

## A COGNITIVE STYLISTIC STUDY OF METAPHORS IN SELECT SHAKESPEAREAN TRAGEDIES

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### **Abstract:**

Writing is difficult to master, which is why it is teaching. Teachers who teach English are able to employ different techniques and strategies to impart this ability. Teaching at the tertiary level in the Indian environment is, however, more difficult because of the various social, educational and cultural differences. Social, linguistic, and economic backgrounds of the students. The research is a plan to introduce writing abilities to Indian students through a an approach to stylistics. Stylistics is the study of the style of writing, has mostly employed as a tool to analyze and interpret literature or other non-literary works. There isn't much research is conducted where the full power of stylistics is investigated in educational domain. This scholar has through his research has delved into the area of stylistics due to its roots in old rhetoric, which is the art of convincing speech and writing, which makes the research very promising for

an important new discovery. The thesis therefore developed an aesthetic model by using features from stylistics of linguistic and literary writing. The central idea of this thesis is stylistics in any writing (i.e. the verbal work) is the way in how the information (i.e. concepts or argument) is organized and the language makes use of all the possibilities that help the organization to accomplish the purpose or create the desired result. The study of stylistics should be the research of this concept of style. The current research is specifically focused on this concept. The holistic model of stylistics offers a the framework and guidelines to guide the analysis of text and creation of text in class room contexts. In the field of cooking, as in cooking, knowing diverse ingredients, methods and instruments allows students to improve their cooking skills and also to be aware of various layers on the level of language, various strategies and styles can help students to write efficiently

and in a coherent manner in workplace and personal situations. The model developed highlights distinct choices on each level of linguistics both on syntagmatic and paradigmatic plans for the students to explore according to their needs, audiences, contexts and the effect to create in readers' minds. users. The dissertation looks at appropriations to five Shakespeare's plays (King Lear, Macbeth, Othello, Romeo and Juliet and Hamlet) that were written for stage from 1979 to 2021, and located in the playworlds of Shakespeare. The goal of the research is to examine the ways in which the appropriations are utilized as a means to address questions which are important to the plays of Shakespeare and the current gender-political environment and, in particular, the portrayal of women as well as family relationships.

## 1 INTRODUCTION

Literary critics have dominated the interpretation and assessment of literature for centuries, and throughout this time they have advanced a wide range of literary theories and critical stances. However, as the nineteenth century came to a conclusion, they began to feel challenged by new

linguistics research. In the first half of the 20th century, linguistics attained a notable level of scientific clarity and complexity and was quickly emerging as a trustworthy instrument for linguistic study. With such powerful language analysis techniques at its disposal, it began looking at literary works as well as other types of writing. All literary studies experienced a dramatic change as a result of this development. All forms of literary criticism experienced a change. A few literary critics began to practice what they termed "a closer study" of literary texts unlike their predecessors who studied the sociological, historical, biological, and psychological details of the author's work to understand an literary piece. They believed that there were no external elements or "extra-aesthetic" aspects were necessary to understand and evaluate a literary work in a thorough study of the linguistic structure as well as the structure of its coherence were sufficient.

Literary critics and linguists seemed to generally agree in the second half of the 20th century that a thorough knowledge of a literary work's language was necessary in order to analyse, interpret, and assess it—and so to fully comprehend its meaning.

Language is emphasised in literature by its aesthetic structure, and critical analysis demystifies a literary work to help readers see its beauty. Literary critics may decode the meaning concealed in a book using theories, models, frameworks, and analytical tools provided by linguistics, which enables them to recognise the beauty of the text. To put it simply, linguists attempt to explain the "how" of a text, while literary critics attempt to explain the "what" of a text. Thus, rather than being in opposition, they are complementary.

Stylistics, a new area of literary research that emerged as a result of this collaboration, can be thought of as a kind of literary criticism and linguistics combined because it examines literary texts' styles from a linguistic perspective, as shown in figure 1.1 below.

