

STYLISTIC ANALYSIS OF E.E. CUMMINGS' "SHE BEING BRAND"

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ABSTRACT

The study delves into the stylistic deviations present in E.E. Cummings' poem "She Being Brand," a work known for intentional phonetic style, creative spelling, and unique syntax. Stylistics, a linguistic branch, provides a systematic approach to comprehend literature by scrutinizing linguistic choices, especially crucial in understanding modern and postmodern literature's deviations from regular language patterns. The paper's objectives are to identify and analyze linguistic deviations in the poem, focusing on graphological, lexical, grammatical, and semantic aspects. Additionally, it aims to describe, analyze, and interpret linguistic parallelism, such as anaphora, asyndeton, and epiphora, unveiling their contribution to the poem's meaning. The study concludes with an original poem inspired by Cummings' work, showcasing an understanding and admiration for his distinctive style. The comprehensive methodology integrates qualitative analysis to explore the diverse stylistic choices within "She Being Brand." The poem serves as a genuine source reflecting Cummings' intentional and inventive language during the transformative literary era of modernism. Results and discussions reveal graphological deviations through capitalization, decapitalization, punctuation, and hyphenation, contributing to thematic depth and aesthetic appeal. Lexical deviations include compelling word combinations intensifying emotional depth. Grammatical deviations, like errors and enjambment, disrupt conventional structures, emphasizing the speaker's emotional state. Semantic deviations, including oxymoron, paradox, and metaphor, introduce layers of meaning. Linguistic parallelism, employing anaphora and

asyndeton, enhances rhythmic flow and vividly portrays the speaker's interaction with the new car. The study concludes that Cummings' deliberate deviations enrich "She Being Brand," establishing him as a noteworthy contemporary poet.

Keywords: Deviations, Grammatically, Graphological, Semantical, Parallelism

INTRODUCTION

Stylistics, a linguistic branch delving into language properties, aids in comprehending literature by scrutinizing linguistic choices. Through scientific analysis, it establishes rules guiding a writer's linguistic choices to enhance reader comprehension. In modern and postmodern literature, deviations from regular language patterns occur, demanding stylistic analysis to grasp these texts. This analysis examines Edward Estlin Cummings' poem "She being Brand," known for its intentional phonetic style, creative spelling, and unique syntax, highlighting graphological, grammatical, and semantic deviations. E.E. Cummings, a modern poet, sparked a revolution in poetry by using intentional misspellings, and phonetic spellings, mixing up how sentences look, and creating new compound words. These things he did, called "deviation," broke away from the usual way of writing to give his messages a special style. However, many everyday readers find it hard to understand his poetry.

Conducting a stylistic analysis of E.E. Cummings' poem "she being Brand" is imperative to unravel the distinctive features of his unique poetic style. Known for his unconventional use of language and form, Cummings engages in wordplay, linguistic innovation, and visual experimentation. Exploring the spatial arrangement of words on the page is crucial to understanding the aesthetic choices made by the poet. The analysis delves into the emotional and imaginative impact of the poem, uncovering the symbolism, metaphors, and figurative language that contribute to its depth. Additionally, attention to rhythm, sound patterns, and other stylistic elements provides insights into the auditory dimension of the poem. Overall, a stylistic analysis enables a comprehensive appreciation of how Cummings' choices coalesce to convey the poem's theme and message, offering a richer understanding of "she being Brand."

Stylistics studies literary discourse from Linguistics Orientations. It helps how language serves a particular artistic function within the text. Oxford's Dictionary definition of stylistics for advanced learners: "the study of written language style and techniques." Stylistics is objective and based on rationale. By using stylistics as a medium, a piece of text can be dissected systematically and objectively. In the modern day, stylistics is taught and researched in language and literature departments across the world at universities. Leech and Short's simple definition of Stylistics is 'stylistics as the linguistics study of style.' The definition of stylistics in The Cambridge Encyclopedia of Language 'style is seen as the selection of a set of linguistic features from all the possibilities in a language. Leech and Short's definition seems to be simpler and lacks clarity because stylistics is not related to one definition but to a multiple of definitions associated with it. Furthermore, Leech and Short clarify that, in the broadest sense, style can be used to literary and nonliterary forms of language as well as spoken language; but by tradition, it is particularly associated with written literary texts. Though definitions of

stylistics might differ from person to person, it can be claimed that the definitions above are appropriate in certain situations and contexts because they make meanings and contexts evident.

