " shows how much man will lose by being entrapped by technology reflects the poet's concern at the destruction that will be *forever* inflicted on humanity because of possible misuse of power. Notably, this is very much the case in our modern context. This fear still lingers to the present moment: scientists worry machines may outsmart man. Markoff (2009) states, "A robot that can open doors and find electrical outlets to recharge itself. Computer viruses that no one can stop. Predator drones, which, though still controlled remotely by humans, come close to a machine that can kill autonomously" (para. 1). Therefore, the modern man's staunch belief in progress had its severely negative impact on the middle

class, of which Cummings has for so long warned, especially in this poem. President Obama (2014) made such concept clear:

Let's face it: that belief has suffered some serious blows. Over more than three decades, even before the Great Recession hit, massive shifts in technology and global competition had eliminated a lot of good, middle-class jobs, and weakened the economic foundations that families depend on. (para.12)

In "this(a up green hugestness who and climbs)" (poem no. VI, see Appendix 2) Cummings exploits a poignant hyperbole to foreground how the tactful moves of the little insect affect his strong sensitivity so much so that the power of the whole universe flows through him:

making my soul
wholly rejoice (and my only heart so full
of amazing god, each every bounce of blood
perfectly equals several trillion ams)

(lines 5- 8, emphasis added)

The hyperbolic nominal group "several trillion ams" poses considerable difficulties for formal models of semantics, since it seems to involve not only an exaggeration but also a contradiction. In that nominal group, the participant "ams" is premodified by the adjectival phrase "several trillion". That entity – "ams" – is a first person singular pronoun functionally converted to a plural pronoun. The modifier "several trillion" functions as an aspect of evaluation to encode the poet's attitude to the object he observes and his feeling created by such observation; the hyperbolic numeric is also supported by the adverbial "perfectly equals," to add a further meaning "I am not exaggerating. This is just how I feel," foregrounding Cummings' sensibility of being all one with nature, or, perhaps more properly, the Christian concept of the divinity in every soul – or "am".

4. Conclusion

In conventional conceptual metaphors (such as MAN IS A SHARK or ARGUMENT IS WAR), there are two conditions needed to establish meaningful *conceptual* structures: (1) from the structured nature of bodily and social experience; (2) from our innate capacity to imaginatively project from certain well-structured aspects of bodily and interactional experience to abstract conceptual structures. Section 3.1 has disproved the contention that *only* conventional metaphors such as LOVE IS A JOURNEY, ARGUMENT IS WAR, TIME IS MONEY, HAPPY IS UP, and THEORIES ARE BUILDINGS are the focus of conceptual Metaphor Theory (CMT) on the grounds that such metaphors are entrenched into the language by long established convention and ideology, and accordingly affect people's thinking without being aware of it. The analysis has refuted this belief, showing that Cummings' original, novel (foregrounded) metaphors are in essence conceptual in nature and could be conventionalized in the language some way or another. The analysis

grounded this contention on that Cummings' metaphors satisfy the two sources of meaningful conceptual structure in conventional metaphors as identified in Lakoff (1988, p. 121); that they arise from two sources: (1) from the structured nature of bodily and social experience, and (2) from our innate capacity to imaginatively project from certain well-structured aspects of bodily and interactional experience to abstract conceptual structures. These two sources are the bases of Cummings' novel metaphors in question (FREEDOM IS FOOD, PROGRESS IS DISEASE, SALESMEN ARE DISGUSTING OBJECTS). The imaginative projection of bodily experiences to abstract conceptual domains in these novel conceptual metaphors are based on gastrological, physical (pathological), and olfactory bases, consecutively.

Section 3.2 has concluded that Cummings is disposed towards *numerical* hyperboles rather than other types of hyperbole to evoke mental spaces of spatial infinity and transcendental unity with the universe.

Appendix 1 Glossary

Agency/Transitivity In linguistics, transitivity is a property of verbs that relates to whether a verb can take direct objects and how many such objects a verb can take. Traditional grammar makes a distinction between transitive verbs such as *launch*, *hit*, take that take a direct object, versus intransitive verbs such as *fall* or *sit* that cannot take a direct object. There are ditransitive verbs, such as *give* and *grant* that take a direct object and an indirect object. Under "Transitivity," Trask (2007) epitomizes the concept as "the manner in which a verb is related to the noun phrases in its clause" (p. 305). Stockwell (2002) addresses the concept of 'action chains' in cognitive linguistics:

