Exploring Linguistics in Literature

An Analysis of Linguistics through Words

Abstract

Exploring the linguistic styles of language through words, the selection of language used by an author is pivotal to choosing their works. Linguistics are used as a tool to explore emotion through each author's works, where a semantic domain is often shared in all language. Words such as feel, want, and love are consistent words that provide power to the meaning of the words. Words within these works expressed emotion through language, which created a culture that embraced the emotional experience of the reader through a breakdown of words, such as the use of context to create a fevered effect to language. Context as a linguistic structure, holds particular meaning to tone of voice, body language, and the words being used for branding, storytelling, and to promote power through words. The study of Old, Middle, and Early Modern English has influenced the creation of literature through dialect and through history the English has transformed over the years, we should consider ourselves to be philologists that study the classics and its uses.

Keywords: Linguistics; Power through Words; History of Language

Exploring the linguistic styles of language through words, the selection of language used by an author is pivotal to choosing their works. Linguistics are used as a tool to explore emotion is a through each author's works, where a semantic domain is often shared in all language. Words such as feel, want, and love are consistent words that provide power to the meaning of the words.

---

*

The author uses everyday language that imposes its own classification on emotional experiences, and the words used, such as anger or sadness, are cultural artifacts of the English language. The emotional experience and the use of flashbacks, along with providing themes that are relatable to the reader, gives depth to the language in each of the three works. Words within these works expressed emotion through language, which created a culture that embraced the emotional experience of the reader through a breakdown of words, such as the use of context to create a fevered effect to language. Context as a linguistic structure, holds particular meaning to tone of voice, body language, and the words being used. By emphasizing words; a variety of different messages are communicated to the reader. Volupte compacts to the collection of cashmere sweaters conveyed the importance of the glossy stain to emphasis the importance of beauty, self-worth, and richness. The author's use of words affected language through syntax through the use of adjectives and verb phrases. Context, as a structure devised a linguistic culture. This is achieved through the identification of power words that is created by the setting. Power words are used as a cultural linguistic where the creation of reminiscent language becomes the landscape for literature, the creation of reminiscent language, and for a cultural linguistic to be developed. This allows for reminiscent language to shape time, place, and setting within literature.

Expressing Language and Developing Words

English allows us to express our thoughts and to express ideas in a way that is powerful defining the "real" world. What is meant by this is that through language, we are able to create a "real" word through words such as a tweet. Tweet or tweeting has taken on a life of its own. Even though it's not per say a "real" word, it has taken on a life of its own, especially in social media. It's one of my favorite words and one that we've even written about. The reason for why

it's become one of my favorite words is because it's today's generational expression for writing. It expresses language through posting a message, and by using hashtags, for the world to respond.

Out of each of the ways to develop new words, the one that society is most drawn to is blending or combination. It is another creative way to use the English language, by being able to take two existing words and to combine them to make a new word that gave meaning and to develop other words. "Combination forms new words by fusing them together from parts of existing words, also known as blends. Blends are sometimes called portmanteau (Curzan & Adams, 2012, p. 114)." A portmanteau has two meanings put into one word." Curzan & Adams, (2012, p. 114), describes blending as being "created by joining two or more words, at least one of which must be clipped; blending is a hybrid-process of clipping and combining." Combination or blends are common today and account for a large number of new words that are entering the English language. For example, the word Travelocity is a great portmanteau by combining travel and velocity. The word Travelocity has taken on a life of itself and has even been used as Travelocity.com as a large online travel website seeking to provide the lowest prices. Another example is found in Zootopia, taken from zoo and utopia. By combining these two words, travel and velocity, an entirely new concept and linguistic have been developed, but it can also create imagery through words.

