



STYLISTIC ANALYSIS OF *TE DEUM LAUDAMUS*

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Abstract:

The aim of this essay is to do a stylistic analysis on *Te Deum Laudamus*. Stylistic techniques and methods are employed for this task under the aspects of syntactic semantic, phonological and graphological patterns. Effects of linguistic foregrounding are also highlighted in the paper. The analysis revealed that the poet made use of stylistic and linguistic tools not only to deepen his message but also to make it effective and aesthetic.

Keywords: linguistic foregrounding; violation; paradigmatic association; *Te Deum laudamus*

1. Introduction

The word stylistic is derived from the term 'style'. It is a branch of literary study which emerged as a result of the need to make literary criticism explicit, formal, objective and publicly demonstrable (Okyere, 2013). According to Leech and Short (1981 p. 13) cited in Bilal and Chemma, (2012 p. 26,), "*stylistics is the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language*". They add that the major aim of studying stylistics is to explore the meanings and understand the linguistic features of the text. Bilal and Cheema (2012) conclude that stylistics study the devices in languages such as rhetorical terms and syntactical devices that are taken to produce expressive or literary style. It therefore "*conjoins both, literary criticism on the one hand and linguistics on the other*". Stylistic analysis in this case assumes a method of textual interpretation in which primacy of place is assigned to language.

Literary artists all over the world, past and present, in all spheres of life such as religion, education, politics and fictional literature use language in a special way in order to capture the attention of their audience – listeners and readers – for the purposes of understanding and appreciation. To achieve this, artists cautiously select their words through a creative manipulation of language. This way, an individual artist chooses to use words, grammatical structures, forms and images in very special ways. Very often,

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such special usages deviate from the normal or conventional norm or patterns of usage, but the artist may do so intentionally to arrest the attention of his intended audience. The general term by which scholars explain this phenomenon in stylistic analysis is linguistic foregrounding. In this paper, an attempt is made to review a few literature on linguistic foregrounding and employ stylistic techniques to analyse *Te Deum Laudamus* through the use of such foregrounding tools as parallelism, paradigmatic association, deviation, graphology and phonology.

2. Literature Review on Linguistic Foregrounding

Yankson (1987) explains linguistic foregrounding as “*a deliberate breach of the language code for stylistic effect*”. As already mentioned, foregrounding is intended to arrest the attention of the audience. Linguistic foregrounding has several manifestations in a text. That is to say that a writer or composer of a text may foreground his message through several features among which are deviation, paradigmatic association, parallelism, phonology, imagery and graphology. Each of these aspects of linguistic foregrounding is discussed in some detail since they are essential elements for analysis in this paper.

2.1 Foregrounding and Violation of Linguistic Rule

Yankson (1987) states two violations of the language code for the purpose of foregrounding. These are violation of category rule and violation of selection restriction rule. A violation of category rule is said to have occurred when a deliberate misplacement of a lexical item is employed by a writer or literary artist. For instance, if a writer intentionally employs a noun to perform the work of a verb in a sentence, it means that there is a violation of grammatical rule which states that “*every lexical item in the English language belongs to a particular grammatical category: noun, verb, adjective adverb etc*”. (Yankson 1987.2).

Freeborn (1993) attributes this violation to poetic license, a phrase that refers to the expectation that literary artists take liberties with language and meanings in creating literature. He describes the effect of this “*poetic license as ‘deviance’*” (p. 230) and, this ‘deviance’ occurs in the artist’s use of language at all levels – sound, vocabulary, grammar and meaning. In support of this idea, Freeborn quotes the poet Gerald Mantey Hopkings as emphasizing that “*poetic language should be the current language heightened*”. (Freeborn 1993.230). By ‘heightened’ is meant “*the ordinary language made strange*” for the purpose of foregrounding (Freeborn 1993.196). It means therefore that any deviation or breach of the conventional code of language by the literary artist is apparently a deliberate effort to give prominence to that which constitutes the deviation.

Another type of violation mentioned by Yankson (1987) is the selection restriction rule. This is a breach of language rule which restricts lexical items in English and grammatical structures in the selection of other lexical items they must operate within their normal usage. A poet or literary artist may use such violation to foreground his message as Freeborn (1993. p. 23) states that to foreground an item is “*to make them prominent*” through the “*use of unconventional presentation*”.