The roles that different participants (whether people, animals, or rocks) play in the cognitive model underlying a clause are based on role archetypes. These roles constitute the basic thematic relationships addressed by a clause. In cognitive linguistics, predications are seen in this way as ***action chains***. In an active clause, the agent acts as the head of an action chain, which moves through several stages perhaps including an instrument to arrive at the tail of the action with the patient. (p.64, emphasis original)

Cognitive Linguistics Cognitive Linguistics (CL) refers to that branch of linguistics that interprets language in terms of the *concepts*, sometimes universal, sometimes specific to a particular tongue, which underlie its forms. It is thus closely associated with semantics but is distinct from psycholinguistics, which draws upon empirical findings from cognitive psychology in order to explain the mental processes that underlie the acquisition, storage, production and understanding of speech and writing. Cognitive linguistics studies the relationships between language and the human mind. Linguists in this field seek to understand language as it relates to models of human thinking, interpreting language in light of the social and psychological contexts in which it is generated and understood. In "Cognitive Linguistics," Trask (2007) mentions that the term refers to "the elucidation of the ways in which linguistic objects and structures reflect the manner in which human beings perceive, categorize and conceptualize the world." (p. 40).

Cummings, Edward Estlin (1894 – 1962) A modernist American poet, painter, essayist, author, and playwright. Cummings grew up in Cambridge, Massachusetts. He began writing poems at age 10, and studied Latin and Greek at the Cambridge Latin High School. He received his B.A. and his M.A. in classics from Harvard

University. His studies there introduced him to avant-garde writers, such as Gertrude Stein, Ezra Pound, and John Dos Passos. While at Harvard, Cummings became intensely interested in the new movements in the visual arts and he began painting in the modern manner. He started to write free verse and follow the imagist principles. Seeking fresh and unusual effects, he began to create a style of his own, a form of imagistic experiments, breaking up his material and attempting to present it so that its appearance on the page directed the reader toward its meaning.

In 1917, Cummings' first published poems appeared in the anthology *Eight Harvard Poets*. In April 1917, with World War I raging in Europe and the United States not yet involved, he decided to have first-hand experience of the front and so left for France and volunteered there as an ambulance driver. Shortly after his assignment, the French authorities suspended him on suspicion of espionage, but he was released three months later for lack of evidence. In July of 1918, with the United States entering the war, he was drafted into the U.S. Army and spent some six months in the military service in Massachusetts.

Cummings despised war and regarded it a trap enlisting nations in total destruction, and wrote about his experience within a few years, especially his detention in the French concentration camp, in his splendid autobiographical work of prose, *The Enormous Room* (1921). The war experience enhanced Cummings' transcendental vision of individuality, his skepticism about modernity, and developed a belief that nature is superior to humanity. (See the excerpt from Kirsh, 2005, p.3 above.) After World War I, Cummings travelled extensively and settled into a life divided between New York and Paris. The horrors of World War II also affected Cummings as he continued to give voice to a basic affirmation of life, especially in whatever was simple, natural, individual, or unique. He expressed powerful rejection of conformity, imitation, and artificiality that would hinder uniqueness. In 1958, Cummings was awarded the Bollingen Prize in American Poetry, a highly prestigious prize given by Yale University to American writers for distinguished achievements in poetry.

Foregrounding Literally, this term means bringing into prominence. The concept of foregrounding is a term borrowed from the Prague School of Linguistics. Specifically, the term is a translation of the Czech word *aktualizace*, a concept introduced by the Prague structuralist Jan Mukarovsky in the 1930s. Foregrounding is

essentially a technique for "making strange" in language, based on the Russian writer and literary critic Victor Shklovsky's *ostranenie*, a method of "defamiliarization" or "making strange" in textual composition:

Foregrounding often depends on stylistic *deviance*, which in turn involves a sense of default or background norm from which the foregrounded element can emerge. Foregrounding is partly a function of linguistic patterning and partly a matter of perception, of course. In **Cognitive Linguistics**, foregrounding is described in terms of *figure* and *ground* relationships. Most prepositional meanings are reducible to *image-schemas* involving the movement of a **trajector** against a **landmark** (figure and ground, respectively). Foregrounding is an important feature in Cognitive Linguistics at the higher levels of text comprehension as well. (Trask 2007, p. 92, emphasis original)

It is worth quoting Zlatev (2010) as illustrating that

a spatial utterance must express or profile a **trajector**, the entity whose (trans) location is of relevance.... The trajector may be static (as in *a*) or dynamic (*b*); a person or an object (*c*). It can also be a whole event (*d*), at least for those analyses that allow relational predicates to take proportion-size structures as arguments (e.g. Langacker, p. 1987).

