



Stylistic Analysis of Langston Hughes' Selected Poems

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Hersh Mohamad Mohamad Amin

College of languages-English department / Salahaddin University-Erbil
hershbeg@gmail.com

Suhayla H. Majeed

suhaylamajeed@yahoo.com

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Abstract

The scope of this paper is limited to the Stylistics Analysis of Langston Hughes' three selected poems under the titles of "*Dream Deferred*", "*Justice*", and "*The Negro Speaks of Rivers*". The analysis is carried out under the aspect of phonological, lexical and semantic levels. The aim of this study is to discover the Stylistic devices the poet has used in his poems to enhance his message as well as to express to his community and the world his ideas, concerns and observation on socio-political issues. Also, to get better understanding of the message he is trying to convey.

Keyword: Stylistics, Poems, Phonological Level, Lexical Level, Semantic Level.

1. Introduction

Stylistics analysis is a process of carefully examining language use in a given text to understand how the various components function and to explain its structure and effect. In order to arrive at analysis of a literary text objectively, it is important to break it down into single smaller units that will make it easier to uncover how and why an author decides to use a particular style and to understand the meaning of those elements in isolation and when taken together. Therefore, conducting stylistics analysis of a given text will help readers precisely and meaningfully interpret the author's ideas, concerns and observations. Short claims that the primary goal of stylistics analysis in present times "has been to try to understand the relationship between the literary text on the one hand, and how we understand it, and are affected by it, on the other" (1996, p. xii). Leech and Short state that the aim of stylistics analysis is "an attempt to find the artistic principles underlying a writer's choice of language. All writers, and for that matter, all texts have their individual qualities" (1981, p. 74).

1.1 Definition of Stylistics

Stylistics has been defined differently by different authors. One of the widely used definitions of stylistics is provided by Toolan, who defines stylistics as "linguistics orientation" (2016 a, p. 3) of literary discourse. Carter & McCarthy on the other hand define stylistics as tool used in teaching of literature to assist in fostering "interpretive skills and to encourage reading between the lines" (2014, p. 5). This author specifically views stylistics as form of tool that students could use to scrutinize and gain understanding from the text through careful scrutiny that will help them in building up complete and accurate interpretation of the message, thought and ideas of the author. The last definition is the one posited by Burke, who argues that stylistics is "the study of literary texts" (2017, p. 6).

1.2 Types of Stylistics

There are two main broad types of stylistics which include linguistic and literary stylistics. Linguistic stylistics is a form of stylistics that explores the features that make up a text. In this type of stylistics, references are made to styles that are selected over other



possible styles that a writer could use. In this type of stylistics, the linguistics choices that a writer uses in the text as well as the effects of those linguistic preferences are determined (Gibbons & Whiteley, 2018).

Linguistics stylistics mainly focuses on language use as well as the effects of such use of language in a given text. It is the function of linguistic stylistics to examine the form as well as the function of language and how it affects the text. For instance, in a poem linguistic stylistic analyst will look at the form as well as the function of language use that an author has used in the poem so as to determine the effect of such use of language in that particular poem (Chapman & Clark, 2014).

On the other hand, Literary Stylistics which is used synonymously with the term literary criticism is concerned with providing explanation of the individual meaning of texts in a manner that its importance could be clear to other people. Literary stylistics has the main function of deciphering a message that the writer has encoded in a way that could not be clear to a common reader. This means that the main function of a literary stylistic analyst is to help a reader to understand the meaning of the message through using common and familiar terms that make the private author's message to become clear and open public message (Mode, 2015).