2.2 Foregrounding and Paradigmatic Association

Paradigmatic association is another linguistic feature of foregrounding. The concept refers to “the nature of semantic relations that can exist among lexical items that occur in the same grammatical slot and the literary significance of the relationship”. (Yankson, 1987:4) Such linguistic relationship may occur in many and different forms such as synonymous relations, antonymous relations, contextual conditioning, neutralization of semantic opposition, coupling and semantic compounding (Yankson 1987). Each of these linguistic relations is briefly explained below.

Synonymous Relations: This occurs when two or more items in a paradigm share a general semantic feature. (The semantic feature they share is indicated in +... or - ... and placed within two slants//,eg./+.../or /-...1).

Antonymous Relations: By this is meant that the items found in the paradigm are semantically opposed or antagonistically related.

Contextual Conditioning: This concept implies that an item is conditioned by the linguistic context in such a way that it takes on an additional meaning. Whereas the original (conventional) meaning is usually extra-textual the additional meaning imposed by the artist or writer is intra-textual (Yankson, 1987).

Neutralization of Semantic Opposition: This is where two (or more) semantically opposed items are placed within the same structure so as to neutralize or minimize the antonymic effect between (or among) such related items.

Coupling: This concept is defined by Samuel R. Levin (quoted. in Yankson, 1987, p.6) as “*the structure where in naturally equivalent forms occur in equivalent position*”. Usually, items that form a coupling share common semantic, phonological and syntactic features. Such items are said to be positionally or naturally equivalent.

Semantic Compounding: By this term is meant that linguistic items which are positionally and naturally equivalent are invested in the same paradigm with the same value. Yankson (1987) sees semantic compounding as the stylistic effect of pattern repetition.

2.3 Foregrounding and Parallelism

Parallelism is defined by Yankson (1987) as “*the use of pattern repetition in a literary text for a particular stylistic effect*”. Anson and Schwegler (2003) in a similar way define parallelism as “*the expression of similar or related ideas in similar grammatical form*” (p. 27) and add that it “*enables a writer to present ideas concisely while highlighting their relationships*” (p. 27). The idea of parallelism has been made clearer by Rosenwasser and Stephen (2000) to whom it is “*a form of symmetry: It involves placing sentence elements that correspond in some way into the same grammatical form*” (p. 328). They also call it ‘parallel structure’ and explain further that “*at the core of parallelism is repetition*” (p. 329) Thus, to them, parallelism uses “*repetition to organize and emphasize certain elements in a sentence, so that the reader can perceive more clearly the shape of...thought*” (p. 329). Yankson (1987) is of the view that parallelism operates at all three levels of linguistic organization, that is, phonological, semantic and syntactic levels.

At the phonological level may be repetition of sound devices such as rhyme elements, alliteration, consonance, assonance and onomatopoeia (Bilal and Cheema, 2012). At the semantic level, lexical items within the same paradigm may either be synonymously or antonymously related. The syntactic level may have similar pattern or structure initiated by the same lexical item and therefore be marked as structurally equivalent. (Yanson, 1987). Thus, parallelism may be in the form of sound patterns, lexical repetition and syntactic repetition.

2.4 Foregrounding and Imagery

Foregrounding of imagery occurs, according to Yankson (1987, p.64) *“when there is a prominence of imagery that draws attention to itself”*. In his article *Foregrounding of Imagery in T.O. Echewa’s The Land’s Lord*, Acquah (2012) is of the view that *“the term ‘imagery’ occurs in the use of language to represent objects, actions, thoughts, ideas, feelings, state of mind and any sensory or even extra-sensory experience”*. (p. 324). Foregrounding an image, therefore, according to Acquah, *“is to bring it to the fore... by placing a special emphasis on it or by highlighting it to make it more perceptually prominent, thereby making it difficult to escape the reader’s attention”* (p. 324).

Thus, apart from drawing attention to itself in a very compelling way, Acquah further emphasizes that the foregrounded imagery *“also appears very striking to the reader, compelling him to explore the rich layers of meaning that otherwise would be overlooked”* (p. 326). The stylistic effect of the foregrounded image, in the words of Yankson, (1987) is *“its shock therapy value”* (p. 71).

2.5 Foregrounding and Graphology

The term graphology has been defined by Leech, (1969, p. 39 quoted in Bilal and Cheema, 2012, p. 27) as follows: *“it refers to the whole writing system: Punctuation and paragraphing as well as spacing”*. Again, quoting Alabi (2007, p. 170), Bilal and Cheema (2012), add that:

“a graphological discussion of style among other features entails the foregrounding of quotation marks, ellipses, periods, hyphens, contracted forms, special structures, the full stop, the colon, the comma, the semicolon, the question mark, the dash, lower case words, gothic and bold prints, capitalization, small print, spacing, italics etc..”