- a. *She* is at school.
- b. *She* went to school.
- c. *The book* is on the table.
- d. *She is playing* in her room.

Other terms used for these concepts are the Gestalt-psychological notion "Figure" and the more general term "referent" – though these usually apply to object-like entities and not to events as in (4d). The "Landmark" is the reference entity in relation to which the location or the trajectory of motion of the trajector is specified. In examples (4a) – (4d), the terms school, table, room express the corresponding landmarks.

(p. 327, emphasis original)

Deviance from the expected or ordinary use of language draws attention to an element, foregrounding it against the relief of the rest of the features of a text. In the words of Short (2000, p. 11), "Deviation, which is a *linguistic* phenomenon, has an important *psychological* effect on readers (and hearers). If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. We call this psychological effect foregrounding". Textual foregrounding can be achieved by two types of linguistic deviation, identified in Enani and Gaballa (2000) as *negative*

deviations (violations, for example, of the syntactic categorization of words, of word order, of the rules of sentence conjunction; violations of the rules of word formation, of possible combinations of sounds; semantic anomalies; incompatible and incomprehensible sequences, etc.), and *positive deviations* that include repetition of similar or identical phonological, syntactic, and semantic elements (euphony, rhythm, rhyme, parallelism); and use of creative metaphor.

Image Schema An image schema is a skeletal, abstract spatial relation considered to be basic to cognition. Dozens of image schemas have been identified, such as ABOVE, SUPPORT, THROUGH, IN and OUT (CONTAINER), SOURCE-PATH-GOAL, CYCLE, etc. They are usually found directly encoded in prepositions (e.g., "through," "in," "out"), but may structure other parts of discourse as well. In the words of Stockwell (2002, p. 16), image schemas (or "schemas") are

mental pictures that we use as basic templates for understanding situations that occur commonly. We build up image schemas in our minds, and we tend to share particular image schemas with the community in which we live, on the basis of our local bodily interaction with the world. Trajectors on paths in relation to landmarks are the general elements in image schema.

Landmark/Trajector A **landmark** (LM) is whatever is chosen (**construed**) as the reference point in conceptualizing a scene; the **trajector** (TR) is whatever is being located in reference to it. Trask (2007) defines *landmark* the term in further details:

[Landmark] is a term from Cognitive Grammar to explain how prepositions are conceptualized. Prepositions like *over*, *through*, *into*, *from*, *against*, *about* and so on are metaphorically derived from an idealized spatial concept which is called an **image-schema**. The notion of *over*, for example, involves one object in the focus of attention (the *figure*) describing a motion path over the top of an object that receives less attention (the *ground*). Figure and ground in image schemas are termed **trajectors** and **landmarks** respectively. (p. 129, emphasis original)

It should also be noted "Trajectors take the focus of attention at a cognitive level, and their realization in linguistic form is an example of the **cognitive linguistic** principle that sees cognitive and perceptual processes as the basis for language" (Trask, 2007, "Trajector," p. 301).

Profiling In cognitive linguistics, the concept 'profile' is symbolized by the word itself, as explained in Fauconnier (2009):

Profiling is [an] important construct of Langacker's cognitive grammar: the word *hypotenuse* evokes a right triangle and profiles [refers to] a particular part of it: the same segment without the rest of the triangle is no longer a hypotenuse. In *I melted it; melt* profiles an entire action chain with causation and change leading to a liquid state. In *It melted easily*, only the change is profiled, although the causation is still evoked. In *It is finally melted*, only the resultant state is profiled, but the unprofiled change is evoked. (See **foregrounding/profiling**)

Appendix 2
Poems Used for Analysis

I

as freedom is a breakfastfood

1. as freedom is a breakfastfood
2. or truth can live with right and wrong
3. or molehills are from mountains made
4. —long enough and just so long
5. will being pay the rent of seem
6. and genius please the talentgang
7. and water most encourage flame

8. as hatracks into peachtrees grow
9. or hopes dance best on bald men's hair
10. and every finger is a toe
11. and any courage is a fear
12. —long enough and just so long
13. will the impure think all things pure
14. and hornets wail by children stung

15. or as the seeing are the blind
16. and robins never welcome spring
17. nor flatfolk prove their world is round
18. nor dingsters die at break of dong
19. and common's rare and millstones float
20. —long enough and just so long
21. tomorrow will not be too late