Stylistic devices are the main features of stylistics which are also referred to as poetic devices. Examples of stylistic devices include personification, alliteration, similes, imagery, metaphor, and symbols. These elements are commonly found in poetry and provide auxiliary meaning, thought, and feelings. Through Stylistics devices, numerous interpretations of a poem are possible.

Stylistic deviations give the compendiums a working criterion for the selection of those linguistic features that are of erudite significance. A stylistic deviation is defined by the Oxford Advanced Learners Dictionary as the act of moving down from what's normal or respectable. The word "deviated" shows the violation of what's accepted. Deviation in poetry means deviation of style in poetry. The deviations in poetry help in creating a style by using language that's different from the normal use. The poetic language is relatively different from

conventional speech, whereas, in poetry, deviations play a significant part and the poet deviates from the anticipated morals of linguistics expression to convey commodity further than what would be conveyed through the non-deviant language.

According to Champan, deviation can be phonic when a writer chooses to make wind have the sound/ waɪnd/ to rhyme with behind as Shelly does in the ‘ Ode to the West Wind ’. Smith says ‘orthography connotes making meaning through conventional spelling, or arrangement of letters within a word. Ogide fa says that verbal divagation occurs when a word is overused in a line when there is a collection of clashes or when a strange verbal item is brought in.

Graphological, grammatical, and semantic deviations are terms used in linguistics and literary analysis to describe different aspects of language use and expression. Graphology refers to the study of handwriting and other graphic symbols. In the context of literature, graphological deviation involves variations from the conventional use of written or printed language. This can include alterations in typography, punctuation, spacing, or the physical

appearance of the text. Example: The use of unusual fonts, spacing, or non-standard punctuation in a poem. Grammatical deviation occurs when there are departures from the standard rules and structures of grammar in a language. It involves using language in a way that diverges from the norm for expressive or stylistic purposes. Example: Intentional sentence fragments, non-traditional word order, or the use of unconventional grammatical structures. Semantic deviation involves changes in the meaning or interpretation of words or phrases beyond their usual or expected sense. It often occurs for rhetorical or artistic effect, playing with the connotations or associations of words. Example: Using a word in a context that gives it a different or expanded meaning from its typical usage.

In literary analysis, writers may intentionally incorporate graphological, grammatical, and semantic deviations to create a unique style, convey deeper meaning, or provoke a specific response from the reader. These deviations can add layers of complexity and richness to language, making the text more engaging and open to interpretation. It involves variations in

sentence structure or the arrangement of words within a sentence. It encompasses changes in grammar, sentence length, and overall syntax. Syntactic deviation can be used for rhetorical effect, emphasis, or to create a unique style. Still, a pen uses these deviations for foregrounding and invites the album's attention. Foregrounding may include all salient linguistics sensations that in some way beget the florilegium's attention to shift from the paraphrasable content of a communication to concentrate on the communication itself. Similarly, in deviation, grammatical deviations are used so grammatical rules are not followed. Widdowson says that grammatical deviations occur when a point of animacy is attached to nouns that are specified as insensible in the description of the language system. Also, semantic deviations might be seen in terms of the violation of logical and empirical data and trueness. The final part of deviation is a graphological deviation which is a fairly minor and superficial part of style concerning analogous matters such as spelling, capitalization, hyphenation, italicization, and paragraphing. The mentioned deviations are being used by the creative writer to convey the

original meaning and effect of a piece of writing.

Poetry is the spontaneous overflow of powerful feeling, expression of emotion, and it is always concerned with ordinary human concerns, with the daily matters of everybody's life, William Wordsworth (1988). Poetry is an idea of how a poet feels and perceives in one way of communication, so that readers can find many imagery to show what they think, hear, see, and express. A poem is a means not only to express the poets' feelings, but also to make us immerse ourselves in those feelings about the things, people, situations, or ideas in the poem. Poetry provides entertainment, satisfaction, pleasure, and enjoyment for the reader and a window into the real world, through the beauty of art.