1.3 Stylistic Levels of Analysis

1. **Graphology:** This is the first level of linguistic stylistics analysis. According to Leech (2014), graphology level refers to entire system of writing. This includes spelling, punctuation, underlining, coloring, space management among other elements of writing. According to this level, a pattern of writing is also a significant indicator of variety of language in use.
2. **Phonological Level:** According to Ruano (2017), phonology is viewed as the study of sound patterns as they appear in a language. Phonology refers to 'audible sounds or noise' in the texts. All texts are written with the aim of being read or spoken therefore audible effects are very relevant towards understanding of the text. Phonological level of Stylistic analysis involves investigating devices such as, Rhyme and rhyme scheme, Alliteration, Assonance, Consonance, and Repetition.
3. **Lexical Level:** At this level, the analyst is concerned with the way in which a writer deploys words and their meanings in a given text. Ruano points out that the study of lexis involves the study of vocabulary that has been used in a particular text with all its aspects. This level examines how an author uses words such as nouns, verbs, adverbs, adjectives, conjunctions, pronouns and determiners. An author can choose to use more nouns than verbs deliberately to stress his ideas and objectives. In assessing lexical level, linguistic stylistic analyst looks at how author has used these words and their implication to the meaning of the text (2017).
4. **Semantics:** Semantics is the study of linguistic meanings such as words, morphemes, sentences and phrases presented within a text. The main subfields of semantics include lexical and structural semantics. Lexical semantics is a subfield of semantics that deals with meaning of words as well as meaning of syntactical units that are even larger than the words used in a given text. Through such description, semantics have been referred to as the "scientific and philosophical study of meaning" (Charnois, Larjavaara, & Legallois, 2018, p. 24). The main function of semantics is to help analysts as well as readers to understand the nature of language use where it provides account for the abnormalities that is found when reading the language of a certain text. During semantic level of stylistic analysis, devices such as, metaphor, simile, imagery, symbolism, and personification are explored.
5. **Syntactic/Grammatical Level:** This level involves syntactical and morphological levels. Language is made of structures that exist and functions in hierarchical order



when presented in a speech or a text. The units of grammar that are present in language include morphemes, words, group phrases, clauses and sentences (Carter & McCarthy, 2014). According to the same study, a morpheme is that smallest unit of grammar and a sentence is the largest unit of grammar both in written and spoken forms. Stylistics analysis requires that an analyst becomes familiar with the syntactic level which includes the understanding of group or phrase, clause and sentences units of grammar.

2.0 Langston Hughes

James Mercer Langston Hughes was born in Joplin, Missouri on February 1st 1902. He was the second born of Carrier Mercer Langston and James Nathaniel Hughes. Hughes' both paternal great grandmothers were of African-America origin while his paternal grandfathers were all slave owners from Kentucky. Langston Hughes early childhood was in Midwestern towns where he was raised by his grandmother. Hughes' father left the family where later on he went ahead to divorce Hughes' mother Carrie Langston. During that time Hughes' father had moved to Cuba and then to Mexico hoping to escape from rampant racism prevailing at that time. His mother also was always on the move in search of employment from slave owners and other prominent families (Google Books, 2019)

Hughes is undeniable one of the most influential and affluent poets in the African-American history. The first poetry in Hughes poetry series was "When Sue Wear Red" which he wrote while in high school was the one of his major turning points as a poet. He has authored several poems and short stories that have been studied throughout the world. One of the most widely cited work is the "The Negro Speaks of Rivers" which was published in 1921 in the title named "Crisis". This was signature poems and was present in his first poetry book. This was followed by "Weary Blues" which was published in 1926 and appeared in "Crisis" (Hughes n.d).

According to Langston Hughes Society, Hughes produced the first collection of short stories in 1934. The first one in these series was "Ways of White folks". These were series of short stories known as vignettes that were revealing humorous as well as tragic interactions between the Blacks and Whites living in the United States at the time when race and racism was at their peaks. These short stories were marked by pessimism concerning race relations as a sardonic realism that existed in United States (lh-society, 2014)

2.1 Literature Review

The Jafaar (2014) conducted stylistic analysis of two poems: "Maggie and Milly and Molly and May" by Cummings and "A Kite for Aibhin" by Heaney. Jafaar found out that the stylistic devices used in these two poems are helpful in the study of English language both by native and non-native speakers.

Also, Duki (2017) conducted a study on essential characteristics of Langston Hughes poetry and their impact on Congolese conscience through looking at tone, language and themes. The study found that Hughes is inspiration to all generations.