The above quotation is a clear indication that the literary artist foregrounds the systematic formation, structure and punctuation in addition to the lexical items employed to present the message of a text.

2.6 Levels of Stylistic Analysis

The forms of linguistic foregrounding discussed above occur at four levels of stylistic analysis. These levels include phonological, semantic, syntactic and graphological levels. Yankson (1987) describes them as the ‘levels of linguistic organization’ (p. 12).

2.7 The Background of the Canticle: *Te Deum Laudamus*

Te Deum Laudamus (Latin words) means 'God, we Praise You'. It is a hymn or song of praise or prayer with words taken from a Biblical text. It was traditionally sung or chanted or recited by the early Christians on occasions of public worship. Legend indicates that it was improvised antiphonically by St Ambrose and St Augustine at the latter's baptism but the original text is credited to Nicetas, Bishop of Remesiana, a theologian, writer and composer in the early 5th Century.

2.8 The Message of the Canticle

This canticle is a prosaic song which stresses the orthodox position in Trinitarian doctrine. Equal sections are devoted to God, the Father, the Son and the Holy Spirit, followed by a litany.

2.9 Stylistic Analysis of Canticle 2: *Te Deum Laudamus*

In this analysis the stylistic features of foregrounding discussed in the introduction such as deviations, paradigmatic associations, parallel structures and imagery are discussed simultaneously as they are identified, from stanza to stanza. This is done to avoid having to return to the same structures again and again. The features of graphology however, are presented separately.

In the first stanza, the poet employs the stylistic feature of parallelism. The following lines,

*"We praise thee, O God
We acknowledge thee to be the Lord
All the earth doth worship thee."*

consist of parallel structures. In the words of Geoffrey Leech, (cited in Yankson, 1987, p. 15) parallelism "*sets up a relationship of equivalence between linguistic items and strongly urges a connection between them*". In the above lines the poet invests the three noun phrases, 'We', 'we' and 'All the earth' and the three verb phrases, 'praise', 'acknowledge', 'doth worship' with the same value.

The basic sentence pattern repeated is SVO (NP + VP + NP). The (NP) pattern is a deductive elaboration of the simple (NP), 'we' into three noun phrases. The third noun phrase, 'all the earth' which is comparatively specific, foregrounds itself by neutralizing the generic nature of the first two (same) noun phrases (personal pronoun "we", in plural form) and therefore becoming their antecedent.

Again, the verb phrases are in concord with their subjects and are realized in the simple present tense, denoting a habitual activity of giving glory and praise to God.

Similarly, the first two verbs in the above parallel structures, invest a paradigmatic relationship:

We + $\left\{ \begin{array}{l} \text{praise} \\ \text{acknowledge} \end{array} \right\}$ + thee

The lexical items in brackets are paradigmatically related in a common syntactic feature, noun phrase (we) as their subject and another noun phrase (thee) as object.

The two verbs have synonymous relationship implying that both have a semantic feature /+worship/. However, the word 'acknowledge' which extra-textually shares the same feature /+worship/, intra-textually employs an additional feature /accept/ or /+admit/. These two naturally and positionally equivalent verbs, foreground the truth carried in the poet's confession that sincere 'praise' flows from genuine acceptance of the lordship of God, the object of worship in the canticle.

At the phonological level, 'praise' is monosyllabic and easier to pronounce, giving the fact that it begins with the voiceless bilabial plosive /p/ and ends with the voiceless alveolar sibilant /s/. On the other hand, 'acknowledge' is polysyllabic. It begins with front open neutral vowel / / and ends with a consonant cluster – the combination of the voiced palatal roll, /l/ and the voiced palato – alveolar affricate /dz / with the front half close spread vowel /I/ between them. Thus, the dominance of voiced sounds as well as the polysyllabic nature of 'acknowledge' makes it more difficult to pronounce. Putting the two words in a paradigmatic relationship with each other, apart from their musical effect, invokes an intra-textual meaning: Making a personal commitment to God, which is denoted by 'acknowledge' may not be as easy as making a mere confession of praise. In other words, once a person has reflectively and committedly passed through the difficulty of personally acknowledging the lordship of God, praising Him is comparatively easy. The stylistic effect is that the verb 'acknowledge' with its consonant cluster, slows down movement of the pitch either in chant or recitation.