According to Beth Devore (2022), while poetry's form often differs significantly from other genres, by learning to question why a poet chose a villanelle over an abecedarian or a prose poem instead of a haiku, we can learn to question how writers of other genres forge relationships between ideas through their choices in organization. As writers, we also become more conscious of our own choices in how we put ideas together.

The analysis of poetry helps us become better critical readers, which in turn helps us become better critical writers. Academic writing can often be seen as formulaic and dry, but through analyzing poetry, we can learn to be more intentional in how we create meaning in any genre of writing.

Therefore, this paper aims to:

1. Identify and analyze the linguistic deviation present in E.E. Cummings', "She being Brand" in terms of graphological, lexical, grammatical, and semantics.
2. Describe, analyze and interpret the parallelism of the poem in terms of:
 - 2.1. Anaphora;
 - 2.2. Antithesis;
 - 2.3. Asyndeton;
 - 2.4. Epiphora/Epistrophe;
3. Reveal how these foregrounded elements contribute to the meaning of the poem.
4. Additionally, the investigation will wrap up by introducing a poem crafted in response to the examined poem, incorporating the highlighted elements identified in the original work. This artistic aspect aims to illustrate an

admiration and comprehension of Cummings' distinctive style, all the while highlighting the impact and creative inspiration derived from the scrutinized masterpiece.

METHOD

In the course of this analysis, a comprehensive research methodology was employed, integrating qualitative methodology to meticulously examine the various stylistic deviations found within E. E. Cummings' poem titled "She Being Brand." The research design encompassed a multifaceted analysis that hinged on keen observation, thorough reading, and in-depth scrutiny of the original literary text. By adopting a qualitative lens, the study delved into the nuanced intricacies of stylistic elements. The authentic and unadulterated text of the poem served as the primary source for this analytical exploration, ensuring a robust foundation for the evaluation of the diverse stylistic choices made by Cummings in "She Being Brand."

The source of information in this study is the poem "She being Brand," crafted by E. E. Cummings and published in the year of

1926. This period marked the zenith of modernism, a literary movement characterized by its explicit rejection of established and conventional forms, emphasizing a penchant for experimenting with language, form, and style. E. E. Cummings, a notable figure within the modernist milieu, embarked on a creative journey to challenge traditional literary norms through his avant-garde approach, as evidenced in the aforementioned poem. Consequently, the selection of "She being Brand" as the primary textual source for analysis provides a genuine and comprehensive basis for understanding Cummings' intentional and inventive language, form, and stylistic choices during this transformative literary epoch.

Foregrounding theory is instrumental in this methodology, guiding the examination of stylistic elements within E. E. Cummings' poem "She Being Brand." Foregrounding, as a concept within stylistics, involves the deliberate deviation from linguistic norms to draw attention to specific elements, thereby creating emphasis and meaning. In the context of this analysis, the qualitative methodology employed allows for a meticulous exploration

of linguistic deviations and foregrounded features in Cummings' poem. By closely observing the poem's language, structure, and stylistic choices, the study aims to identify instances where Cummings intentionally deviates from conventional literary norms, bringing certain elements to the forefront. This approach ensures a nuanced understanding of how Cummings employs foregrounding techniques to enhance the overall impact and significance of "She Being Brand." The comprehensive research methodology, anchored in the principles of qualitative analysis, thus provides a robust framework for unraveling the intricacies of Cummings' avant-garde poetic style during the modernist era.

The procedure for gathering data involves a careful examination of the poem's language, structure, and stylistic elements. A multifaceted analysis that hinged on keen observation, thorough reading, and in-depth scrutiny will be applied to closely inspect poetic devices, aiming to pinpoint the highlighted features of the poem brought about by linguistic deviation and parallelism. Additionally, this study will uncover how

these prominently emphasized elements play a role in shaping the significance of the poem.

RESULTS AND DISCUSSIONS

The analysis of E. E. Cummings' "She Being Brand" reveals a multitude of stylistic deviations that distinguish it from traditional poetry. Cummings intentionally modifies the poem's structure and introduces a unique rhyme scheme, deviating from established norms. These deviations, although challenging for ordinary readers to grasp, serve a purpose, carrying hidden meanings that play a central role in elucidating the poem's themes. Cumming's strategic use of deviations in "She Being Brand" not only adds significance to the work but also contributes to establishing him as a notable writer of the contemporary era. The subsequent examination delves into the specific deviations employed, shedding light on their importance and impact on the poem's meaning and overarching themes. The analyses of deviations are as analyzed below.