The English language can be used to develop an imagery through words by using denotative and connotative meaning. In denotative meaning, the author can develop an imagery through associations depending on how the word(s) are being used in a sentence. As the reader, we can develop an understanding and create a cultural understanding of what is being written through word associations (Curzan & Adams, 2012, pp. 214-215). Words such as

companion/associate or friend have the same meaning, but have different connotations. It is through the use of words such as fear, tragedy, fade, and gone. Each may have the same meaning, yet conjure up different images for the reader in how they are placed within a sentence to develop emotion in the writing. "After enough time it fades and you're grateful. Not that it's ever completely gone...We'll always be connected by that winter. Anyone who tell you different is lying." In this excerpt, the main character of this story, is describing a true event that happened in the early 1950s of three planes crashing. In this excerpt the main character is reflecting on the on the plane crashes during a memorial ceremony for those who had passed on. Through the memories of that time are no longer in the present, the memories still linger. The main character tells how the crashes had a greater impact than that of a news story that discussed tragedy, and how such tragedy affected the people in unimaginable ways. Language can also develop a means of creating a message to society. This can be seen in writing speeches.

Branding Language to be Persuasive

Language in speeches are developed in a way to draw society into a message, to buy what the message is, and to brand an individual to society. Words in speeches may are found to create a persuasive language. It is not so much different as an author writing a novel, however using language to entice, create interest, and even to develop a following to their works. This can be found in the historical speech of George Washington's Farewell Speech: "There is an opinion that parties in free countries are useful checks upon the administration of the government and serve to keep alive the spirit of liberty. This within certain limits is probably true; and in governments of a monarchical cast, patriotism may look with indulgence, if not with favor, upon the spirit of party. But in those of the popular character, in governments purely elective, it is a

spirit not to be encouraged. From their natural tendency, it is certain there will always be enough of that spirit for every salutary purpose. And there being constant danger of excess, the effort ought to be by force of public opinion, to mitigate and assuage it. A fire not to be quenched, it demands a uniform vigilance to prevent its bursting into a flame, lest, instead of warming, it should consume (GPO, n.d.)." Within this speech the power of words such as alive, spirit of liberty, government, monarchical, patriotism, indulgence, character, vigilance, and bursting into a flame, are used to represent meaning of accountability to government and its leaders. The use of these words and the way that they are put together in this sentence brought forth greater meaning to the hearts of the people. Curzan & Adams, (2012, p. 292), states, "Choosing the right words for calculated effects is at the heart of writing." If Washington's speech was written today, the language may be less focused on accountability. Words such as threat, warning, direction, equality, and freedom may replace what was originally written for those that era, to those today,

Language as a History: Old, Middle, and Early Modern

English has transformed over the years, we should consider ourselves to be philologists that study the classics and its uses. "Language is a major distinguishing feature of humans as a species. No other species can communicate as clearly and effectively as we can (Janovsky, n.d.)." The study of Old, Middle, and Early Modern English has influenced the creation of literature through dialect and through history. The stylistics of literature from the 18th and 19th centuries have influenced modern day writers, a craft learned from their predecessors, otherwise known as The Anxiety of Influence. "Just as magicians will invoke the real or supposed source of an illusion as part of the patter, or distraction from what his hands are doing, the most ambitious poets also take some stance about sources in the past, perhaps for an analogous

purpose (Hollander, 1973)." For example, the King James Version of the Bible has influenced literature, as it is literature that provokes literature. With a book that has caused more discussion about its content and teachings, it deals with human interest and religion. Its influence of the English Bible has been quoted and influenced on Edward Fitzgerald and the works Dublin.

The Bible has influenced English literature in style, language, and material. First, the style of the King James Version has influenced English literature through its strength of its writing, and has been found to influence political and historical writings. The second is its language. The words of the Bible are known to readers. They are old, but dear words. Lastly, the material has influenced other works of literature, such as Dickens. Dickens used the influence of the Bible to describe injustice of the Murdstones to little David Copperfiled, "though there was One once who set a child in the midst of the disciples." The author knew that readers would at once catch the meaning of the reference, and feel the similarities and relationship that was being written in that scene. This can also be seen in the Lord's Prayer, according to the article, *A Brief History of the English Language.*

Old English (c. 1000) version:

Fæder ure þu þe eart on heofonum

si þin nama gehalgod tobecume þin rice gewurþe þin willa on eorðan swa swa on heofonum

urne gedæghwamlican hlaf syle us to dæg

and forgyf us ure gyltas swa swa we forgyfað urum gyltendum

and ne gelæd þu us on costnunge ac alys us of yfele soþlice.