Lastly, a study by Sharma (2018), conducted stylistic analysis of Langston poem "Harlem". Sharma concluded that Hughes used stylistic devices to assist readers in understanding the meaning and the message.

This study will be different from these studies in that it will carry out stylistic analysis of three poems written by Langston Hughes through examining how the author used stylistic devices in influencing African America community and how he viewed United States of America. This study will examine the stylistic devices used in these poems so as to come up with general conclusion on the authors writing technique and language use. This new information will provide insight on how Hughes used various stylistic devices and deviation



to promote his thoughts against racism, discrimination and segregation that was rampant during early 1900s.

2.2 Methodology

This study is concerned with descriptive analysis of text from poems written by Langston Hughes. Therefore, the study applies qualitative research design which allows the researcher to use descriptive analysis as a tool for the stylistic analysis. This descriptive and analytic study is carried out on Langston Hughes' selected poems to look into the stylistic devices that are exploited and the overall effect of these tools on his works.

This study applies linguistic stylistic analysis modal as the research instrument through which the three poems will be analyzed. This is where linguistic features of texts will be explored through examining the phonological, lexical and semantic levels of linguistic stylistic analysis.

2.3 Stylistic Analysis of Langston Hughes' Three Selected Poems

2.3.1 Stylistic Analysis of: The Negro Speaks of Rivers

I've known rivers: I've known rivers ancient as the world and older than the flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young. I built my hut near the Congo and it lulled me to sleep. I looked upon the Nile and raised the pyramids above it. I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen its muddy bosom turn all golden in the sunset.
I've known rivers: Ancient, dusky rivers.
My soul has grown deep like the rivers.

2.3.1.1 Tone

The tone of this poem is somber but prideful in that the poem talks about the sufferings of slavery but also proudly mentions the name 'Negro' which acts as an identity of the poet and his people. The poet is proud of that name and is not ashamed in talking about his experiences. There are three themes in this poem. The first theme is wisdom and experience. This is where the poet portrays Negroid race as a deep fund of wisdom and experience that has been accumulated since the beginning of human experience. "*I bathed in the Euphrates when dawns were young*" (Line 4). Euphrates River is believed to be a place of earliest human civilization. Second theme is that of perseverance. This is where the poet points out that despite of the suffering that they have experienced as a race, Negroid race have endured through the ages without giving up. The last theme is that of pride. The poet portrays



Negroid race as a race that is proud of its cultural history and keeps a rich record of accomplishment even in the face of adversity. “*I looked upon the Nile and raised the pyramids above it*” (Line 6). Raising pyramid is indeed a cultural accomplishment.

2.3.1.2 Language

In this poem Hughes writes in Standard English which is literary English and avoids the use of African American vernacular language. The spelling and grammar are also regular in this poem.

2.3.1.3 Phonological Level

2.3.1.3.1 Rhyme

This poem is a lyrical poem in a free verse which presents a deep feeling as well as emotion of the poet. This free verse ignores the conventional rules of meter as it taken on the rhythms of a normal conversation. This means that this poem is not conformed to the metric rules that dictate the patterns of stress as well as the number of syllables in each line. The rhyme scheme of this poem is **AAABCDEDAA**.

2.3.1.3.2 Alliteration

Alliteration is the repeating of initial consonants in two or more words in the same line a poem. In this poem, the poet has used alliteration in some lines. In Line 4, the consonant /w/ has been repeated in words, “*when/ were*”. Again, in this Line 5, the consonant /m/ is also repeated in the words “*my/me*”. These consonants are used by the poet to produce euphony.

2.3.1.3.3 Assonance

This is where in stressed syllable; vowel sound is repeated followed by a different consonant sound. I *bathed* in the *Euphrates* when dawns were young (Line 4). Also, in Line 3 the assonance exists in the words “*soul/grown*”. Assonance helped the poet in creating pleasant sounds and musical effect through creating internal rhyme. Again, in line 2 “*known/flow* is another example of assonance. These assonances bring musical effects to the poem making the poem enjoyable.