Table 1
Graphological Deviation

| Graphological Deviation | Frequency |
|--------------------------------|------------------|
| Capitalization | 9 |
| Decapitalization | 39 |
| Punctuation | 26 |
| Hyphen | 11 |
| Semi-colon | 3 |
| Parentheses | 4 |
| Period | 3 |
| Comma | 3 |
| Ampersand | 1 |
| Colon | 1 |

This table provides a detailed analysis of graphological deviations found within E. E. Cummings' poem "She Being Brand." The frequencies of specific graphological elements, such as capitalization, decapitalization, punctuation marks, hyphens, semi-colons, parentheses, periods, commas, ampersands, and colons, are systematically documented. The data reveals a deliberate departure from conventional typographic norms, showcasing Cummings' distinctive graphological style. Notably, decapitalization

emerges as the most frequent deviation, emphasizing the poet's inclination towards defying traditional capitalization conventions. Punctuation marks, including hyphens and semi-colons, are employed with notable frequency, contributing to the poem's unconventional visual and rhythmic texture. This comprehensive breakdown of graphological features serves as a foundation for understanding how Cummings manipulates typographic elements to enhance the overall aesthetic and linguistic impact of "She Being Brand."

Beginning the exploration of deviations in E. E. Cummings' "She Being Brand," the analysis identifies graphological deviations within the poem. These deviations manifest through capitalization, decapitalization, punctuation, and word splitting. Notably, the initial line stands out as graphologically deviant. The capitalization of specific letters, such as "B" in "Brand," signifies the overarching theme. Furthermore, instances like "(O.K)" in the sixth line and the capitalization of letters like "R," "D," "P," "G," "I," "B," and "S" throughout the poem hold nuanced implications, contributing to the

thematic depth. The poet strategically employs hyphenated words like "brand-new" to reinforce the central theme, showcasing a deliberate and intricate use of graphological elements in the poem. The hyphen is employed in the term "slow-ly" to elongate the poet's expression and enhance the reader's experience. Similarly, in words like "mylev-er," "in-to," "tremB-ling," and "flooded-the-carburator," the use of hyphens serves to convey the poet's emotions. Notably, the word "tremB-ling" is further stylized with its letters split across two lines, emphasizing the impact of each part: "tremB" in one line and "ling" in the next, contributing to the overall artistic effect. The incorporation of scrambled words, leading to such as "slow-ly," "bare-ly," "nudging," "mylev-er," "in-to," and "tremb-ling," further enhances the poem's distinctiveness.

Graphological deviations are occurring because of the deviant use of punctuation and unusual bracketing. Instances of graphological deviations are found in the poem. Bracketing has been inserted by the poet throughout the poem to indicate the subjective feelings of the poet as compared to the objectivity of the poem. The poet conveys

his direct and intimate experiences by bracketing certain expressions which add sentimentality to this poem as bracketed expressions convey the personal feelings of the poet. Graphological deviations have been used by the poet bracketing is present in the expression where features are not required and bracketing is used by the poet to insert personal comments.

The phrase ",new;and " incorporates a distinctive punctuation mark after the word "new," while "O.K." followed by a full stop indicates the smooth progression of events and the poet's clear thoughts during a pause. Graphological deviations emerge in the words "her up,slipped," where commas are employed for a brief pause. Punctuation choices like "slow-ly;bare,ly," and "nudging" serve to illustrate the poet's emotional peaks and troughs through the strategic use of semicolons, commas, and a full stop. Punctuation in "a:dead.stand" serves a purpose beyond grammatical necessity, and the initial semi-colon in "; still" may be considered superfluous. These deliberate punctuations contribute to the poet's aim of enhancing the aesthetic appeal of his poetry,

making it more beautiful, authentic, and creatively rigorous. Cummings utilizes brackets to convey personal thoughts and ideas through his word choices.