22. worms are the words but joy's the voice
23. down shall go which and up come who
24. breasts will be breasts thighs will be thighs
25. deeds cannot dream what dreams can do
26. —time is a tree(this life one leaf)
27. but love is the sky and i am for you
28. just so long and long enough

(*SP*², p. 53)

II

pity this busy monster, manunkind,

1. pity this busy monster, manunkind,
2. not. Progress is a comfortable disease:
3. your victim (death and life safely beyond)
4. plays with the bigness of his littleness
5. --- electrons deify one razorblade
6. into a mountainrange; lenses extend
7. unwish through curving wherewhen till unwish
8. returns on its unself.
9. A world of made
10. is not a world of born --- pity poor flesh
11. and trees, poor stars and stones, but never this
12. fine specimen of hypermagical
13. ultraomnipotence. We doctors know
14. a hopeless case if --- listen: there's a hell
15. of a good universe next door; let's go

(SP, p. 70)

III

a salesman is an it that stinks excuse

1. a salesman is an it that stinks Excuse
2. Me whether it's president of the you were say
3. or a jennelman name misder finger isn't
4. important whether it's millions of other punks
5. or just a handful absolutely doesn't
6. matter and whether it's in lonjewray
7. or shrouds is immaterial it stinks
8. a salesman is an it that stinks to please
9. but whether to please itself or someone else
10. makes no more difference than if it sells
11. hate condoms education snakeoil vac
12. uumcleaners terror strawberries democ
13. ra(caveat emptor)cy superfluous hair
14. or Think We've Met subhuman rights Before

(*SP*, p. 67)

IV

of all the blessings which to man
of all the blessings which to man

1. kind progress doth impart
2. one stands supreme i mean the an
3. imal without a heart
4. Huge this collective pseudobeast
5. (sans either pain or joy)
6. does nothing except preexist
7. its hoi in its polloi
8. and if sometimes he's prodded forth
9. to exercise her vote
10. (or made by threats of somethings worth
11. than death to change their coat
12. —which something as you'll never guess
13. in fifty thousand years
14. equals the quote and unquote loss
15. of liberty my dears—
16. or even is compelled to fight
17. itself from tame to teem)
18. still doth our hero contemplate
19. in raptures of undream
20. that strictly(and how)scienti
21. fic land of supernod
22. where freedom is compulsory
23. and only man is god.
24. Without a heart the animal
25. is very very kind
26. so kind it wouldn't like a soul
27. and couldn't use a mind

(*SP*, p. 65)

V

a man who had fallen among thieves

1. a man who had fallen among thieves
2. lay by the roadside on his back
3. dressed in fifteenthrate ideas
4. wearing a round jeer for a hat
5. fate per a somewhat more than less
6. emancipated evening
7. had in return for consciousness
8. endowed him with a changeless grin
9. whereon a dozen staunch and leal
10. citizens did graze at pause
11. then fired by hypercivic zeal
12. sought newer pastures or because
13. swaddled with a frozen brook
14. of pinkest vomit out of eyes
15. which noticed nobody he looked
16. as if he did not care to rise
17. one hand did nothing on the vest
18. its wideflung friend clenched weakly dirt
19. while the mute trouserfly
20. confessed a button solemnly inert.
21. Brushing from whom the stiffened puke
22. i put him all into my arms
23. and staggered banged with terror through
24. a million billion trillion stars.

(SP, p.22)

VI

this(a up green hugestness who and climbs)

1. this(a up green hugestness who and climbs)
2. alive this crumb (infinitesimal
3. this chip of being)jump does twenty times
4. easily unitself
5. making my soul
6. wholly rejoice (and my only heart so full
7. of amazing god, each every bounce of blood
8. perfectly equals several trillion ams)
9. this(now rewandering one grassblade)how
10. occult particle of vitality did
11. totally transform the – and i mean
12. (sans blague)totally – universe with one
13. gesture.
14. Thanks, colossal acrobat!
15. stupendous artist, feeble i salute
16. spontaneous insuperable you

(UP³, p. 127)

الملخص

تحليل لغوي للخروج عن المألوف الدلالي كوسيلة لتشكيل موقع الصدارة في
الصورة الذهنية لمختارات من قصائد إدوارد إسبن كامينجز اتجاه متعدد المناهج
محمود حسين عبد الرحمن حجازي

