



Analyzing Metaphorical Extension and Connotational Associations in E. E. Cummings' "Humanity i love you"



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Abstract: *This study critically analyses stylistic evaluation based on metaphorical extensions in E.E. Cummings's poem "Humanity i love you". It identifies lexicological and connotational associations by means of parallelism having pertinence to interpretive and evaluative stylistics. Analytically, the diction of the poem has associative meanings. The poem signifies verbal irony and emotional intensity for adherence and adoration to humanity that is the verge of extinction. The poet sarcastically applied stylistic facets for signification of structural repetition and indication of his determination towards preservation of humanitarian traits in society. Content analysis has been applied to explore to comprehend the basic themes of the poem. The analysis unfolds the manifestation of stylistics features that assist to understand the basic themes of the poem by referring to metaphorical juxtaposing thoughts in aesthetics in "Humanity i hate you".*

Key Words: Metaphorical Extensions, Lexicological and Connotational Associations, Interpretive and Evaluative Stylistics, Emotional Intensity, Humanitarian Traits

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Introduction

Etymological Origin of Style

Dynamic philosophical development has become unimaginable and unpredictable in the twentieth century introducing eccentric facets of authors in academic disciplines. *Edward Estlin Cummings* has become a reputable American poet who remains as one of the most illustrious figures in English poetry—depicting human

apprehension and adoration. Furthermore, his poems on humanity, love and nature pose *erotic poetry* with stylistic variations and metaphorical extensions. It seems that his most works become popular among youngsters for stylistic analysis. The poetry of Cummings seems to be more radical for its un-conventional punctuations, negating capitalization and phrasing. Also, stylistic evaluation becomes pervasive in his poems. Most of Cummings' verses are in lowercase

and his capitalization of words only occurs when they are pertinent to the work. His structures and uses of words are compound according to morphologicalization and grammaticalization, signifying his verses as not arbitrary but having the essence of eccentricity from stylistic perspectives of interpretations.

Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre. (Musurmanova, & Kirgizbayeva, 2019). Style had been taken from Latin lexicon "stilus" which means "the particular way in which something is done." (Hvattum, 2019). It is holding method of living, disposition of a person, his thoughts and his manners of speaking and writings. In ordinary talks that human uses the term "style (referring to stylistics)" for stating the colors and shapes of buildings, dresses, furniture, paintings, and sculptures. For instance, different houses have diverse styles. Correspondingly, when human discusses regarding the manners of speaking and writings, humans represent "Bacon's epigrammatic essays representing his unique style of rationality depiction". In literature, styles reflect the choice of diction, sentential structures and tones of notions by the writers so as to state the readers what they intend in their codifications. A metaphorical extensions are the extensions of connotations in new directions through prevalent adoptions of original metaphorical expressions and comparison. Metaphorical extensions are seemed to extend their meanings of words not perceived in quotidian conversations and communication but need pragmatic approach to get their profound importations through stylistic analysis.

Metaphorical Extensions in Stylistics

The study and analyzing of literary style is

recognized as stylistics in the field of linguistics. It seems that the study of style/s at all linguistic levels, comprising of phonology, syntax, lexicology, and morphology in both spoken and written medium of language. According to Moti (2010), "The messages and notions that humans express through language do not have a singular purposes but rather plural interpretations". Thus the messages perform a variety of functions, interpretations and exhibit a variety of expressions and angle of interpretations. The study of stylistics highlights that linguistic influences on literature along with assisting in the interpretation of text, which constructs metaphorical extensions. (Jaggar, & Buba, 2009). Linguistics and literature become profoundly connected through stylistic evaluation and diverse annotation of the same text. Linguistic information uses by stylists to analyses literary texts with the help of literary stylistic features. Through the uses of specific stylistic methods (applied techniques), for example deviations and deliberate annihilation of standard rules of language by means of (semantic, grammatical, and phonological eccentricities), pun, foregrounding. (Gentner, & Asmuth, 2019). As parallelism becomes the most common stylistic analyses, which examine how literary text poses miscellaneous meanings, how readers hypothesize these multiple meanings from the literary given text/s, and how to create the texts more explicitly understandable.

Associative Meanings and Lexical Analysis

Associative meanings refer to the specific qualities and characteristics beyond the denotative meanings about which people frequently think of correctly and incorrectly in relations to a word or phrase. (Mao, 2013). Depending on the speaker's and writer's objectives, the stylistic usages of dictions may convey connotative, collocative

(collocations), denotative, emotive, thematic, as well as stylistic interpretations. The contexts of the text, its genre, communicative goals, and writer could all be indomitable by means of certain idiosyncratic word choices and sentence structures. Moreover, the lexis of the poem could be scrutinized through the lens of the semantic field theory in Semantics at present level of study. (Dickins, 2014). Semantic analysis states the meaning of words and utterances with analogously comparable meanings and considerations of their relationships by means of coherence (thematic integrity). The most recurrent forms of word formation in the English language to be explored at this, lexical level, emerge the new forms, words by means of morphologicalization, neologism (neology), affixations (prefix and suffix), and compounding of words. A words are constructed with prefixes and a suffixes in through affixation, while two words could be combined in compounding.