E. E. Cummings utilizes graphological deviations such as decapitalization, unconventional punctuation, and limited use of standard syntax to visually disrupt traditional expectations. This deviation strengthens the visual and rhythmic aspects of the poem, aligning with Cummings' avant-garde style. The intentional choice of unconventional punctuation and decapitalization contributes to the poem's modernist aesthetics, creating a dynamic visual experience. Cummings' graphological choices resonate with the principles of modernist literature. Writers like T.S. Eliot and Gertrude Stein also experimented with language and form during this period, challenging traditional norms to convey complex meanings. The use of graphological deviations reinforces Cummings' commitment to linguistic innovation, inviting readers to engage with the poem on visual and cognitive levels. It establishes a distinctive visual signature, aligning with the broader modernist

movement's rejection of established literary conventions.

Table 2
Lexical Deviation

This table focuses on lexical deviations observed in E. E. Cummings' poem

| Lexical Deviation | Frequency |
|-------------------|-----------|
| Compounding | 6 |

"She Being Brand." The primary lexical deviation documented is compounding, with a frequency of 6 instances within the text. This lexical choice reflects Cummings' deliberate departure from conventional language use, as he engages in the creation of compound words to convey specific meanings or nuances. The frequency count underscores the poet's intentional lexical innovation, contributing to the distinctive linguistic character of the poem. By examining these lexical deviations, the table provides valuable insights into how Cummings employs language creatively, enriching the semantic layers of "She Being Brand" and reinforcing the poet's commitment to pushing the boundaries of traditional linguistic norms.

The poem exhibits lexical deviations. Lexical deviations form a consistent pattern in

Cummings' poetry, serving the purpose of crafting unconventional word combinations and expressions. The compounding of words like "havingthroughly" portrays the poet's internal and external joy with potency and authenticity. Similarly, the fusion of the pronoun and preposition in "herup" intensifies the emotional depth. The combination "andagain" depicts the poet's situation and circumstances, while terms like "greasdelightning" express his sentiments toward a new brand. Additionally, the comounding of "divinteyavenue" captures the poet's emotions upon encountering a new brand. The use of combined terms like "onthe" signifies the poet's position, and other combinations like "bothatonce," "brought," "allofher," "giveher," and "andagain" contribute to the overall stylistic richness. Cummings strategically combines "juice,good" and "&" to introduce pauses and express both internal and external feelings.

Cummings employs lexical deviation through compounding, combining words to create new lexical units, emphasizing his departure from conventional language use. Compounding adds layers of meaning and nuance, allowing Cummings to convey

complex ideas succinctly. It enhances the poem's creativity and reinforces the notion of language as a flexible and malleable tool for expression. The use of lexical deviation aligns with the principles of linguistic experimentation in modernist literature. James Joyce, another modernist, explored lexical innovation in "Ulysses," showcasing a parallel commitment to breaking linguistic norms. By incorporating lexical deviations, Cummings challenges readers to actively participate in deciphering meaning. It contributes to the poem's uniqueness, fostering a sense of linguistic playfulness that characterizes modernist literature.

Table 3
Grammatical Deviation

| Grammatical Deviation | Frequency |
|------------------------------|------------------|
| Grammatical Error | 1 |
| Syntactic Deviation | 2 |
| Inversion | 3 |
| Enjambment | 39 |

This table outlines various grammatical deviations found in E. E. Cummings' poem "She Being Brand." The

frequencies of specific grammatical elements, including grammatical errors, syntactic deviations, inversion, and enjambment, are meticulously recorded. The data reveals a deliberate departure from conventional grammatical structures, aligning with Cummings' avant-garde approach to language and form. Notably, enjambment emerges as the most prevalent grammatical deviation, occurring 39 times, showcasing Cummings' penchant for disrupting syntactic flow and creating a sense of continuity across lines. Syntactic deviations and inversion, each with frequencies of 2 and 3, respectively, contribute to the unconventional syntax of the poem. The presence of a singular grammatical error underscores Cummings' intentional departure from grammatical norms, emphasizing the poet's commitment to linguistic innovation. This comprehensive breakdown of grammatical features provides valuable insights into how Cummings manipulates language at the grammatical level to achieve specific poetic effects in "She Being Brand."