Again, the use of 'Father' in line 3 is a breach of selection restriction rule. That is to say that in the normal language code, the lexical item 'father' which has the feature /+human/, /+male/ has been conferred on God who has the feature /-human/, /+supernatural/. The stylistic effect of this violation is that it foregrounds the poet's belief that God is the source, providence and protector of all creatures (as an earthly father is) and therefore, He warrants sincere worship of all.

Another set of parallel structures in stanza one is as follows:

*"To thee all Angels cry aloud
To thee Cherubin and Seraphin continually do cry."*

The two structures are parallel in that they both have a common basic sentence pattern [(A) SV(A)] and they are positionally equivalent. Their structure is A (Prep.P) + S (NP) + (A) V + (A).

The following is another paradigm invested in lines 3 and 4 of stanza one:

To thee + $\left. \begin{array}{l} \text{all Angels} \\ \text{the Heavens} \\ \text{all the Powers} \\ \text{Cherubin} \\ \text{Seraphin} \end{array} \right\} + (\text{do}) \text{ cry}$

The lexical items in the above paradigm are, firstly, in a syntactic relationship to the verb 'cry'. This makes them naturally equivalent. Secondly, there is an intra-textual cohesion between them as they share in common semantic features /+ heavenly bodies// - God/. Therefore, they form a semantic compound deepening the poet's understanding of the status and function of these /+ heavenly bodies/. By status they have the feature /- God/ meaning they are not equal with God and therefore, are not to be worshipped. By role, they have the semantic feature /+ worshippers/ therefore, their pre-occupation is 'cry' aloud continually.

Again, the first three items, 'Angles', 'Heavens' and 'Power' are generic terms with broader and vague references. This generalization is neutralized by the last two words, 'Cherubin' and 'Seraphin' which are more specific and narrow in terms of reference. Extra-textually, they allude to the Angelic worshippers in the Prophet Isaiah's vision (Isaiah 6:1ff)

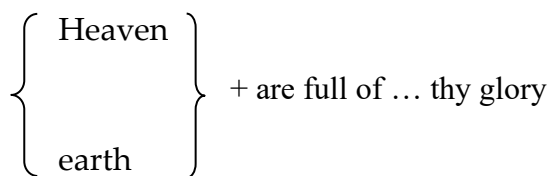
Moreover, the two lexical items 'Cherubin' and 'Seraphin' form a coupling. Yankson (1987) points out that the items in a coupling may share some semantic and phonological features. Thus, 'Cherubin' and 'Seraphin', apart from sharing a common semantic feature /+angel/, also share a common phonological feature. They invest the same ending sounds – Front half-close spread /i/ + voiced alveolar nasal /n/ -/in/. They therefore form a rhyme couplet. Besides, their polysyllabic nature, coupled with the voiced consonant ending, produces a slow movement in the song.

Line 5 of stanza one invests another paradigm,

$\left. \begin{array}{l} \text{Holy} \\ \text{Holy} \\ \text{Holy} \end{array} \right\} + \text{Lord God of Hosts}$

The lexical items in the brackets form a paradigm. They are syntactically related by virtue of their link with 'Lord God of Hosts' as pre-modifiers. Also, they are naturally equivalent. Phonologically, they are disyllabic words with a stress syllable followed by an unstressed syllable. The repetition of this stress pattern slows the movement in the poem and enhances its reflective and artistic beauty. The three items share the semantic feature /+ quality/ and thus heighten God's righteous nature.

In line 6 is found another paradigmatic association.

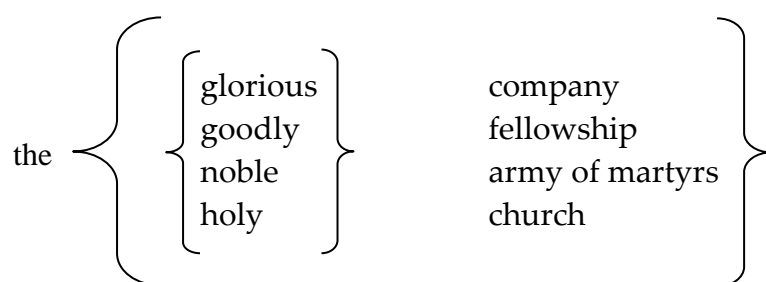


Syntactically, these two noun phrases relate to the same Verb (to be) ‘are’, as its subject. They are synonymously related because they share the same semantic feature /+ cosmic/. Besides, they are antagonistically related in the sense that ‘Heaven’ is balanced antithetically against earth. This device neutralizes the distant effect that “Heaven” connotes when perceived from the ‘earth’. There is therefore a balance between the two cosmic bodies by virtue of their common semantic feature /+ cosmic. This way, the poet succeeds in bringing the two intra-textually distant bodies on board in the collective worship of God by all creatures. Phonetically, they share a similar initial vowel sound /3:/ adding to the songful nature of the canticle.