Middle English (Wyclif, 1384) version:

Oure fadir þat art in heuenes halwid be þi name;

þi reume or kyngdom come to be. Be þi wille don in herþe as it is doun in heuene.

yeue to us today oure eche dayes bred.

And foryeue to us oure dettis þat is oure synnys as we foryeuen to oure dettouris þat is to men

þat han synned in us.

And lede us not into temptacion but delyuere us from euyl.

The Early Modern English (King James Version, 1611):

Our father which art in heauen, hallowed be thy name.

Thy kingdom come. Thy will be done in earth as it is in heauen.

Giue us this day our daily bread.

And forgiue us our debts as we forgiue our debters.

And lead us not into temptation, but deliuer us from euill. Amen.

Studying the classics becomes necessary to the writing process and to developing style in writing. By looking to past words, we are able to create new words, a new culture of speaking and understanding language. English, old, middle, and modern, has influenced the writings of authors by using words and their meanings from the words of the past to create new works for the present day and into the future. However, studying the classics allows for linguistic style to be developed, where language become reminiscent of both time and place.

Reminiscent Language

Language, when used written in the third-person, creates a belief for the reader of the author's linguistic style. This helps the reader to understand the time period for the writing. Words are reminiscent for remembering a time and place for when the main characters were beginning to mature and next into adulthood. The language usage is reminiscent to the awkward stages of teenage years to developing in adults. Using words that reflect the harder part of growing up were indicative for the reader to understand what it was like growing up in that time period. For instance, a person who was not raised during the 1950s may not recognize the styles of that time. Power words such as unforgettable, a song by Nat King Cole that was popular during the place and time allowed for the reader to be incorporated into literary cultural experiences.

The position of power words within the sentence provided a glimpse of going back in time, where the reader didn't need to have had to live during that time, it was given to them in present day through the author's writing. It was the language used that helped to describe this song, which brought the reader to understand its importance through the development of sentences through the language that was used. There were also parts of the author's works that are written in a limited omniscient past tense and in a limited omniscient present tense point of view. These works are written in this way to distinguish time from years before, and to allow the reader to feel in the present. Language is a process of seeing the story rather telling the story. Words are the building blocks for what the world the reader imagines as they read (Scott 74). This way of writing is described by Curzan & Adams as part of the language structure of English, where the reader can view a complex set of rules and sounds, in order to show how these rules and sounds govern the relationship between the two and the elements of language

(63). Using words in this way allows for events to be felt with an added sense of realism and suspense, this allows for the reader to be immersed in the lifestyle, thoughts, and emotions of the main characters, along with allowing secondary characters the opportunity to voice their own thoughts and emotions throughout this work. Character voice gives readers the opportunity to see the sympathy and compassion, along with encouraging the thinking of what might happen if readers were in the same situation.

Questions such as what they might say and do, and to think about how other people perceive situations in different ways. It was one of the main reasons for choosing this author and these works. As the reader, the language used and the use of events that were based on the author's life drew me deeper into the lives of each character, as a writer, the author provided an opportunity for me to create a landscape from a blank canvass, that was able to be woven into an imaginative world all its own.

Storytelling Examples and Promoting Power through Words

Words, including those found in narratives, are able to provide empowerment to both the reader and the listener. It is through the power of words in a narrative form, that emotion can be impacted as storytellers. Stories are an important aspect of human culture. Many works of literature tell stories where the writer is connecting with the reader. The power of words, both in written and verbal, allows for communication to be achieved through personal stories and first-accounts. This can commonly be found in narrative medicine.

According to the U.S. National Institutes of Health, narrative medicine addresses the therapeutic benefits that derive from patients forming and telling their personal stories. It offers

an innovative model for improving health outcomes. When a patient with cancer and marked suffering writes a narrative of what he or she is going through, this process may reduce pain and improve quality of life. Therefore, the effectiveness of writing a narrative provides a positive impact on pain intensity and health related quality of life.

Personal Narratives also function as a means of self-exploration and storytelling. The use of personal stories inform both readers and listeners as to who they are, who they can become, and who they cannot become. Additionally, these narratives transform who they are: narrators act when they tell, creating new selves and transforming the existing self. Not only do our memories of self-shape and are in turn shaped by personal narrative, but narrators shape their narratives in order to overcome disjunction between reality and memory. Narrators authenticate their memories, in spite of the imperfect, malleable nature of memories by creating credible-sounding accounts.