Grammatical deviation refers to instances where a speaker or writer intentionally or unintentionally departs from

the conventional rules or norms of grammar within a language. The poem consists of grammatical errors in the line “was the first ride and believe i we was”. “We” is a plural pronoun and “was” is used in the first person singular (I) and the third person singular (he/she/it). Therefore placing “was” after “we” is considered ungrammatical. Replacing “was” with “were” will make the line grammatical. Inversion is also evident in the poem. In linguistics, inversion refers to a syntactic construction in which the normal word order of a sentence is reversed for various purposes, such as emphasis, stylistic effect, or to comply with a specific grammatical structure. This involves inverting the typical order of the subject and the verb or inverting the usual order of other sentence elements. In the line “was the first ride and believe i we was”, the correct order would be “was the first ride and i believe we was”. This line “minute i was back in neutral tried and”, also inhibits inversion. The words “tried” and “and” are placed incorrectly. The proper order of it is “minute i was back in neutral and tried”. The same circumstance is present in the line, “give her the juice good”. To make sense of it, “good” should be placed before "juice".

Enjambment is a poetic device where a line of verse runs over into the next line without a pause or a punctuation mark, disrupting the expected grammatical or rhythmic flow.

Stanza 1

she being Brand

-new;and you

know consequently a

little stiff i was

careful of her and(having

In these lines, enjambment is evident in the continuation of the sentence across lines without a pause or punctuation mark. The thought of "she being Brand-new" spills over from the first line to the second, and then continues into the subsequent lines. This creates a sense of fluidity and contributes to the conversational tone of the poem. Enjambment is present in each line of the poem. The grammatical errors, inversion, and enjambment are used to show that the speaker is in a state of breathlessness which affects the way the speaker formulates words.

Grammatical deviations such as enjambment, inversion, and a singular grammatical error showcase Cummings'

deliberate departure from conventional grammatical structures. Enjambment creates a continuous flow, blurring traditional line boundaries and emphasizing the interconnectedness of ideas. Inversion and syntactic deviations add to the poem's unconventional syntax, challenging readers' expectations and contributing to its distinct rhythm. Modernist poets like Ezra Pound and T.S. Eliot experimented with syntax and grammar, aiming to capture the fragmented and chaotic nature of the modern world. Cummings shares this commitment to linguistic innovation. The deliberate use of grammatical deviations aligns with the poem's overall theme of embracing the unconventional. It forces readers to reassess traditional grammatical expectations, inviting them into a more immersive and participatory reading experience.

Table 4
Semantic Deviation

| Semantic Deviation | Frequency |
|---------------------------|------------------|
| Oxymoron | 1 |
| Paradox | 1 |
| Metaphor | 2 |

This table examines semantic deviations within E. E. Cummings' poem "She Being Brand," shedding light on instances where the poet deviates from conventional semantic structures. The frequencies of specific semantic elements, including oxymoron, paradox, and metaphor, are meticulously documented. The data reveals a measured and intentional departure from straightforward language use, aligning with Cummings' penchant for layered and innovative expression. Notably, oxymoron and paradox appear once each, reflecting instances where Cummings employs contradictory or paradoxical language to evoke complexity and ambiguity. The presence of two metaphors emphasizes the poet's use of figurative language to convey deeper meanings and enrich the overall thematic tapestry of the poem. This table provides a nuanced understanding of how Cummings employs semantic deviations, contributing to the depth and intricacy of "She Being Brand" on a semantic level.

An oxymoron is a figure of speech in which contradictory terms are combined for expressive effect. In the poem, there's a juxtaposition of the word "Brand" (suggesting

newness or novelty) with the hyphenated "new" immediately after it. This combination can be seen as an oxymoron, as it emphasizes the paradoxical nature of the car being both new and branded. A paradox involves a statement that may seem contradictory or self-defeating but holds a certain truth or significance. Cummings often played with paradoxical ideas in his poetry. In "she being Brand," the idea of being "careful" with something that is "Brand-new" may be considered paradoxical. The tension between the excitement of having something new and the need for caution creates a paradoxical element in the poem. A metaphor involves implying a comparison between two unlike things without using "like" or "as." In "she being Brand," there is a metaphorical use of the term "Brand" to describe the new car. The car is not literally a brand, but the word is used metaphorically to convey its newness. The poem used metaphor in comparing the process of riding the car with the first sexual intercourse with an inexperienced woman who is unimportant to a man. These two concepts are directly linked from the beginning of the work through the personalization when the author addresses the

car as "she". In the first stanza, the speaker introduces his sexual partner. He first describes her as being "Brand-new" which caused him to be "careful of her". The metaphor of "Divinity avenue" is a reference to how the sex is so great, it is a God-like transforming experience. However, it could also be a referral back to the fact that this girl is a virgin and like Mary, she has a divine sense about her that makes her special.