Multiplicity and Psychological Implications in relations to Graphological Analysis

Leech's assertion that "graphology surpasses orthography" in the field of society study of language. It states that the entire writing system including punctuation and paragraphing in addition to spacing" help in the construction of meaning. (1969: p.39). Also, punctuation is a structure of by means of the punctuation marks that construct clarity in in writing; divide sentential structures and lexical units, phrases and words. These marks comprise Full stop, Brackets, Colon, Semi-colon, Comma (spatial and successive), Exclamation sign, Question mark, Quotation marks, Apostrophes, Hyphen, Dashes, Ellipsis, and Parentheses. More, it comprises of paragraphing which bifurcate the various components covering information which typically consists of frequent sentences and concepts. Each text

has a specific layout which replicates the features of that specific period of writing. Usually, texts had been distributed into separate paragraphs. The parts and sub-parts from the initial to terminal parts have been considered as fragmented from each other according to the type of materials, ideas and conceptions. Each paragraph also initiates with a different line. Leech and short (2007, p.131) writes that "Graphological distinctions are comparatively negligible, insignificant and insincere fragment of style, about these eccentric matters as spellings, capitalization, hyphenized structures, italicized items and paragraphing". Graphological distinctions further lead to psychological distances for individuals due to these structures, Stylisticians can sensibly discover and deliver explanations and interpretations of the expressions of the literary text/s. Besides, conceptual meanings cover those rudimentary and essential components of meanings that are carried by the literal uses of words rather than connotational meanings of words. Graphology is considered as scheme of writing that similarly highlights the variety of language and its use. To the point, American English the lexicons 'meter' and 'color' giving dissimilarity in spellings from the British English wherein they use not only 'metre' but also 'colour' for same idea reference as linguistic entities. (Deignan, 2003).

Foregrounding of Arguments

Foregrounding of arguments involves and revolves around the application of parallel syntactic units of syntax. Parallelism refers to the sample of language foregrounding that authors stitch their arguments through the utilization of (phrases, synthetic blocks) during the production of discourses from the bottom into the center in order to accentuate and attract the considerations of users during reading by the intellectuals. Furthermore, parallelism has been convicted as a category of foregrounding notion in which the

significance and shape of lexicon and syntactic blocks (coordination, rational relations, lexical relations and linguistic components) get variations in their places in a parallel constructions for creating of esthetic sense. There seems either antonymic or synonymic connections of connotations between the similar lexemes. It any associates parallel ideas to illustrate their connections and disparities contrasting thoughts and portrayals so as to show their unequivocal discrepancy. The antonymic and synonymic relations of meanings amongst the lexemes equivalent could be reinforced by morphological, syntactic and phonological features.

Wellek, (1974) has argued that Parallelism comes under the study of "figure of speech" reprising the intended meaning of language by indicating syntactical alike construction of coordinately sentential structures, phrases, clauses and sentences, e.g. Time is passing, Johnny Walker is reading'. Parallelism is considered as a comprehensive terminology in syntax studies. It not partial to profound reverberation of arguments and expressions in texts from canon and wisdom perspectives. (Cook, 2016). Poets also used dissimilar methods through exercising parallelism, despite the fact creating poetic compositions. These techniques are perceived as rhyme and scheme, phonemic transcription, syllabic structures, pun, apostrophe, anaphora, cataphora, assonance, consonance and repetitive patterns in codified texts. All these above stated level of language categorizations—lexical categories and syntactic units (phrases, lexical units, sentences). The units include connotational associations as well as sound patterns that could be tied up for the perseverance to make parallelism. Explicitly, parallel constructions have intended to attain the influences via foregrounding through composing of passages in literature as well as poetic versifications and codifications.

Contextualization of Literature

Presenting the different perspectives of different stylisticians and their views that how stylistics de-codify the intentional deviations by poets creating their idiosyncratic features. Stylistics, as a subdivision in applied linguistics, which studies the different styles of language use and depicts language mechanics creating peculiar significance tin literary writings are considered. Verdonk, (2005) has discussed that the initiation of 19th century, gives novice viewpoint to stylistic studies. Stylistics has interpreted adequately literary texts from linguistic perspectives. Seemingly, in 20th century, it has started to analyze non-literary text stylistically by means of linguistic interpretations. For example: religious perceptions, laws, newspaper, and commercial interpretations have become the possible the assistance of stylistic evaluations. Different authors have defined and simplified the word stylistics contrarily. Likewise, Leech and Short (2007: p.14) have defined that stylistics applies immaculately linguistic features to text and studies the variations the stylistic patterns leading to metaphorical extensions which do not take itself for its own sake but an exercise to interpret the literary text from diverse perspectives linguistically, in which the reader describes the diverse use of language and deliberate deviations. Crystal (2008: pp.458-667) perceived that stylistics, being an innovative and interpretive domain of language, depicts the poetic structures of texts composed by different writers having incongruent settings categorically. Stylistics has begun the principles for discovering the precise diversities of language codified by the researchers individually. (Scotland, 2011).