2.3.1.3.4 Consonance

In this poem, the consonance which is the repetition of the consonant sounds in the words before or after different vowel sounds were used in the following words. “*built/hut*. In line 2, “*world/blood*, “*known/human* are also some example of consonance. Also, in Line 5: consonant /l/ has been repeated in words “*lulled/sleep*”. Consonance could also be seen in line 6: “*looked/raised*. The use of consonance helps in creating the clear image and lyrical effect of the poem.

2.3.1.3.5 Repetition

The phrase “*I’ve known rivers*” has been repeated three times and the word “*river*” is repeated six times. This emphasizes the nature of power that Negro has had through following many rivers over the years. Also, the repetition of “*I’ve*” shows the emphasis on the Negro as a community. The line, “*My soul has grown deep like the rivers*” has been repeated twice (Line 3 and Line 11). This line is repeated to stress the extent at which the Negro community has experienced the life they are living.

Another repetition is seen in Line 2 where the word “*human*” is repeated to stress that the Negro is part of the humanity and that the existence of Black community is as ancient as human life itself. The word “*ancient*” has also been repeated twice in Line 2 and Line 10 to stress the long period of time in which the African American have suffered from racial prejudice.

2.3.1.4 Lexical level

In this poem, the poet uses main verbs as the major words in this poem. The poet uses active verbs such as “*speak*”, “*bathed*”, “*built*”, “*lulled*”, “*dawns*”, “*heard*”, “*looked*”,



“went”, “seen” and “grown” not only to show that he witnessed all he is talking about but took active role in them as well. Other verbs that are used include “singing”, “known”, and “flow” also are used by the poet to show element of diction.

There are also nouns that are used in this poem. The first main noun is the “rivers”. This noun is used metaphorically by the poet to create a history that starts at one point and flows to other points. It also shows experience by moving from one place to another. Other nouns include “human”, “blood”, “veins”, “soul”, “hut”, “bosom”, “pyramids” and “world”. These have been used to stress the fact that African Americans are also part of humanity as they possess all things that other human do and that they are not lesser than their white counterparts. Also, the mention of nouns such as “pyramids”, “Mississippi”, “New Orleans”, “Euphrates”, “Congo” and “Nile” also are used metaphorically to stress on the experience of the writer.

The adjectives that have been used in the poem include “ancient”, “older”, “deep”, “young”, “dusky”, “muddy” and “golden”. The poet uses “ancient” and “older” to denote the age of the narrator and the experience. Adjectives “dusky”, “muddy” have been used to show the sorry state that the African American were in when they arrived in America and “golden” shows how the African American began to change for better since slavery which is denoted by sunset. The adjectives “young” is used to denote the length of slavery which stretches to a lifetime as the poet describes bathing in Euphrates when the “dawn were young” meaning that slavery has lasted as long as he can remember. “Deep” is used to show the extent of the suffering that Black people have gone through as a result of slavery.

The poem also uses adverbs “when”, “above” and “down” to increase the intensity of the up and downs that the African Americans had gone through during the slavery period.

The poem uses the pronoun “I”, “my”, and the contraction “I’ve” to try to bring out emphasis on the ownership of the story that is so personal to the narrator. The poet also uses a pronoun “it” which he uses to provide bigger meaning of Africa and how it used to be in the past before slavery.

2.3.1.5 Semantic Level

In this poem, the main issue being portrayed is the wisdom of a wise old man who has lived through lots of experience. The author employs metaphors, similes, repetition and imagery to come up with a personal history of somebody who is wise and have lived it all. Here the voice that we hear is not that of Langston Hughes himself but rather is someone who has lived through a lot of ages and could denote the Negro as a race which identifies itself as a persona. The voice tries to bring out the history of the Negro; a name that was given to African Americans.

2.3.1.5.1 Metaphor

A metaphor is comparison between two unlike things without using words such as “like” and “as” (Lobner, 2013). The choice of the word “river” in “I’ve known rivers” is metaphorically used to compare the Negro to the river. It denotes Africans who were captured and brought to America following rivers such as Congo and Mississippi. Another metaphor that has been used in the poem is the “and raised the pyramids”. This is used by the poet to compare his cultural experience and wisdom to the pyramids.