In the opening bracketed expression of E.E. Cummings' poem "She being Brand," the poet entwines personal emotions about the new car with a metaphorical connection to gasoline, encapsulated by "(having thoroughly oiled the universal joint, tested my gas, felt her radiator, made sure her springs were O.K.)." The second bracketed expression, found in the line "(and then somehow got into reverse she kicked what the hell)," reflects the poet's spontaneous expression. Finally, the concluding word "still" signifies the poem's tranquility, and the unconventional punctuation usage contributes to the poem's unique style.

Cummings employs semantic deviations through oxymoron, paradox, and metaphor, showcasing his departure from

straightforward and conventional language use. These semantic deviations add layers of complexity and ambiguity to the poem, inviting readers to explore multiple interpretations. The use of metaphor, in particular, allows Cummings to convey profound meanings through symbolic language. T.S. Eliot, a prominent modernist, often used paradox and metaphor to convey the complexities of modern existence. The use of semantic deviations aligns with the broader modernist exploration of subjective experiences. The intentional use of semantic deviations enriches the poem's thematic depth, prompting readers to engage with the text on a symbolic and metaphorical level. It aligns with modernist literature's quest for new modes of expression and meaning.

Table 5
Linguistic Parallelism

| Linguistic Parallelism | Frequency |
|-------------------------------|------------------|
| Anaphora | 12 |
| Antithesis | 0 |
| Asyndeton | 2 |
| Epiphora/Epistrophe | 0 |

This table focuses on linguistic parallelism within E. E. Cummings' poem "She Being Brand," highlighting instances where the poet employs parallel structures for rhetorical effect. The frequencies of specific linguistic parallelism elements, including anaphora, antithesis, asyndeton, and epiphora/epistrophe, are systematically recorded. The data reveals a deliberate and varied use of linguistic parallelism, aligning with Cummings' stylistic approach.

Anaphora, appearing 12 times, underscores the repetition of words or phrases at the beginning of successive clauses, emphasizing certain themes or creating rhythmic patterns. Notably, antithesis and epiphora/epistrophe are absent, indicating a specific stylistic choice by Cummings to eschew contrasting elements or repeated endings for rhetorical impact. Asyndeton, occurring twice, reflects instances where Cummings deliberately omits conjunctions, contributing to a sense of immediacy and flow in the poem. This table offers valuable insights into how Cummings strategically employs linguistic parallelism, contributing to the overall rhetorical and rhythmic structure of "She Being Brand."

Linguistic parallelism refers to the repetition or similarity of linguistic elements, such as words, phrases, or syntactic structures, in close proximity within a text. This rhetorical device is often employed for various purposes, including emphasis, rhythm, and artistic effect. Linguistic parallelism is a powerful tool in rhetoric and literature, providing structure, coherence, and emphasis to the expression of ideas. Writers and speakers use it to enhance the overall impact of their communication and to engage the audience by creating a rhythmic and memorable quality to the language.

Anaphora is the repetition of a word or phrase at the beginning of successive clauses or verses. In "She Being Brand," anaphora is present in the repetition of the word "and," emphasizing the sequential actions and experiences of the speaker with the new car. This repetition creates a rhythmic and emphatic effect, emphasizing the unfolding events and contributing to the poem's unique style. In this poem, anaphora is subtly present with the repetition of the pronoun "I" in the phrases "I was," "I went right to it," and "I touched the accelerator." This repetition emphasizes the speaker's personal experience

and actions in relation to the new car, creating a rhythmic pattern.