One key function of personal narrative is to distinguish the self from others. Narrative is a paramount resource for forming personal identity by oneself, as well as showing and negotiating the self with others. Conversely, we tell personal narratives to share our lives, communicate trust, and create intimacy. Personal narratives make a statement: "what you must know about me," and these stories are traded more frequently as traders grow closer, and reach milestones in the relationships. There is an obligation to trading personal narratives, an expectation of being kept in the loop that Harvey Sachs calls a symptom of "being close."

Groups can also use personal narratives to congeal an identity through collage. Family stories are accepted and held onto based on how the "shape" the group, not based on each story's individual merit or the storytelling skill

Personal narratives also have an effect on the real world because "individuals act on what is said to them. Such stories take private experiences and shape them into public. This is in accordance with traditional attitudes and expectations, since narration is built on experiences and life events. It is the use of narration becomes a developed form of linguistic that is shaped by emotional storytelling and the meaning of words used to create power and meaning.

In 2008, a study was conducted using the Dictionary of Affect in Language, which was designed as a tool for the measurement of the emotional connotations of language (Whissell 475). It contains 8,742 words that were rated along three dimensions in context-free rating tasks. The dimensions tap into the Evaluative or Pleasant connotations of each word (1 =Unpleasant to 3 =Pleasant), its Activation level (1 =Passive to 3 =Active), and its Imagery (1 = difficult to form a mental picture of this word to 3 = easy). Pleasantness and Activation are the two main dimensions of an affective space (Posner, Russell, & Peterson, 2005), and Imagery allows language samples to be evaluated in terms of their concreteness (high imagery) or abstraction (low imagery). Through the analysis of the first verse of Bob Dylan's song "A Hard Rain's Gonna Fall," as the Dictionary of Affect was able to match the value of words to emotion.

According to Whissell (475), when a match was found, the values for Pleasantness, Activation, and Imagery were imported into a data file along with the word. Matches were found for 92 out of every 100 words (92% matching rate). Because it was developed on the basis of natural language samples and includes many common words, the typical matching rate of the Dictionary of Affect is 90%. The remaining 10% of words in most samples are unusual words which cannot be matched or scored. Normative means for the three dimensions reported in (See Appendix A) were taken from a widely sampled corpus of 348,000 words of everyday English.

The Dictionary of Affect has been used to study the lyrics of Beatles Paul McCartney and John Lennon, and to study poetry and prose. Analysis using the Dictionary quantified differences between the two Beatles composers. It also highlighted the relatively flat effect of Frost's poetry, and identified some of the tactics that Charles Dickens used in writing his enormously successful, serially published fiction (Whissell 475).

As a lyricist, Bob Dylan has had an overall effect of his songs. Musical and thematic considerations were likely the primary moving forces behind his word choices. Emotion and imagery in songwriter's words fluctuate in harmony with major stages and events in the composer's life, supporting the conclusion that words are a measurement of analysis for this composer's lyrics.

The possibility that Dylan's life varied significantly even within particular years and also that lyrics were published at times were distant from the date of their creation. Words that were valued as being more Active and more Concrete lyrics that were written as being Passive and Abstract. The writing of Abstract lyrics seems to have been Dylan's response to crisis, and the writing of more Passive ones his response to fatigue, that are both physical and psychological. This follows the theory of psychoanalytic theory.

It was Sigmund Freud who developed the structural model of personality. In this theory, Freud shows that individually we are formed of three parts: the Ego, the Superego and the Id. It is psychoanalysis that explains how what can create an understanding about a person's behavior by knowing the three parts of personality. When examining literature, using this three personality structure, we are able to analysis characters and their personalities. The reader is able to explore the ego, superego, and the id of characters within the author's works. We are able to analysis

these parts of the character's personality and how their personalities may influence the work in its entirety. This is the process known as psychoanalytic criticism (NCTE).