Accordingly, Stylistic subject has posed numerous dissimilar theorizations, models as well as outlines as investigative tools for explanations and descriptions of literary texts. (Nørgaard, Montoro & Busse (2010, p.1) Why and in what way texts on page works

and constructs multiple interpretations from stylistic evaluation dimensions. It expresses the reader the ways that authors symbolize their words on page along with their connotations leading to metaphorical extensions. The analysis profoundly examines altered structures of the text such as lexical, semantic, syntactic, grammatical, pragmatic, phonological, and discourse topographies. Certain Stylisticians have presented the significance of the writers and analyze the texts from the authors' opinions and angles. While additional stylistic techniques provides meanings to the texts themselves. They presented their views that authors write the essential texts on page, in for analytical reasons and critical interpretations. There are other authors who also privilege that it is all about bibliophiles and concepts related to connotation and extension of meanings while analyzing poetic texts. They deliberate profoundly the reader's roles in investigation. Accordingly, Watts (1981: p.25) argues that, in stylistic studies, the work of stylisticians is not to understand the texts but to search for the linguistic constructions in the texts, mostly in literary texts. Approximately stylistic analyses tend to rationalize the approaches as well as the principles of models, not only to understand the text but also to interpret the texts for multiplicity.

Barry (1991) in the principal account of her *"Feminist Companion to Literature in English"* accentuates that humans can view styles in numerous diverse methods. There have been a number of stylistic methodologies to literary texts which are perceived as unfair by linguistic norms and literary description simultaneously. However, it has been studied that literary tools had used for getting the attention to context (time and place) during the codification of text. (Tarkka, 2017). In most stylistic examinations, author/s have not just examine/s the formal topographies of texts but project their determined implications of

the literary texts in specific contexts.

While Simpson (2004) argues that stylistics is a technique of understanding texts in that the meanings are given to language used by the poets. He also depicts and objects that why language becomes important to stylisticians is because the several word forms, structural patterns and levels that establish linguistic framework are a significant directory of the purpose of the texts. The text purposeful importance as discourse actions in turn as an opening to its interpretations metaphorically. (Gentner, & Asmuth, 2019). While linguistic topographies do not create texts meanings by themselves, an interpretations of linguistic constituents nevertheless serve to compose stylistic interpretations and to benefit in explanation of why, for the linguistic analysts, certain kinds of connotations have been emerged possibly. Furthermore, Burke (2014) has recapitulated that 'Stylistics, in contemporary studies of language becomes as a field of linguistic scrutiny that definitely highlights the interpretation of text by having one foot in language studies, on the other hand, the other foot in literary readings. It immensely bridges linguistic components with perceptions of literature, by utilizing linguistic statistics and constituents for analyzing the selected texts leading to metaphorical associations of meanings and collusive behavioral effect. Jaggar, & Buba, 2009).

Musurmanova, and Kirgizbayeva, (2019) have explicated the term as "lexical scrutiny" referring to the 'lexis'. Lexis means particularly the "word bank" of a specific language. All poets utilize a distinctive vocabulary in their textual composition during their texts. Different sorts of literary devices (figures of speech) in poetic compositions highlight deliberate deviations from normal use of words. For instance, connotation, apostrophe, analogy, irony, antithesis, hyperbole, onomatopoeia, personification, metaphor, simile, pun....the

most common ones are used in poetic language by every author during their construction of poetry indicating the metaphorical purposes and intensions. At lexical level, analysis, in stylistics, comprise of aberrations from repetitive using of syntactic and lexical units (words, fragmentary constructions, elliptical structures and phrases) in verses. In accordance with Khokhar, Khurshid and Kassim's arguments (2015) that lexical deviations are deliberated applied in poetic language to formulate neologism and reform the meaning of the existing words of a language. Li and Shi (2015) have analyzed lexical levels that include the study of coinage wherein the stylisticians point out in recent times words and phrases used by the poets. (Leech, 1969, p.42). Coinage is becomes known as new formation [neologism or neology] and one of the ways of forming new lexicon. In formation of new words, poets could produce new words for the projections of particular implications, with the sense and purpose of improvisation of vocabulary. In word-formation, the poets forms normally new words, besides affixes and compound words. Uses of affixations that include simulfixaiton, transfixaion, prefixation, suprafixation, introfixation and suffixation) have the maximum imaginative and effective technique of convey peculiar meanings. In prefixation, poet assigns certain prefixes for instance 'un', 'dis', and 'en' by initiating morphemes or words. Although in suffixation, poets add suffixes in stance 'ly', 'ness', 'less' to the terminal parts of words. Compound structures have been perceived as the method of amalgamating two or more linguistic components emerging a new lexicon. In constructing of compounds, lexicon are joint and straightly composed from un-like linguistic entities of a language as such "hand-picked, honeymoon, and 'not-too-distant'. The stylisticians work is to analyze as well as discover these elements projecting specific meanings in poetry.