2.3.1.5.2 Simile

Simile is figure of speech where two concepts are imaginatively compared using the words such as ‘like’ ‘as’ (Stephen, 1991). In this poem, two similes have been used. The first simile is found in the phrase: “rivers ancient as the world” (Line 1). This simile compares the age of the rivers to that of the world. As the river denotes African Americans, the author suggests that the Black race was there since the world was created. The second simile is found



in the phrase: “*grown deep like the rivers*” (line 4 and 13). This compares the soul of African American with the deep rivers which means that African Americans’ souls have existed and lived through various adversities.

2.3.1.5.3 Imagery

Imagery is a general term where language is used to denote objects, thoughts, experience, feelings and actions. In this poem, the poet has used several imagery devices to paint various images to the reader. The use of great and long rivers such as Mississippi, Congo, Euphrates and Nile as well as the phrase “*I’ve seen rivers*”, paints a visual picture to the reader on the long and unending stretch of the Black race. Also, the use of the phrase “*human blood and veins*” is used in the poem to provide tactile or sensory image as the movement of blood veins can be felt. Also, the color of blood being red is used to provide visual effects on the reader. Again, the poem uses the phrase “*when dawn was young*” to bring to the reader a visual image as the dawn brings out light that could enable people to see their surroundings.

Moreover, visual imagery is created through the use of phrases such as “*and raised the pyramids above it*” which presents the reader with scenery of beautiful work of hands thus represent both tactile and visual image. Additionally, the poet creates auditory image with the phrase “*I heard singing of the Mississippi*”. Through using imagery devices such as “*golden*” the author is able to evoke tactical image as gold is fine to touch and has a pleasant color to the vision. Lastly, the use of phrase “*dusky rivers*” has also brought visual effects to the readers as something gloomy, obscure and dark.

2.3.2 Stylistic Analysis of: Harlem (What Happens to a Dream Deferred)

What happens to a dream deferred?
Does it dry up like a raisin in the sun? Or fester like a sore— And then run? Does it stink like rotten meat? Or crust and sugar over— like a syrupy sweet?
Maybe it just sags like a heavy load.
<i>Or does it explode?</i>

2.3.2.1 Tone

The poet exhibits a frustrated tone throughout the poem through the use of words such as “*fester*”, “*run*” and phrases such as “*stink like a rotten meat*” to show the frustration faced by African American population. The theme of this poem is encouragement where the poet encourages his race to keep on fighting for their dreams of equality, freedom and justice and cautions them not to give up on their dreams.



2.3.2.2 Language

The poet uses Standard English with plain and regular grammar and spelling. This plain language helps the poet to communicate to average person in Harlem who does not have higher education to access the vocabulary and spelling used by making his thoughts known in a clear and comprehensible manner.

2.3.2.3 Phonological Level

2.5.2.3.1 Rhyme

Line 3 rhymes with Line 5 (*sun/run*). Also, Line 6 rhymes with Line 8 (*meat/sweat*). Lastly Line 10 rhymes with Line 11 (*load/explode*). All the rhymes are masculine rhymes, that is to say, a rhyme that occurs only is stressed final syllables or a rhyme that is monosyllabic. The rhyme scheme of this poem is **ABCDCEFEGHD**.

2.3.2.3.2 Alliteration

In this poem, Alliteration is found In Line 1, the consonant /d/ is repeated in the words “*dream/deferred*” in Line 2, the same consonant /d/ is repeated in the words “*does/dry*”, in Line 8, the consonant /s/ is repeated in the words “*syrup/sweet*”, and in Line 10 the consonant /l/ is repeated in the word “*like/load*”. All these alliterative words have been used by the author to create a flow of music in this poem. This alliteration creates internal rhyme that makes reading and listening to the poem easy and enjoyable.