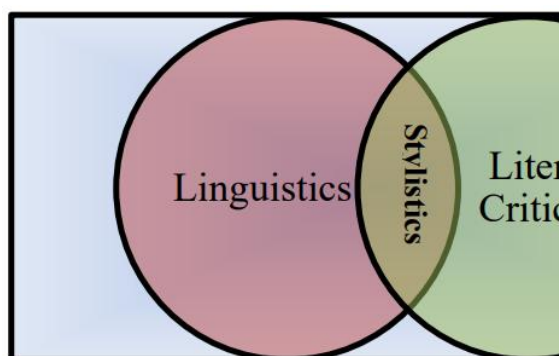


Figure 1.1 : : A Diagrammatic view of stylistics

Many academics criticised stylistics throughout its development from ancient rhetoric due to its flimsy, illusive, and lack of self-standing character. However, stylistics is now more vibrant and a good place for interdisciplinary research, where frameworks, models, and techniques from disciplines like psychology, sociology, cultural studies, and cognitive science, to mention a few, are used to make the study of this subject interesting, fresh, and worthwhile. Nowadays, literary texts and non-literary materials are treated equally by stylists. They are eager to examine both of these types of texts utilising models and frameworks that come from any of the aforementioned disciplines. This work, which has a multidisciplinary character and has the goal of educating students on analysing and writing by using a stylistics framework it is considered to be original as no attempt to design a model for stylistics has been made. A solid foundation to pursue this goal stems from the expert's experience teaching communication, writing, and other soft skills classes at higher educational institutions for students

studying business or engineering. The purpose of this class is to help students from tertiary schools become familiar with the stylistic framework to enable them to use it when writing text for their academic personal, professional, or private projects after having a look at various types of texts, as well as their taxonomies and stylistic descriptions. The goal is to provide students with the ability to write required to satisfy the requirements and requirements of their specific business and field of study.

## **2 LITREATURE SURVEY**

The ability to speak in front of an audience was regarded by the ancient Greeks as one of the finest talents to learn because it had a supernatural and magical effect. Thus, it is crucial to acknowledge influential rhetoricians who have broadened the scope and importance of rhetoric. The objective is to track the factors that altered the character of this topic owing to necessities, demands, and functions that it had to fulfil in every era and to document the dimensions that were added to this subject as it advanced. The two Greek sophists Corax and Tisias were the first to lay the

groundwork and see the use of this topic in resolving political and judicial disputes on an island. One of their pupils was Gorgias. When he travelled to Athens as an ambassador, he promoted the significance of this topic beyond its judicial role in the fields of philosophy and literary studies. Then Isocrates arrived, who expanded its parameters to include moral and ethical advantages.

The next name on the list is Plato, who is among the most significant individuals to have made a significant contribution to the history of rhetoric. His anti-rhetorical theory asserted that rhetoric was a technique for persuading people without addressing issues of morality or ethics. He claims in his *Phaedrus* that a man can only talk intelligently about anything if he pays attention to philosophy. He said that "there is no real art of speaking, and there never will be, that does not seize hold of truth."

The most famous rhetorical theorist, Aristotle, argued against Plato in his intellectual work *Rhetoric*, saying that although this topic did not lack any moral or ethical implications, the practise of rhetoric was required for any philosophical discussion to

proceed. For Aristotle, rhetoric was an intellectual discipline that citizens needed to study and comprehend in order to effectively argue their position and reveal the truth for the benefit of everyone. He established and outlined the guidelines for effective argumentation. He claims that rhetoric is the skill of recognising the available techniques of persuasion in any particular situation. The disagreement between Plato and Aristotle was not caused by their differing views on rhetoric; rather, it was their disagreement about the difficult connection between language and reality. The use of rhetoric for persuasion, according to Plato, is more like to flattery, cookery, and medicine, which satisfy both physical and emotional demands as well as biological requirements, despite the fact that language is a tool for expressing truth. Additionally, he contended that the employment of rhetoric led to a habitual practise that, if given control of the communication medium, would promote division, ambition, and self-aggrandizement at the cost of the general knowledge and truth of the populace. Aristotle, on the other hand, defended his position by stating that the art of persuasion was

beneficial to everyone's individual and communal well-being and that it assisted in exposing the rhetorician to ascertain the truth via the use of diverse language strategies.

A recognised instructor and orator himself, Cicero elevated the art of rhetoric and gave the topic a moral and philosophical height. He was the most notable and skilled orator of the Roman Period, comparable to Isocrates. He said that this topic's goals were to inform, educate, amuse, and ultimately inspire and urge listeners to take action. His opus, *De Oratore*, or "On the Art of Oratory," shows the influence of Aristotle and other Greek rhetoricians. His most significant accomplishment was turning rhetorical analysis into a liberal arts subject. He believed that a skilled orator needed to have in-depth knowledge of a wide variety of disciplines in order to evaluate an argument. A person who has "wisdom combined with eloquence" is said to be the ideal orator.