Open-system and closed-system [classes] elements indicate encoding and decoding English language communicative system. (Simpson, 1997, p.34). According to Simpson open-class has the features of core vocabulary [semantic components] that convey the contents of fundamental meaning. The writers desire to deliver familiar and unfamiliar connotations. Open class elements include verb, adverb, noun and adjective revolving around the main concepts of text. In this class of elements mainly contribute in the core meaning of message. Its words and morphemes could be considered as open constituents of English language. However, closed-class elements are perceived totally as the functional linguistic constituents that are being attached the content words for cohesion objectives in the text. It further includes pronouns, articles, prepositions, modal verbs, and interjections that lead to form diverse interpretations of a similar text. Certain functional morphemes render perpetual structures, and more new morphemes could not be augmented in system of grammar in English language. The reason of naming them as closed-class elements becomes known in linguistic studies of language systems. Lexical items of open-class entities become more connected to depict imagery of poetic language and cover their extended meanings. (Goodarzi, 2009),

Each linguistic element gives to create imageries in poetry, moreover straight or in tilted style. When images have been created in poems, all linguistic stuffs in selected poem could possibly be considered filled with an immense spreading their connotation figuratively. Even individuals' lexical expressions which look seemingly distinct to conventional descriptions could be documented the idea of depicting extra images for the purposes of creating the capability in poems by becoming further multifarious. Highlighting such concerns, a series of connected items in poems may

construct in readers' minds to recognize how the poem manifests as well as coordinates with deferent level of images, in directions to direct the new sense of knowledge.

Graphological Analysis

Orthography refers to the conventional education of language writing system. It has been observed in vibrant varieties of handwriting or geomorphology, is considered as "Graphology has been considered equal as written language to phonology that has been carried through the graphical intermediate instead of the audial one". In graphological investigation, a stylistician emphasizes one the arrangement of erudite textbooks through graphological topographies leading to variations in interpretations of literary text. According to these structures, stylisticians construct meanings to an erudite way. They construct the significance of foregrounding in books and emphasize on generalities via the uses of italicized words, capital letters, and pressing so as to fasten the situation with attention. Bloodsucker (1969, p.47) argues concerning Cumming's popularity for using graphological elegance in his most of poems. He further applies his orthographic deviations by rejecting punctuation rules and capitalization of initial letters seeming veritably eccentric. For violating punctuating items, rules of capitalization create psychological distance in construction of interpretations. The imagery and symbols could be set for creating suggestive partiality.

With orientation to graphological essentials in Cummings' poetic compositions particularly the lexicon "you no", Simpson (1997) had argued that these words contain all the esthetic appearances of Cummings' poetry. This appearance of his poetry have been considered in opposition to the standard design, orthography and rules of punctuations. His well identified system has become popular by using minuscule that incline to be generally published in

majiscules similar as the usage of particular personal subject pronouns or the primary words of in lines. He depicts that he does not refer to the spellings of the "minstrel's own name". By discrepancy, when majiscules are being used, its usage indicates certainty of meanings in the contextual analysis of the poem. It has confined simply to relative and superlative expressions lower'; ' utmost'; ' further '). Such, expressions has further developed the foregrounding elements in contextual and textual analyses in which minuscule have been applied and considered as normal practice in modern academic textures. (p.45).

Pishkar and Nasery (2013) have studied concerning graphological depictions in Cummings peom. He has instigated an excessive contestation along with asseveration on the unconventional spellings and punctuations. Also, he has prioritized to promote the specific pronoun (i). Let further his stanzas stroll each over the runner. Particularly, his refusing belongs to violate the privileged rules of sentence case.