Psychoanalytic theory is based on Freud's idea that you can tell what a person is thinking and thinking deep inside if you look at what the person is imagining. When using psychoanalytic theory with writing, this may be done by analyzing the author's characters. However, this analysis in many ways, is really examining the author. Main characters in writings are able to represent parts of personalities of the author. Using psychoanalytic theory in writing we are able to actively question the possibilities of characters that the author includes within a story. The use of psychoanalytic theory in literatures is able to speak of the secret unconscious desires and anxieties of the author's works, as it is manifested into the author's neuroses and the composer's popularity are differentiated not only in terms of emotionality or imagery.

Defining Linguistics

Linguistics is a defined system, when it follows a principled system of language (12). Linguists employ specific methodologies and theoretical frameworks for investigating the system of language and an analysis can be provided to show how pragmatics and discourse analysis applies, when communicating language to the reader. The pragmatics and discourse analysis that the author uses, explores the use of language to convey real language that is used by real people (Curzan & Adams 12). Much of the dialogue or conversations introduced to the reader allow for connecting of text to be as a continuous sentence. The words function so to provide meaning and emotion into a tapestry of events that are described in literature.

Power words help to describe events within literature. It is the power of language, as the author explores general meaning of the lives and times of the main and secondary characters into

a manifestation for the reader to understand the purpose for exercising power (Wile &

Schwietring, n.d., ¶). Other elements such as flashbacks, patterning words such as tragedy, loss,

gone, and love are added to provide depth to the story; along with cognitive metaphors that help

to create imagery into the journey of the story.

It is through the analysis of the author's use of pragmatics, discourse analysis, metaphors,

and patterning of words, writing using these linguistic elements allows for increased meaning

and emotion has been established for imagery development. By examining each of these

elements, we are able to understand how the power of language is able to be achieved. By

placing power words in a pattern, sentences provide an interpretation into the author's world,

where symbolism speaks louder through dialogue and narration, then if an actual person were

speaking. This is how linguistics was achieved in the author's works, as it creates an expectation

of what would happen next, and for the reader to make their own determination of the events that

may occur.

Uttered sentences can have greater denotational meaning to the words that are being used

and can provide a description to the world around us (Curzan & Adams 23). This is what is

looked to be achieved when analyzing the reminiscent effect of linguistics in literature. It is the

use of language and the relationship between each of the linguistic elements of patterning,

pragmatics, discourse analysis and metaphors will be used to explore and explain how the

English language was able to provide possibilities and influence syntax over sentences.

The Omniscient Narrator as a Linguistic Emotion

The selection of linguistics used by an author is pivotal to building emotion in language. Authors who use linguistics as a tool to explore emotion provide a semantic domain that is often shared in all language. Words such as feel, want, and love are consistent words that provide power to the meaning of the words. Every language imposes its own classification on emotional experiences, and the words used, such as anger or sadness, are cultural artifacts of the English language. The emotional experience and the use of flashbacks, along with providing themes that are relatable to the reader, gives depth to the language, especially works written in the third-person.

Writing in the third-person allows for a limited omniscient past tense to exist. This is especially true when used in a limited omniscient present tense point of view. Works that are written in this way to distinguish time from years before, and to allow the reader to feel in the present. Scott, (2012, 74) discusses the process of seeing through language. The author brings the reader to seeing the story, rather than telling the story. The words on each page are the building blocks of the world the reader imagines as they read (Scott, 2012, 132). This way of writing is described by Curzan & Adams, (2012, p. 63), as the structure of the English language used in these works would be viewed according to a complex set of rules, with a sound system in order to show how the rule is governed and the elements of language are inter-related. Using words in this way allows for events to be felt with an added sense of realism and suspense.

Through inter-relating words, the author allows the reader to be immersed in the lifestyle, thoughts, and emotions of the main characters, along with allowing secondary characters the opportunity to voice their own thoughts and emotions throughout this work. This gives readers

the opportunity to see the sympathy and compassion of the characters used within a story, along with encouraging the thinking of what might happen if readers were in the same situation.

Questions such as what they might say and do, and to think about how other people perceive situations in different ways. It was one of the main reasons for choosing this author and these works. As the reader, the language used and the use of events that were based on the author's life drew me deeper into the lives of each character, as a writer, the author provided an opportunity for the reader to create a landscape from a blank canvass, that was able to be woven into an imaginative world all its own. This is also true when creating culture through language. This can be found in the omniscient narrator.