Quintillian placed a strong emphasis on combining ethics with the skill of eloquence. He claims that rhetoric, sometimes known as "primary rhetoric," is "knowledge of speaking

well" and is "the centrepiece in the training of the citizen." He supports the idea that speakers should be prepared for both the courtroom and the demands of the general public since he views oration "only as a means to an end." His *Institutio Oratoria* (Education of the Orator), which was published around the end of the first century A. D. and became a classic, complete treatise on rhetorical education, is regarded as one of the most significant works on rhetorical instruction ever written. He does this by dividing speaking into three categories: plain, intermediate, and grand or forceful (plain or low, middle, and grand), and he also elaborates on the theories of creation, organisation, style, memory, and delivery.

### 3 WRITING STYLE

In order to ensure that the text achieves cohesion and coherence with its phonetic, phonological, lexical, syntactic, connotative, and other values are relevant to the context, a writer should consider all the referentially equivalent lexical items and compare them for their appropriateness in terms of the context while making lexical choices. According to Tallerman, aesthetic effects are created by the

"piling of usual collocates, unusual collocated, archaic words, particular parts of speech, metaphor, simile, and oxymoron, etc." When doing a stylistic analysis, the learner must consider the lexical elements' denotative or connotative, descriptive or evaluative character. Additionally, the following queries might aid in their investigation of the feature(s):

1. Does the text include a lexical chain of words? If so, what exactly do those terms mean and how do they relate?
2. How do they relate to the text's major idea?
3. Do they bring out or disclose the irony in the text?
4. Do the terms fall within the category of formal or informal words?
5. Study the text. Does the author use more nouns, adjectives, verbs, or adverbs than usual?
6. How often do they occur?

These and other similar queries may aid in the textual analysis. When a writer begins their writing journey, comparable questions may also provide clarity.

### SYNTACTIC CHOICES

The availability of different sentence types to utilise in a certain scenario or context to communicate an idea or

concept is referred to as syntactic choice. These options include active/passive, lengthy/short, simple/complex/compound, affirmative/negative, periodical (left-branching)/loose (right-branching), affirmative/negative, and affirmative/negative phrases. If the writer is clear about the point they wish to make, the same information or concept may be communicated in several ways.

According to Jakobson, who makes this point quite clearly, when a text is intended to have a poetic purpose, the syntax permits the combination of particular lexical units in a way that "projects the principle of equivalency from the axis of selection into the axis of combination." Not only that, but if the text calls for greater symmetry, such as in terms of sound and the structure and rhyme of poetry, the syntactic decisions may be secondary to the phonetic or prosodic decisions. The grammar includes syntax. Grammar rules are learnt at the grammatical levels. They provide prescriptive guidelines and resolve the disagreement over what constitutes a phrase that is correct or incorrect. Grammar also improves readability,

understanding, and the ability to derive meaning.

There are several options available in grammar when determining where the subject should go in a sentence. By foregrounding or deviating from the norms of language, how does the author violate them? Should the topic come first or last in the sentence? The text's style is determined by that decision. Grammar rules include things like subject verb agreement, subject antecedent agreement, dangling modifiers, run-on sentences, sentence fragments, and active and passive voice. This subject of language includes the study of parallel syntax and commonly used expressions or words. Grammar rules encourage a sentence's accuracy and intelligibility. However, the author bends the rules of literary works to get a certain enhanced impact. The author made a conscious effort to do that. Then, as an analyst, a sequence of inquiries are required for comprehension: Why does a writer try anything like that? What is his motivation for using such a freak? Does it provide an explanation for the "what" and "why" of a grammar violation?

How does the shift in the subject's pattern add anything new and exciting to the way a text is written?

### SEMANTIC CHOICES

Semantics is the study of textual meaning. It examines how language makes use of options, how it is organised, and how it is communicated with what intentions. Studying semantics and its application becomes crucial since every act of communication seeks to convey a coherent meaning via the use of language. Thus, this topic offers a systematic, organised comprehension of language to comprehend how words and phrases produce meaning. Knowledge and comprehension in this topic are crucial for both students and teachers because they allow them to focus on preventing the pathological and harmful aspects of communication, as Leech states.

The denotative and connotative meanings of words, phrases, clauses, and sentences are crucial for analysing the text's semantic meaning. Literary and creative authors use the connotative meaning of words to give the text a deeper meaning and more dimensions as opposed to scientific

and academic works, which use the denotative meaning of words and sentences to be unambiguous. For instance, while the terms "goal," "milestone," "last stop," and "destination" may all have the same meaning in one phrase or context, students may analyse their minor differences in meaning at the semantic level. In order to effectively complete the communication function, students who seek to analyse or write must choose the genre of writing and the words that go with it. The use of denotative words in literary texts and connotative terms in scientific writing strengthens the credibility of both the writer and the aim of the writing.