Parallelism

The definition of Parallelism is defined by Mtumane (2010) that it has become a stylistic method wherein arguments, lexicon, phrases, sentences (syntactic units) have been organized and structured in sound adjusted ways in the successive thoughts and lines. He also has stated that these syntactic blocks and units (sentences, phrases, and words) have been structured along with their well-adjusted meanings in context. Parallelism is considered as a system of assigning an equivalent quantity of arguments in two or more than two successive lines. Further, these syntactic units, with parallel structures, help in constructing of one another meaning of the lines. Such effects make beautiful rhythm of the lines by giving the sentiments of attraction to the ears of readers by reciting the verses of poetry. Ntuli, (1984: pp.190-2)

has referred to the immaculate parallelism when correspondence is created between the entire units of uninterrupted lines in poetic constructions. Cuddon (2013, p.511) also has stated that parallelism is conceived ...[A] veritably common linguistic concepts to be exercised in poetry (particularly in Hebrew poetry), and not infrequent in the supplementary incantatory kinds of prose. Moreover, it comprises of expressions as well as rules of analogous constructions rendering connotations, which have been positioned alongside and balanced each other

Gregoriou (2009: p.37) further has referred that when arguments, in a text, are mechanically parallel—whether by the similar sounds, meanings, or positioness in syntactic structures—there apparently exist some category of similarity and oppositions between the semantic associations of the words'. Moreover, he writes that mostly parallelism is followed by the former cases. It depends on on the reiterations of morals and un-anticipated discrepancies. Thus, these morals and discrepancies represent the form of consistency in the form of discrepancies to one another. According to Waugh (1980: p.64), parallelism also constructs and unifies a linkage of symmetry, and through such symmetries—whether contrasting or corresponding—they make the poem into one bonding whole. In relation to Okunowo's (2012) study of resemblance of verbal structure create thoughts and relations. These resembling ideas help in understanding and conveying the meanings of a literary text through stylistic evaluations. Parallelism is perceived as a linguistic occurrence explaining the associations by considerate the units of linguistic arrangements, which have been created parallel to each other as well as linked in some superfluous way. Further, literature also exploits these associations to present idea in practice of unit in a particular language expressing the collected thoughts. The concept of linguistic phenomena allow

the readers to interpret its exploratory use in literature by arranging the meanings with an intention of recommended way to discuss point of views and to transfer a message.

Besides, Khokhar, Khurshid and Kassim's (2015) research, parallelism is conceived as pre-arranged repetitions of linguistic components and syntactic blocks—words and phrases in directions to theorize creative texts for artistic drives. Besides, there have been precisely three variations in parallelism. Namely, Lexical Parallelism also denotes 'the repetition of words, phrases, or clauses in systematic patterns. The second one is phonological parallelism indicates the repetitions of stressed and un-stressed syllables in compositions. Thirdly, syntactic parallelism is explained as the structural repetitions of the sentences rather than reiterating the identical words. This study further explores and concerns with verbal parallelism, that states the reiterations of expressions and ruling of words could be analyzed. These three kinds of parallelisms also have indicated metaphorical extensions when stylistically examined the text of the selected poem.

Poem Introduction

Li and Shi (2015) stated about ironically metaphorical extensions in his poetry and took illustration from E.E. Cummings' poem "**Humanity i love you**". They argued that ironical importations relate to the contrary side of factual face or what has been actually believed. The explanation of sardonicism is like revealing the disguise. e.g.

Humanity i love you because you are perpetually putting the secret of life in your pants and forgetting it's there and sitting down on it (Cummings: 1994: p.53)

The above stanza depicts the subsequent thoughts:

Although the minstrel re-asserts his "love" for humanity (ironically states that

humans have lost the true essence of humanity across the globe), what's has calculated from the barefaced actions in full displays merely intensify in anthology's mind. The author emphasizes on the abominations of atrocity and egoism of humans spread inhumanity and callousness in the world rather than love humans. The associative meanings have been revealed through metaphorical extensions. The author prioritizes that real spirit of humanity could be achieved through, the actions of humans what he metaphorically suggested in the poem. The study depicts that this lyrics are how the responsibilities of humanity, re-iterations, tropical language and sarcastic pictorial imageries and the discrepancies between the leading and the previous lines produced the themes of this poetry. By relating certain particular stylistic methods: Graphological investigation, lexical explorations as well as parallelism revolve around the metaphorical importations of poem stylistically.

Author's Biography

Edward Estlin Cummings (1894-1962) has become popular in American America literature as an essayist, painter, poet, and playwright author, who has ignored conservative grammaticalities and syntax principles in compositions of literary genres. He pinpoints the vibrant uses of language with deviated styles. His style of writing has become unique depicting deviations and unconventional method of writing poetry. His poems depict the precision literary stylistics as well as present metaphorical extensions, key arguments and ideas through stylistic evaluations.

Moreover, Pishkar and Nasery (2013) have reconnoitered Cummings' multiple deviations addressing social issue and satirizes society in terms of becoming callus and crude. But, they reiterated that an equal, indeed stronger bias, toward romantic time is emphasized on the emergence sentiments,

affection and the spike of revitalization. Geetha and Krishnan (2012) have also commented on Cummings' using of pronouns by seeing human life as battlegrounds amid individualities who not lost their identities that have represented in author's lexicon by personal pronouns "I and "You" polarizing the binary oppositions in society. The people who have vanished their identities by succeeding to the suppressive weights of constraining culture. Cummings has used the words that the greatest individuals designated human inhumane actions and acts in society.