2.3.2.4 Lexical Level

Hughes in this poem uses main verbs as major words. Such as, “*happens*”, “*deferred*”, “*fester*”, “*stink*”, “*run*”, “*crust*”, “*sugar*”, “*sags*” and “*explode*”. One phrasal verb “*dry up*” has been used by Hughes in this poem.

Hughes uses the verbs “*happen*” and “*run*” to show a real occurrence which signify change that has to take place in the current prevailing condition. The verb “*deferred*” is used by the author to show that this is something that is potentially explosive as the author has also cleverly included the verb “*explode*” in the end of the end of the poem.

The use of these verbs “*dry*”, “*fester*”, “*crust*”, “*sags*” “*explode*” and “*stinks*” indicates some negative connotation which moves towards causing some terrifying predicament between the black community and their white counterparts.

Hughes also uses nouns such as “*dream*”, “*raisin*”, “*sun*”, “*sore*”, “*sweet*”, “*load*” and “*meat*” to create metaphors. These nouns suggests that even though there are difficulties that his race is currently undergoing signified by “*sore*” and “*load*” they should have a dream that one day they will be free from racial prejudice and will have better life as signified by “*dream*”, “*raisin*”, “*sweet*”, “*sun*” and “*meat*”.

Furthermore, Hughes relies on only one auxiliary verb “*does*” when constructing the poem’s rhetoric questions. In terms of pronoun, the poet uses “*what*” to try to bring out a question suggesting the possible result of the deferred dream. The poet uses a pronoun “*it*” as well to stand for the “*deferred dream*”.

Moreover, the poet applies the use of three adjectives which include “*rotten*”, “*syrupy*” and “*heavy*”, to bring out the metaphoric meaning of how the life of the Black race is something that is disgusting and burdening.

Additionally, adverbs “*over*”, “*then*”, “*maybe*” and “*just*”, are used to increase the intensity of feeling about how bad the Black Africans’ condition is.

Lastly, the poet employs prepositions “*in*”, “*to*” and “*like*”, conjunctions “*and*” and “*or*”, and two articles “*a*” and “*the*”.

2.3.2.5 Semantic Level

The main issue that the poet is concerned with in this poem is “*what happens to a dream deferred?*”. The poet applies the use of negative and derogative items in this level to



denote the consequences that can be derived from failure to realize the dream on time. For instance, major verbs such as fester, dry, run, stinks, sags, crust and explode are used to denote the bad as well as bitter feelings that Black people living in the Harlem and America at large are going through by failing to achieve their dream for freedom on time.

2.3.2.5.1 Metaphor

In this poem, the author makes use of a metaphor when he compares “*deferred dream*” to “*explosion*”. Here he compares the deferred dream to a bomb that waits to explode. By this metaphor, the author means that those with deferred dreams are usually depressed and may be exposed to despair that could result in self-harm or harm to others.

2.3.2.5.2 Simile

This poem has used several similes in comparing the life and dreams of African Americans. For instance, the poet uses the word ‘*like*’ to compare “*a deferred dream*” with “*a raisin in the sun*”, “*a sore*”, “*rotten meat*”, “*a syrupy sweet*” and “*a heavy load*”.

Also, the poet in Line 2 and Line 3 uses these words: “*Does it dry up/like a raisin in the sun?*” The poet by using the words “*dry up*” implies two meanings. The first meaning is that the dream of achieving full freedom and racial pride is deteriorating. The second meaning implied by the poet is that there is loss of life by giving up moisture as well as the pleasant natural taste as raisin does when dried up in the sun. In Line 4 and Line 5 “*Or fester like a sore-/And then run?*”, the word “*sore*” denotes a painful feeling that results from inflicting injury. Sores if not treated can result in tissue decay which could eventually lead to amputation or even death. Besides, the use of the phrase “*Does it stink like a rotten meat?*” by the author is helpful in reinforcing the idea of a decaying life which is even becoming disgusting both in reflecting upon or living through (stinking-sense of smell and meat-sense of taste).