### 4 INOVATIONS - WORKING OF THE INTEGRATIVE MODEL OF STYLISTICS

In order to fully comprehend a topic the text needs to be divided into smaller parts. Analyzing is the process of doing this. Its purpose is to aid users understand the interconnectedness of texts with the key components and the roles they serve. Even for experts in stylistics an examination can be complex because it requires examining the textual tapestry while exposing the various layers of



spoken words, structures of sound, grammatical patterns and lexical elements, conversations as well as the context that led to the text being made.

These techniques are essential that students keep in mind when conducting the analysis of text stylistics because every detail, such as historical or political, social, and cultural, is important because it assists in the formation and creating the initial response.

1. Sound effects (impact of several sounds)
2. Word and word structure searches in Lexis
3. Semantics, which refers to relationships
4. Grammar (sentence construction)
5. Pragmatics (context-specific meaning)
6. Discourse (the composition of linguistic discourse)
7. Situational constraints (context)

#### Romeo's use of metaphor

Romeo was Montague's son, and he was well-liked and regarded throughout Verona. Because of his exaggerated claims of love for Rosaline, he is originally seen as a comedic lover. He chooses to stop his

tendency to be a normal stylish lover once he has met Juliet as well as his language becomes passionate in a sign of his genuine love for Juliet. He kicks off a sad series of events, aiming to exact justice on Mercutio and then taking his own life after he mistakenly believed Juliet to be dead.

Romeo, the central figure in the tragedy, used the most analogies, including the following:

#### Person's body

The human body is a fairly frequent target or source domain in metaphors. Romeo views the human body as a target in many ways, and he does it in a unique manner.

Even though he mentions his love's hands, it's clear that he means her whole body, not just her hands, as a sacred temple. Romeo views the human body as a hallowed sanctuary, at least Rosaline's. Romeo thus views the human body as follows:

A HOLY SHRINE IS THE HUMAN BODY.Or he notices that JULIET'S BODY IS A HOLY SHRINE. The word "eye" also has a specific connotation. He claims that the eye can talk.

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Human body is holy, says Roméo: Her eye. I'll respond to it.

Speaking is one of the most characteristic human traits, yet Romeo's EYE CAN SPEAK. Romeo notices that in addition to speaking, human eyes also possess the capacity for wonderment. Romeo exhibits this capacity for wonderment in the same act and scene (Act 2, Scene 2) (p. 59).

Romeo: Towards the white, cocked, inquisitive eyes.

Here, Romeo believes that the EYE CAN WONDER.

Since Romeo perceives eye as someone who may attack others, like in Act 1, Scene 1, there is another human attribute that eye possesses, according to Romeo (p. 18).

Romeo: Nor wait the meeting of piercing gaze.

Romeo approaches the idea of EYE CAN ATTACK in this manner.

Act 2, Scene 2, once again (p. 61).

Romeo: Unfortunately, the danger in your eye is greater than twenty of their swords.

To Romeo, the sight is armed and capable of violence. Romeo is the embodiment of the idea that an eye is a person.

The lips are given a significant importance in Romeo's conception of the human body in addition to the eyes. Romeo claims that lips are doors, much as in Act 5, Scene 3 (p. 182).

Romeo: Seal the portals of breath with a righteous kiss, lips, O you.

Romeo could believe that a lip is a door since a door shuts a home or a building, while a lip might close a person's respiratory system. Romeo feels that kissing is sealing since it is often associated with lips, as seen in the aforementioned remark, where he sees the lips as a door.

Romeo believes that lips are also pilgrims, much as in Act 1, Scene 5 (p. 49).

Romeo: Two blushing pilgrims, stand before my lips.

to soften the harsh contact with a kiss.

LIP IS A PILGRIM in this citation. Additionally, it suggests that kissing is synonymous with pilgrimaging, which is not what kissing often means. Romeo believes

that only has that holy connotation since, according to him, kissing also constitutes committing sin (the exact opposite of the last meaning), as seen in Act 1, Scene 5 (p. 50).

Give me my sin once again, Romeo.

Romeo realises that kissing is a sin at this point.

The hand is an additional bodily component. Romeo's perspective on hands is limited to his own. Act 1, Scene 5, on page 49.

If I blaspheme with my least deserving hand, Romeo says. Sacred shrine.