Methodological Framework of the Study

Methodology comprise of the analysis of the poem from the metaphorical deviation perspectives through stylistic evaluation. The poem has analyzed at three diverse levels: lexical, graph and logical levels by highlighting the elements of parallelism and its connotative associations leading linguistic deviations and different interpretations of the stanza. This study has undertaken the poem from linguistic points of view so as to present the explorations of the literary writing via linguistic approaches for finding out why same literary text has been observed from various perspectives.

Vocabulary from two word-classes (Noun and Verb) have extremely used in this poem. Words belong to open class elements and their orders add significant roles in implication to title word "Humanity". The word noun 'Humanity' in have suggestive connotations. It has a significant lexicon in the poem because of which the initial letters of it has jotted down in capital case. The whole poem has related with the depiction and representation of humanity criticizing the poet's view about the contemporary social disorder and inhumane feelings of rational beings in the world. In the commencement of second stanzas, he also

reiterates only single line 'Humanity i love you because'. He similarly accentuates as well as focusses on humanitarian principles in order to lure the concentration of humans. In these lines of the poetry, the first person personal pronoun "I" also indicate the poet's perceptions regarding human insensitive nature toward humanity, while the second person pronoun "You," further alludes to humanity, as it has addressed by the author's intentional repetition. The verb 'love' is perceived as an irony repeating in the lines before every two stanzas. The author utters 'Humanity i love you', ironically. The author has kept his genuine spirits toward people for emerging their humanitarian spirit of life. The arguments and expressions that the author brings afterwards the first line before every second stanzas which might have the inconsistent implications of the term 'love'. Both Humanity and love could possess the identical semantic field.

The poem starts with the simplicity in sentential structure of *S.V.O.* [*subject (S) verb (V) object (O)*]. Each stanza's introductory line displays semantic juxtapositions with the subsequent lines;; This semantic in-coherence has signaled by the succeeding subordinate sentences in each stanza; which opens with the subordinating conjunction "because." People love humanity despite its abhorrent and abhorrent traits. For instance, acting or actions in such ways that are excruciating and humiliating to both parties are not affection and admiration; rather, it shocks and created abhorrence. Similar to this, using one's brain as collateral to purchase such a insignificant, disparaging, and trivial items as "alcohol" is deplorable rather than admirable.

In fact, the lexical term "Love" in the beginning dependent clause becomes inconsistent and in-coherent with the subsequent subordinate clause in all entire three stanzas, starting with the subordinate "because". The subordinate clauses have scattered material which reveals a deficiency

of cohesion with the primary free-clause ideas. The initial independent clause in these consecutive three stanzas, comprise of *S.V.O* (**Subject, Verb, Object**) syntactic pattern {**Humanity i (S) love (V) you (O)**}, which has not consistent with the details in clauses instantly succeeding it in the identical construction. Here, structural cohesion helps in construction of thematic integrity of the poem. The interpretation that follows above structural pattern does not offer a convincing **defiance of humanity's capacity** for love. The poet provides a description that lacks thematic connection to the first free clause and seems senseless, disjointed, irrational and irrelevant. The poet provides descriptions that lacks a thematic connection to the first free-clause and taunts on ridiculous nature of humans, disjointed thoughts, irrational sentiments, and infertile views of humans—negating humanitarian aspects of life. (Cummings, [1983](#)).

Through the conjunction "because", the poet also adds startling knowledge about human's stupidity, illiteracy, insincerity, callousness, etc., which have been considered anti-humane attributes. In general, such useless and undesirable attributes don't seem to mesh well with the customized and incredibly pure human emotion of love that comes before them. How can one love something that is so wicked, evil, and hateful? **Grammatical stylistics** indicates syntactic components [**Gerund, fragmentations, Phrasal constructions, Coordination and Subordination, elliptical compositions**] through decoding of text. Instead, something that is so bad deserves to be hated. As a result, the reader has met with a heap up seemingly unconnected words that have no ostensible connections to the thematic progressions and thematic integrity. However, the human sentiments metaphorically emphasized during the first line in each stanza. However, the author is actually being caustic and satirical in his portrayal of the subject-

matter. The writer had purposefully decided to be in this position in order to achieve the desired result of grabbing the readers' consideration by demonstrating such semantic associations. The writer had composed it clear, however, what the author essentially meant by the preceding utterances of the seemingly optimistic choice "love" through the very last line of the poem, where dubiously all former prior instances, the depiction of "love" is swapped with its identical antonym "hatred."