Asyndeton is the omission of conjunctions between phrases. In "She Being Brand," Cummings uses a form of asyndeton to depict the rapid and continuous actions associated with driving the new car. The absence of conjunctions contributes to a sense of speed and immediacy, reflecting the swift and dynamic experience of driving the car. The poem utilizes asyndeton in phrases like "flooded-the-carburetor cranked her up" and "my gas felt of her radiator made sure her springs were O.K." The lack of conjunctions creates a sense of immediacy and rapid action, contributing to the poem's dynamic and vivid portrayal of the speaker's interaction with the car.

In summary, "She Being Brand" employs various forms of parallelism, including anaphora and asyndeton. These stylistic choices contribute to the poem's unique structure and help convey the speaker's experiences with the new car in a vivid and memorable manner.

Cummings employs linguistic parallelism through anaphora and asyndeton, showcasing repeated beginnings and

deliberate omission of conjunctions for rhetorical effect. Anaphora creates a rhythmic pattern, emphasizing key themes, while asyndeton contributes to a sense of urgency and immediacy. The absence of antithesis and epiphora/epistrophe aligns with Cummings' departure from conventional rhetorical structures. Modernist poets like W.B. Yeats and Ezra Pound utilized linguistic parallelism for rhythmic and rhetorical purposes. Cummings' choice aligns with the broader modernist exploration of linguistic experimentation. The deliberate use of linguistic parallelism contributes to the poem's overall rhythm and rhetorical impact. It invites readers to engage actively with the repetition and omission, reinforcing the poem's avant-garde nature.

E.E. Cummings' strategic use of deviations in graphology, lexicon, grammar, semantics, and linguistic parallelism underscores his commitment to modernist principles of experimentation and innovation. These deviations collectively contribute to the poem's unique aesthetic and thematic qualities, challenging readers to reevaluate traditional expectations of language and form. The stylistic impact resonates with broader

trends in modernist literature, where poets sought to capture the complexities of contemporary existence through unconventional and inventive linguistic choices. The implications of these deviations extend beyond mere formal experimentation, fostering a deeper engagement with the poem and prompting readers to actively participate in the creation of meaning. Cummings' intentional departure from linguistic norms in "She Being Brand" aligns with the modernist movement's broader exploration of new modes of expression and the evolving nature of language in the early 20th century.

CONCLUSION

The analysis of E. E. Cummings' "She Being Brand" reveals a plethora of stylistic deviations that distinguish it from traditional poetry, showcasing the poet's intentional departure from established norms. Cummings strategically modifies the poem's structure and introduces unique deviations in graphology, lexicon, grammar, semantics, and linguistic parallelism. These deviations, although challenging for ordinary readers, serve a purpose in carrying hidden meanings that play a central role in elucidating the poem's

themes. The poet employs graphological deviations such as capitalization, decapitalization, punctuation, hyphenation, and word splitting to create a visually and aurally striking composition. The unconventional use of brackets, commas, and hyphens contributes to the thematic depth, enhancing the overall aesthetic appeal of the poem. Lexical deviations, including compounding and unconventional word combinations, characterize Cummings' poetry. These deviations contribute to the poet's unique style, intensifying emotional depth and authenticity. The fusion of words like "havingthroughly" and "greasdelightning" reflects the poet's internal and external joy and sentiments. Grammatical deviations, including errors, syntactic deviation, inversion, and enjambment, serve to disrupt traditional grammatical structures, creating a sense of breathlessness and immediacy. The intentional grammatical errors and inversion contribute to the poet's stylistic choices, emphasizing the speaker's

emotional state. The use of oxymoron, paradox, and metaphor introduces layers of meaning to the poem. The juxtaposition of contradictory terms and the metaphorical use of "Brand" contribute to the exploration of the car's newness and the speaker's intimate experiences. Linguistic parallelism, seen in anaphora and asyndeton, enhances the rhythmic and sequential flow of the poem. The repetition of "and" in anaphora emphasizes the speaker's experiences, while the asyndeton contributes to the portrayal of rapid and continuous actions, creating a dynamic and vivid poetic expression.

In conclusion, E. E. Cummings' strategic use of deviations in "She Being Brand" adds significance to the work and establishes him as a notable writer of the contemporary era. The analysis of these deviations sheds light on their importance and impact on the poem's meaning, contributing to the overall richness and distinctiveness of Cummings' poetic style.

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