The Omniscient Narrator as a Linguistic Element

There are cultural and linguistic elements for the language choices found in literature, since there are certain attributes that are shared by much of the words and sentences that are written. Sentences provide imagery by using a wide variety of third-person points of view. Creating a character where a dentist breaks plaster figurines in order to deal with stress of working with people. This is when the setting is no longer fiction, but instead, puts the reader in the contemporary world of the author. The main characters can be included, in the ambiguous language of age groups, neither children nor adults, but, rather, adolescents. Situations arise out of home and school life, generally, and can involve family and peers. The reader views the world through the eyes of the youthful protagonists. Perhaps the most significant aspect of contemporary adolescent fiction is its focus on the moments of crisis that are typical of the transitional stage between childhood and adulthood.

The events that are written through the author's works are exclusively third-person to show a figure in the stories to explain features (Morreall 429). The author isn't heard as the narrator. Instead, certain characters and events are chosen within the story where there are certain features, events and points of view. Every story has a point of view; an order for the story and a point of view. There must be a person, real or fictional, telling the story from that point of view (Morreall 430). This allows for an ideal type of character to emerge within literature.

The ideal type is one that focuses on two kinds of crisis, with the first being to give recognition by youth of the breakdown of the traditional values and institutions of the adult world, either it is from the family, marriage, or parenthood, each translates itself into works about divorce, hurt, love, and maturing. This allows for language to be used effectively to draw the reader into the story. Words such as gone and pain allow the reader to relate to loss of a person, a first boyfriend, a best friend, or a loss of people in a community through tragic events that had occurred. The expression of the written word such as loss and pain may be introduced with the idea of starting over. Either starting over meant growing up and maturing, or creating a new life for oneself.

Other ways that an omniscient narrator was used as a linguistic element was through the use of imagery. Use of language as the reference to products during the time period of the literature develop a place and time for the reader. As a reader, the imagery of walking past chain stores in the bustling area of downtown has been created through the use of language such as last minute and mission.

Imagery may be created through using language, such as lingerie and Noxzema, Camino, and music created imagery of birthday parties. Other words such as faux, Indian, and turquoise created imagery by using color and physical attributes of the characters. This allows for feelings

such as those of the Southwest to emerge for the reader, and to provide a greater understanding of the main characters and their personalities.

The use of language to provide for the reader to believe that the characters are real people. They had real lives, issues, hopes, and fears. The use of language provided for imagery and to bring power through word choice and sentences. By placing power words in a pattern, this allowed for sentences to provide an interpretation into the author's world, where symbolism would speak louder through dialogue and narration,

It is through patterning of words, word choice, and the power of words, the building of emotions through words, and writing in the third person, which creates a culture and linguistic that are familiar and imposes its own classification on emotional experiences. This in turn, allows for the development of a cultural artifact to become reminiscent of the English language.

Appendix A

EXAMPLE OF DICTIONARY OF AFFECT SCORING FORF IRSTV ERSE OF "A HARD

RAIN'S GONNA FALL"

Word	Pleasant	Active	Imagery	Word	Pleasant	Active	Imagery
oh	1.71	1.29	1.0	been	1.57	1.44	1.2
where	1.91	1.60	1.2	out	1.50	1.90	2.2
have	2.11	2.00	1.2	in	1.57	1.44	2.2
you	2.14	1.50	1.2	front	1.56	1.36	2.2
been	1.57	1.44	1.2	of	1.64	1.64	1.0
my	2.33	1.89	1.6	a	2.00	1.38	1.0
blue	2.00	1.25	2.8	dozen	1.73	1.55	2.6
eyed dead	1.44	1.50	3.0	son	2.80	2.56	2.6
oceans oh	1.71	1.29	1.0	I've	2.33	1.64	1.0
where	1.91	1.60	1.2	been	1.57	1.44	1.2
have	2.11	2.00	1.2	ten	2.13	1.67	2.6
you	2.14	1.50	1.2	been	1.57	1.44	1.2
miles	1.60	1.20	1.6	my	2.33	1.89	1.6
in	1.57	1.44	2.2	the	1.75	1.17	1.0