Each of the three stanzas' choice of lexical elements for the subordinate clauses is contradictory and unexpected, which catches the readers off guard and leaves them confused. Ephemeral from extremely personalized experiences and optimistic emotions of 'love' in the aperture line (human social experiences/feelings and their orientations in lines), humans encounter selections in life, which are perceived as invariably undesirable, unwanted, and detrimental. For example, it could be thought that decision making power lies in rational beings like "embarrassing the parties," "**confrontationally acclaim**," "to pawn one's intelligence in order to buy drink," "constantly constraining nuisances," etc. as examples of negative things that are not really worth liking. The author has used connotational associations as a **manufacturing of Consent** metaphorically. The author has used the lexicon "love" in precarious and burning overtones, which represent the evidence from the last unambiguous use of terms "hate" in its place of "love".

The poem has contained a unique and an unusual words that obviously depict lexical deviations, such as neologisms or infrequent affixations, which Cummings recurrently applied in all his entire writings. Though, the arrangements of his expressions had been arranged in peculiar ways making the poem challenging to decode.

Stylistic Goals and Graphological Level

Through graphological identification and stylistics analysis the analyst has two main goals. First both assist in creation of new meanings from the literary text by descriptive linguistic analysis. Second, both help in construction of meaningful interpretations of the text for better explication of literary texts. Graphological examination reveals that the poem lacks a formal title. The poem is divided into six stanzas, each of which has four lines. The poem's opening phrase, "Humanity, I love you," is repeated twice in the following two stanzas. It carries a single and complete idea. (Widdowson, 1977). Except for the first letter of the word "Humanity," there are no capital letters in the poem. The word "both" in fourth line render collective interpretation of text for prioritization of humanistic elements in society. Cummings has become immensely popular for using of various sorts of orthographic deviance, such as omitting capital letters and punctuation where convention requires them, according to Leech (1969). E.E. Cummings capitalised the initial letter of the term "Humanity" throughout the stanzas. Since the author had disregarded one of his own rules of creativity, by introducing lower case of alphabet in his whole poetry, this may indicate that the poet has highlighted and made the word "humanity" prominent and stressed in the poem. Then, the letter "i" has been written in lower case having the indication of no significant role of modern human to establish humanity. In this poetry, the word "Humanity" has a significant meaning. This idea is the central theme of the entire poem. In the written language of the poem, the poet has employed lowercase letters frequently, particularly for the personal pronoun "I." of Cummings allegedly refuses to write "the simplified spelling [capital "I"] duo to human failure for constructing prosperous society. The lower case "i" utilization has most

notable features of his departure from customary and conventional writing to the application of modern traits introduction in English poetry composition. (Pishkar & Nasery, 2013).

In the selected poem, it could be observed that not a solitary punctuation symbol has applied in poem. The author has further composed the poem in pure "free verse" style having run-on lines that the sentences do not have period as punctuation marks at end every line. However, the poem further remains till the subsequent lines in poem, which is conceived as an enjambment. This technique is known as enjambment. (Simpson, 1997). In this poetry, there is not a single comma, colon, semicolon, quote mark, exclamation point, or other punctuation mark at the conclusion of a sentence. e.g., in the subsequent stanza, the author given three consecutive nouns "country home and mother". The cumulative conjunction 'and' is suitable right after the dualistic appellations. Nevertheless, there has zilch amid the two nouns in the beginning. (Aor, 2023). Comma or the cumulative conjunction '**and**' could have being lucidly written between the initial binary nouns. This poetry does not use bold, italic, or numerical letters. Majority of the auxiliary verbs have been highlighted through contracted forms in the chosen poem such as '**you're**', '**it's**'. The lineation and stanzas are separated by an equal amount of space.

Structural Cohesion and Collective Parallel Perceptions

'Humanity i love you' is the verbal irony through which the poet begins the poem by repeating it with a satirical tone. While at the last part of the poem the poet specified more straightforwardly 'Humanity i hate you'. [**you**" in first line, "**his**" in third line and "**both**" in fourth line of the poem] have constructed a lucid structural cohesion because all of **object and indefinite**

pronouns refer to humans. When readers see two concepts (you having inclusive meanings and "both" having collective meanings) that are so completely accommodating the connotational associations with one another. Both object and indefinite pronouns truly grab readers' attention toward counting themselves in callous and crude community members.

Humanity i love you because you are perpetually putting the secret of life in your pants and forgetting it's there and sitting down (Cummings: 1994: p.53)