تهدف هذه الدراسة إلى الكشف عن الخروج عن المألوف الدلالي كوسيلة لتشكيل
موقع الصدارة في الصورة الذهنية للشاعر الأمريكي إ. إ. كامينجز (1894 - 1962) في
ست من قصائده: "كما أن الحرية طعام إفطار"، و "إشفق على هذا الوحش اللادمي"، و
"البائع المتجول هو النكرة الذي ينتن "عفوا"، و "من بين كل النعم التي للإنسان"، و
"رجل كان قد سقط بين اللصوص"، و "هذا (الذي يتسلق الشجر الضخم)". تركز الدراسة
على التعبيرات الاستعارية التصويرية (conceptual metaphoric realization) و
المبالغة (hyperbole) كصور للخروج عن المألوف الدلالي (semantic deviation)
في القصائد موضوع الدراسة. تتبع الدراسة إتجاه متعدد المناهج للكشف عن مضمون
الرسالة التي يوصلها الشاعر بخروجه عن المألوف الدلالي. ويستند الإطار الأسلوبي على
وصف ليتش للخروج عن المألوف الدلالي في الاستعارة و المبالغة أنه "خداع صادق"
(1968، ص 166). واعتمد الإطار الإدراكي للدراسة على نظرية الاستعارة التصويرية
(Conceptual Metaphor Theory) لجورج لايكوف ومارك جونسن كما أوردا
شرحها في كتابهما "الاستعارات التي نحيا بها" (Metaphors We Live By) المنشور
سنة 1980. و تعد هذه النظرية واحدة من الأطر النظرية المبكرة المطورة ضمن علم اللغة
الإدراكي (Cognitive Linguistics) والتي وفرت الزخم النظري للعلاقة بين اللغة،
والذهن والتجربة المجسدة (meaning is embodied). هذه النظرية مفادها أن الاستعارة
ليست مجرد سمة لغوية أو زخرفية و إنما التفكير نفسه متجسد. تستفيد هذه الدراسة أيضا
من نظرية المزج التصوري (conceptual blending theory) لفوكونيه و تيرنر
(2002) و المفاهيم المتصلة بها مثل المساحات العقلية (mental space) و الترابطات
(mappings). كما تستفيد الدراسة من علم اللغة الوظيفي (Functional Linguistics)
و بالتحديد نموذج النحو النظامي الوظيفي (Systemic Functional Grammar - SFG)
لهاليداي و خاصة فيما يتعلق بالعلاقة بين أجزاء الجملة (transitivity). وقد توصلت
الدراسة إلى استنتاجين. أولاً، أن الاستعارة التصويرية لا تقتصر بالضرورة على تلك
الاستعارات اليومية التقليدية التي نستخدمها في سياقاتنا اليومية مثل (MORE IS UP)؛ ذلك
أن الاستعارات المبتكرة كتلك التي يستخدمها كامينجز و التي كشفت عنها الدراسة يمكن أن
تدخل اللغة اليومية من خلال تعبيرات مختلفة لاستعارة تصويرية واحدة مبتكرة مثل
(FREEDOM IS FOOD) و هي التي يبني عليها كامينجز قصيدته "كما أن الحرية طعام
إفطار" لأن تلك الاستعارة المبتكرة في حد ذاتها مستشعرة حسيا (embodied) بمعنى أننا
نتصورها حسيا باستشعار تذوق الطعام فتكون الرسالة الكامنة هي أن القيمة الإنسانية
للحرية يتم إهدارها على أيدي الطغاة الذين ينزلون بها إلى مرتبة السلع الاستهلاكية الفانية
كمجرد طبق على مائدة الإفطار. وثانياً، فيما يتعلق بالمبالغة (hyperbole)، تكشف
الدراسة أن كامينجز يفضل المبالغة العددية، لأنها تحمل محتويات مفاهيمية هامة من حيث

استحضار المساحات العقلية الدالة على اللانهاية (infinity) و التماهى بين الانسان و الطبيعة و الذات الإلهية (transcendental unity) .

الكلمات المفتاحية للبحث :

علم اللغة الإدراكي؛ نظرية الاستعارة التصورية؛ إي إي كامبجز؛ موقع الصدارة في الصورة الذهنية؛ علم اللغة الوظيفي؛ المبالغة؛ الخروج على المؤلف الدلالي؛ علم الأسلوب

Endnotes

¹ This research paper is based on Chapter 6 in the Ph.D. dissertation (in progress) entitled *A Linguistic Analysis of Foregrounding In Selected Poems of E. E. Cummings: An Eclectic Approach* under the supervision of the late Prof. Jeanette Attia and Prof. Salwa Kamel.

² Short for E. E. Cummings' *Selected Poems 1923 – 1985*.

³ Short for Firmage and Kennedy's *E. E. Cummings: Etcetera, the Unpublished Poems*.

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