In this passage, he claims that his hand is unworthy of touching Juliet's sacred sanctuary, which is her body. When he says in Act 1, Scene 5 (on page 46), he also assigns his hand another negative rating.

Romeo: I'll keep an eye on her position and bless my impolite hand by touching hers.

His views his hand as being impolite. Romeo develops the idea for HAND IS EVIL based on the aforementioned passages.

The human heart is a physical organ, and in Romeo's eyes, the heart is a container for light. Act 1, Scene 4, on page 36.

Let your heart be light, Romeo.

Their heels tickle the mindless surges.

Romeo says on page 16 of Act 1, Scene 1, "Griefs of mine own lie heavy in my breast."

Heart is a container for grief, thus. As the portion of your body where you sense emotions, according to Macmillan Dictionary, Free English Dictionary and Thesaurus Online (henceforth MD), the breast is your chest and heart. Heart hence refers to the breast in the aforementioned phrase. Act 2, Scene 2, once again (p. 68).

Romeo: Let tranquilly fill your heart and sleep cover your eyes.

So, in Romeo's eyes, the heart is a place to sleep.

Act 5, Scene 1, on page 168

He observes that JULIET'S BODY IS A HOLY SHRINE. The word "eye" also has a specific connotation. He claims that the eye can talk.

The eye is a physical feature that gives several individuals in this tragedy a distinct perspective. All the individuals who conceptualised "eye" fell into one of two broad types. First of all, they gave it a personal touch and believed that an eye is a person. Romeo endowed the eye with a number of human traits, including speaking, wondering, and attacking. When Juliet came up with the idea for AN EYE

CAN RUNAWAY, she added another aspect of humanity. This personification of the eye is also present in Mercutio's psyche, who believes that an eye is a curious individual who has the ability to stab and attack. Both Romeo and Mercutio have an understanding of the universe that includes the idea that EYE CAN ATTACK. Benvolio, who believes that EYE may BE GIVEN LIBERTY, may also be used to conceptualise Eye as a person.

#### A RAVEN'S EXPLANATION OF LOGIC IN WRITING

By comprehending the composition of The Raven by Edgar Allan Poe, the complete writing process may be successfully described. Poe outlines the whole process of creating the poem in this essay, including how he devised the topic, the impressions he sought to make on the readers, and the decisions he made. The Raven would have been different in terms of its overall effect, attractiveness, and the reaction of mystery that it generated in the life of the lover, among other things, if he had used other decisions all around.

Edgar Allan Poe describes how the poem's logical order and the choices he

made to intentionally evoke feelings of dread, loneliness, and isolation in the readers' imaginations in The Philosophy of Composition. He says at the outset of this essay:

I like to begin by pondering an impact. "Of the many effects or impressions to which the heart, brain as well as (more broadly) the mind is vulnerable, which should I choose on this moment, choose?" Once I've selected a novel that has an impactful result, I think about whether it's best achieved via incident or tone or by normal events and a peculiar tone or even by the uniqueness of both the incident or tone following the selection of a novel and the vivid

#### 5 CONCLUSION

The style matrix was presented in this chapter as a tool. This chapter lays forth the stylistic framework necessary to undertake a systematic and rigorous style study of any text with a grasp of the integrative model put out in chapter 3. First, the learner performs a careful reading of the text, paying particular attention to how often linguistic elements are utilised. Second, linguistic information is acquired and stored in the stylistic matrix based on

the intuitive reaction and the formal method. The student then attempts to understand this linguistic information and determine why the author made the decisions they did. They could query if the impact on the reader would have changed if the author had chosen a different decision. By examining what those choices signify and how the writer's preferred option among all syntagmatic and paradigmatic axes contributes to the text's uniqueness, this examination of linguistic data then aids in step three's interpretation and discovery of the text's meaning. This issue has also been posed in relation to how this approach may be applied to text writing in general. Edgar Allan Poe's poem Raven has been used to assist illustrate the solution. The composition component of the model, in producing a text, has been discussed at the conclusion of the chapter with mathematical precision, keeping the Appreciations of Shakespeare's most famous tragedies particularly feminist re-imaginings in the years that took place around the turn into the millennium typically portray Shakespeare's tragic works as a domestic dramas, which bring out the gender and family-related issues in the plays; there is an inverse trend in

performances of Shakespeare's tragedy in the same time frame. The feminist re-imaginings often take advantage of the feminism that is portrayed as inherent in Shakespeare's plays, and can contest patriarchal stereotypes that are portrayed in these plays. The same conflict can be seen in Shakespeare's feminist criticism as well as in the performance of Shakespeare.

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