Additionally, the phrase, “*Crust and sugar over- / like a syrupy sweet?*”. is used by the poet to signify the notion that if a dream is left unresolved for some time it dries up and then becomes impossible to realize it as it will be no longer attainable. Syrup if left unused will dry up and become useless for human consumption.

Moreover, line 9 and 10 “*Maybe it just sags/ like a heavy load*”, is used to signify the burden that African American continue to bear which is likened to a heavy load which sags. African Americans were burdened with the heavy load of racial prejudice and segregation at the time of this poem and the poet urges them to avoid deferring their dream to be free from such prejudices. He believes that the more the Black people postpone their dreams the heavier their burdens will become.

2.3.2.5.3 Imagery

The poet uses the language of “*dry up like a raisin in the sun*” to paint a visual image that shows how the beauty and nature of good African American life could be lost. Also, the “*fester like a sore*” is used both to provide a tactile and visual image of disgust and painful feelings. “*Stink like a rotten meat*” is used to represent olfactory, gustatory and visual images that signifies foul smell, disgust feelings and ugly sights respectively. The language of explosion denoted by “*explode*” is used by the author to express auditory image of explosive nature of a deferred dream. Lastly, the author also uses the phrase, “*sags like a load*” to denote visual and tactile imagery. All these images presented by the poet are meant to express a disgusting, depressive and destructive nature of deferred dream.

2.3.3 Stylistic Analysis of: Justice

<p>That Justice is a blind goddess Is a thing to which we black are wise: Her bandage hides two festering sores That once perhaps were eyes.</p>
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2.3.3.1 Tone

The poem is written in calm and simmering anger tone that describes the discrimination of justice system against African Americans. The theme of this poem is injustice. The poet shows the double standards applied in justice system in America.

2.3.3.2 Language

The language that is used in this poem is clear and in Standard English. Grammar and vocabulary are also regular and accessible to average readers.

2.3.3.3 Phonological Level

2.3.3.3.1 Rhyme

The poem is written in free verse that uses rhymes to create a musical feeling in the poem. Rhyme scheme is ABAB. The rhyming words include: “*goddess /sores/wise/ eyes*”.

2.3.3.3.2 Alliteration

Alliteration is found in line 2 “*which/we/wise*”, and line 3 “*her/hides*”. The repetition of the consonants in this poem shows the poet’s frustration brought by discrimination witnessed by African Americans in relation to justice system in the United States.

2.3.3.4 Lexical Level

The poem consists of nouns and verbs that describe the justice system and how they discriminate against African American community. For instance, the nouns “*goddess*”, “*black*”, “*bandage*”, “*sores*”, “*eyes*” are used by the poet to describe how African Americans are treated before justice system. Verbs such as “*hides, festering, is, were*” shows how justice system is not in touch with the reality of African American’s life and suffering. Adjectives such as “*black, wise, blind*” are used by the poet to express the real state of justice system in America as being blind to Blacks who are aware of such biasness.

2.3.3.5 Semantic Level

The poet uses metaphor mainly to show the state of justice that applies double standards when it comes to administration of justice. This is significant as the author is able to bring out the theme of the poem very clearly.

2.3.3.5.1 Metaphor

The poet uses the phrase “*blind goddess*” metaphorically to compare the American justice system with a blind goddess who turns a blind eye to the injustices that African Americans face. Another metaphor is the phrase “*her bandage hides two festering sores*” is used by the poet to compare the American justice with the hidden festering sores under bandage to conceal the truth about the rot that exists in the justice system in terms of discrimination.

2.3.3.5.2 Imagery

The poet uses the phrase “*two festering sores / that once perhaps were eyes*” to create a powerful tactile and visual image about how justice system is evil that infects and affects the well-beings of African Americans.

2.4 Findings

The analysis of the poems shows that Langston Hughes uses both Standard English and African American dialect. This is because the author communicates his message to common average man. The analysis shows that majority of these poems are written in regular vocabulary and structure. In phonological level, the analysis shows that the author mainly uses free verse, rhyme, alliteration, assonance, consonance and repetition more commonly to



provide sound elements to his poems. These elements create rhythm and musical effects in the poems.