It further has invited considerations of its readers by viewing the two entirely synchronized thoughts entangled with **Cognitive Apprehension** thoughts by using the satirical phrase "Humanity, I love you," the poet actually brings the concepts to the foreground. Three times in total, the author reiterates the same concept. According to Majid et. al have elaborately analyzed "Humanity i love you" by making their arguments strong through Parallelism and Graphological analysis of the poem. In the poem's final line, he makes clear to the readers what he really means and wants to express, leaving no room for misunderstanding. (Majid, Ishtiaq, & Rasool, 2020). In lexical stylistics graphological interpretations of words lead to the emergence of new dimensions in implications. The above graphological analysis indicates that violation of capitalization construct negative connotational associations which enlarge metaphorical interpretations of words "**you, forgetting, down**". The poet has emphasized the collective roles of humans for establishment of humanity and social integrity—negation of traits of modernity. Decoding Stylistics emphasizes on the open interpretations of literary compositions. The multiplicity of meaning provides associative meanings. Meanwhile the simplest repetitions have become a circumscribed

technique to compose the foregrounding perspectives. The author has applied parallelism to attain such effect through his reiteration. In parallelism, certain characteristics—particularly structural ones that have contrast while other linguistic elements—such as lexical words, idioms, and other expressions—change. According to Short's (1994) argument that occasionally even an expression as well as a clause-level parallelism could be restricted. The poet might extend it to the entire domain of the poem and making no structural changes apparent. This is definitely the case with "Humanity, I love you." The structure was the same for each stanza. (Al-Duleimi, & Ghayadh, 2023).

Grammatical Stylistics every stanza starts with capital letter with application of subsequent structures. Here the author has exercised violation of capitalization principles as "**Standard Deviations**" in the production of his poetry. Parallelism has been used in the poem to highlight the striking structural cohesion manifesting parallel perceptions of author's intentions of social criticism. What the poet loves is not likeable, so two opposing concepts are placed side by side in each stanza with a similar structural layout. (Majid, Ishtiaq, & Rasool, 2020). Because the initial line of each stanza is repeated throughout the poem together with the subordinator "because," the reader is left with a lasting impression of the poet's affinity for awful concepts and actions. (Xueyong, 2012). But the poem's final line contains a deviation—one that is lexical rather than structural. This time, the opening line's lexical component "love" is replaced by its antonym, "hate," which shocks the audience another characteristic is that the following description, which would help to describe the situation, is not followed by the subordinator. **Comparative Stylistics** associative meanings and constrictive interpretations of the text assist in creation of coherence. The reasons the author despises

humanity are not explained in detail to the readers; instead, they are left to make up their own minds based on common sense. (Alderson & Short, 1989).

Conclusion

The metaphorical extension and connotational associations reveal a satirical and sarcastic usage of the subject-matter and themes in the poem by using the metaphorical extended meaning. The author avoids the direct criticism on modern humans but rather uses metaphorical devices to criticize society stylistically. The author indirectly emphasized society for weakening humanity rather than its establishment. Initially, the author has stated the implicit meanings of stanza through the use of deleterious and unpleasant lexemes, such as "excruciating, unwavering" and "continually compelling" or revealed through verbs such as "embarrassing", "secret," and "sitting," all of these lexical entities depicted associating meaning depicting infertile and inhuman traits metaphorically. The author has suggested through nouns to target the readers for prioritization of humanity. However, observing profound shifts from sentiments of affection in the initial three consecutive clauses depicting an antagonistic and unpredicted experiences in the succeeding dependent clauses. Through the employment of irony and sarcasm, rather than cohesive mechanisms like anaphoric, cataphoric, exophoric references, ellipsis, substitution and conjunctions, and thematic coherence have stylistically disparaged humans negating humanity.

Findings

- 1: It is found that metaphoric interpretation of the poem highlights sarcasm and irony. Although the poet has used structural repetitions and violation of punctuation rule to construct structural unity and

coherence in his writing. "Humanity, i love you" subtly expresses his feelings manifesting deplorable conditions of humans by assigning connotative thoughts. Through multiple stanzas of the poem, the poet has reiterated the same structural elements. However, after the subordinator "because," which is not endearing, there are certain unfavorable and repulsive traits that follow this structural repetitions.

- 2: Juxtaposition of his thoughts through metaphorical extensions become striking features of the poem to stitch contrastive ideas of humanity and inhumanity which are entirely opposite to each other. After the structural repetitions and parallelism "Humanity i love you" several times, "Humanity i hate you" which has manifested the altruistic nature of poet while interpreting the text. To sum up, the poet has despised modern civilization and inhuman traits of modern human negating the true essence of humanity. The poet has been revolting and abhorrent characteristics emphasizing the

affection and adoration of human for each other. That is why, the poet is more direct and exposes his true nature by uttering "Humanity i hate you" at the end of the poem.

Recommendation

Three stylistic tools, graphology lexicology, and parallelism have been used stylistically to give metaphorical meanings in the poem. In this study has analyzed the poetry "Humanity i love you" stylistically evaluation leading to metaphorical importations and interpretations. The poem idea is deeply ingrained ironically to emphasize on inhuman traits of human. It takes more than one study of the poem to realize it. The profundity of the poem could be assumed by working on the same metaphorical extensions and stylistic evaluation on lexical and syntactic grounds for future research, which also indicates what the poet has trying to state about modern society and cotemporary human callous and crude comports. Other levels of analysis in stylistics, like phonological, grammatical, and semantic levels, might be applied to the poem to generate new interpretations.

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