Word	Pleasant	Active	Imagery	Word	Pleasant	Active	Imagery
young	3.00	1.83	2.0	mouth	2.00	1.50	3.0
one	1.67	1.50	1.8	of	1.64	1.64	1.0
stumbled	1.14	2.20	2.0	side	1.64	1.50	2.4
of	1.64	1.64	1.0	hard	1.29	2.43	1.2
misty	1.83	1.13	1 .0	I've	2.33	1.64	1.0
hard	1.29	2.43	1.2	it's	1.83	1.13	1.0
and	1.67	1.56	1.00	six	1.57	1.50	3.0
fall	1.58	2.15	2.6	sad	1.38	1.43	2.8
forests	2.09	1.54	2.8	Dylan	1.87	1.67	1.58
thousand	2.13	1.67	2.8	darling	1.86	1.70	2.0
norms	1.85	1.67	1.53	graveyard on	1.38	2.25	1.4
twelve	2.22	1.75	2.6	mountains	2.20	1.40	3.0
crawled	1.22	1.83	2.8	walked	2.33	2.00	2.6
crooked hard	1.29	2.43	1.2	highways	1.75	1.70	2.8
stepped	1.88	2.29	1.6	rain's middle	1.57	1.43	2.6

Works Cited

Author Unknown, (n.d.). 'A Brief History of the English Language.' Retrieved from the World Wide Web: http://anglik.net/englishlanguagehistory.htm

Blume, Judy. 'In the Unlikely Event.' New York: Random House. 2015. Print.

Curzan, Anne and Michael P. Adams. Chapter 1: 'A Language like English. How Language Works. A Linguistic Introduction.' Third Edition. Pearson. 2012. p. 12.

Curzan, Anne and Michael P. Adams. Chapter 3: 'English Phonology. How English Works: A Linguistic Introduction.' Third Edition. Pearson. 2012. p. 63.

Curzan, Anne and Michael P. Adams. Chapter 8: 'Spoken Discourse. How Language Works. A Linguistic Introduction.' Third Edition. Pearson. 2012. p. 236.

GPO, (n.d.). 'Washington's Farewell Address.' Retrieved from the World Wide Web: https://www.gpo.gov/fdsys/pkg/GPO-CDOC-106sdoc21/pdf/GPO-CDOC-106sdoc21.pdf

Janovsky, A., (n.d.). 'History of the English Language: Influences & Development.' Retrieved from the World Wide Web: http://study.com/academy/lesson/history-of-the-english-language-influences-development.html

Morreall, John. 'The Myth of the Omniscient Narrator. The Journal of Aesthetics and Art Criticism,' 52:4. 2001. pp. 429-435.

NCTE. 'Read -Write-Think. An Introduction to Psychoanalytic Criticism.' 2004. http://www.readwritethink.org/files/resources/lesson_images/lesson800/psychoanalysis.pdf Accessed September 4, 2017.

Posner, J., Russell, J. A, & Peterson, B. S. 'The circumplex model of affect: an integrative approach to affective, neuroscience, cognitive development, and psychopathology.' Development and Psychopathology, 2005, (17), 7 15-734.

Scott, Jeremy. Chapter 4: 'Through the Looking Glass: Who Sees? Who Tells? (Discourse Narratology).' Creative Writing and Stylistics. Creative and Critical Approaches. Palgrave Macmillan. 2012. p. 74.

Scott, Jeremy. Chapter 6: 'Creating a World: Text-world Theory and Cognitive Poetics.' Creative Writing and Stylistics. Creative and Critical Approaches. Palgrave Macmillan. 2012. p. 132.

U.S. National Institutes of Health. 'Effectiveness of Narrative Medicine on Pain Intensity and Quality of Life.' 2008 March 19. Javeriana University. Accessed September 5, 2017.

Weil, Ph.D., Johannes and Thomas Schwietring, Ph.D. 'The Power of Language. A Philosophical-Sociological Reflection.' Goethe-Institute. 2017. Accessed on July 10, 2017.

Whissell, Cynthia. 'Emotional fluctuations in Bob Dylan's lyrics measured by the Dictionary of Affect accompany events and phases in his life.' Psychological Reports, 2008, (102), 469-483.