In lexical level, Hughes has deliberately used nouns, verbs, adjectives, adverbs, conjunction, pronouns and determiners in a manner that brings out his themes and views. Further analysis shows that the choice of the lexical features has enabled him to communicate deeply, his ideas and observation about oppression, racism and optimism.

Analysis of semantic level shows that Hughes uses figurative language that includes similes, metaphor and imagery to highlight his thoughts on social, political and religious issues that faces African America community following period after the abolition of slavery in Southern States.

Conclusions

Based on the analysis, Hughes uses sad and somber tone, simple and comprehensible language. He employs various sound effects such as, rhyme, alliteration, assonance, consonance, and repetition. Also, he uses comprehensible lexical features such as, nouns, verbs, adjectives, verbs, adverbs, etc. furthermore, he makes use of figurative language namely, simile, metaphor, imagery. All of these stylistic devices are used to express the author's ideas and concerns on African Americans experience of suffering, discrimination, racism and how the justice applies double standards when it comes to administration of justice. Also, the author uses these stylistic devices in influencing African American population by enlightening them and helping them to hold on to optimism by encouraging them that through upholding their African American heritage, they could realize their American dream.

To Langston Hughes, dream is very important to life and every individual without a dream is like a dead person. He believes that African American should have dream of a better future where no one will be discriminated against. He views dream as optimism as the key to freedom and that freedom is a right that every human right has and that no one or no circumstance should prevent them from achieving their freedom.

Suggestion for Further Studies

It is suggested that:

- 1) The poems should be analyzed using syntactic level of stylistic analysis that has not been applied in this study so as to compare the similarities and differences in the conclusions drawn from this study.
- 2) Future studies should also assess the cohesion and coherence of the stylistics that Langston Hughes uses in these poems and their implications on the overall message and language use.

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لئكۆلینه وهی شیکاری شتوازگه ری له سه ر سئ شیعی دیاریکراوی (Langston Hughes)

هێرش محمد محمدامین سهیله حامد مجید

کۆلیژی زمان-به شی ئینگلیزی زانکۆی سه لاهه دین-هه ولیر

پوخته

ئه م توژی نه وه په نایته به لئكۆلینه وهی شیکاری شتوازگه ری له سه ر سئ شیعی دیاریکراوی (Langston Hughes) له ژیر ناوی شان "Dream Deferred"، "Justice"، "The Negro Speaks of Rivers". ئه م لئكۆلینه وهی شتوازگه رییه زمانه وانیه له سه ر ئاستی فونۆلۆجی و، ووشه یی و، مانای ئه نجام ده دریت. ئامانج له م توژی نه وه په ده رخستن و دۆزینه وهی ئه و رینگه شتوازگه ریانه یه که شاعیر له شیعه رکانی دا به کاری هینان بۆ به هیزکردنی په یامه که ی و وه ده رپینی بیروکه و سه رنج و نیگه رانیه کانی بۆ کۆمه لگاکه ی و جیهان به گشتی له سه ر پرسه کۆ-سیاسیه کان. هه روه ها، به ئامانجی باشر ئاشنابوون و تیکه یشن له و په یامه ی ده یه وئ بیگه یه نیت.

تحلیل الأسلوبیات لقصائد المختارة (Langston Hughes)

ملخص

تتناول هذه الدراسة تحليل الأسلوبيات الثلاثة لقصائد المختارة (Langston Hughes) تحت عنوان "Dream Deferred" و "Justice" و "The Negro Speaks of Rivers". يتم إجراء التحليل في إطار المستوى الصوتي والمعجمي والدلالي. تهدف هذه الدراسة إلى اكتشاف الأجهزة الأسلوبية التي استخدمها الشاعر في قصائده لتعزيز رسالته وكذلك للتعبير لمجتمعه والعالم عن أفكاره واهتماماته وملاحظاته حول القضايا الاجتماعية والسياسية. أيضا، للحصول على فهم أفضل للرسالة التي يحاول إيصالها.