The following parallel structures are found in lines 7-10 below:

*“The glorious company of the Apostles praise thee
 The goodly fellowship of the Prophets praise thee
 The noble army of Martyrs Praise thee
 The holy Church throughout all the world doth acknowledge thee.”*

The above positionally and naturally equivalent structures are syntagmatically related because they have the same basic sentence pattern SVO with the structure: NP + VP + NP. From this parallelism is drawn the following paradigmatic relations:



The first batch of lexical items in the bracket are semantically related because they share a common feature /+ quality/, /+virtue/. Syntactically, they are adjectives, pre-modifying their headwords. They foreground the virtuous nature of the saints-the collective body of Christ. All the items are disyllabic with an initial stress. This enhances the musical quality of the poem.

Syntactically, the second batch of the items in the brackets is related to the definite adjective ‘the’ which pre-modifies them. They are positionally equivalent. Similarly, they share a semantic feature /+ saint/, /+ collective noun/ and form a semantic compound.

Each of the words forms a constituent of the total 'body' of Christ. These items foreground the image of unity and extra-textually represent Christ's 'body'.

Similarly, the lexical items 'Apostles' 'Prophets' 'Martyrs' and 'Church' form a semantic compound. The word 'church' which is placed last of the four parallel structures merges the first three words. The noun 'Church' therefore neutralizes the effect of their individuality.

There is another set of parallel structures employed by the poet in lines 11-13.

*"The Father of an infinite Majesty
Thine honourable, true and only Son
...the Holy Ghost the Comforter."*

The structures above are positionally equivalent. Syntactically, each forms a noun phrase (NP). The headwords of these noun phrases, 'Father' 'Son' and 'Holy Spirit' share a common semantic feature /+ Trinity/. Therefore, they are synonymously related. They thus foreground the divine unity within the Trinity. There is a paradigmatic relation in

Thine + $\left. \begin{array}{l} \text{honourable} \\ \text{only} \end{array} \right\} + \text{Son}$

The lexical items located in the bracket have a syntactic relationship to the noun 'Son' as its pre-modifiers. Semantically, they are synonymously related since they share a common feature /+ attribute/ and thus foregrounding the Christian belief about the identity of Jesus Christ. The last word in the paradigm, 'only' neutralizes the generic effect of the first two, 'honourable' and 'true'.

Another paradigm is identified in line 13.

the + $\left. \begin{array}{l} \text{Holy Ghost} \\ \text{Comforter} \end{array} \right\}$

The items in the above brackets are in paradigmatic relationship in that they are syntactically related to the (definite) adjective 'the' which pre-modifies them. Positionally, they are equivalent. They relate synonymously in the sense that they share a common semantic feature /+ third person of the Trinity/. Again, the word 'Comforter' neutralizes the general identity of the 'Holy Spirit', by specifying his role in the church. The lexical item "Comforter" which describes the Holy Spirit is a breach of the selection restriction rule. This is because in the normal language code, the word 'comforter' which has the semantic feature /+ human/, /-divine/ is now conferred on the Holy Spirit who is /+ divine/ /+spirit/ /- human/. Therefore, the word assumes a metaphorical form. In any case, this is the only reference to the Holy Spirit in the prayer song/chant. Perhaps the casual reference to the Holy Spirit in the poem may be explained as foregrounding a belief

among some believers that prayer be offered to God or the Son but not the Holy Spirit, who Himself at the moment, indwells the believers and helps them in prayer.

Stanza two of the canticle opens with another parallel structure. (Lines 14 and 15):

*“Thou art the King of Glory: O Christ
Thou art the everlasting: Son of the Father.”*

These naturally and positionally equivalent structures have a syntagmatic relationship because they share a common sentence pattern SVC (NP + VP + NP). The noun phrase and the verb phrase are in old English form. They indicate the period in which the poem was composed.

The noun phrases in these brackets:

the + $\left\{ \begin{array}{l} \text{King of Glory} \\ \text{everlasting Son} \end{array} \right\}$

belong to the same paradigm by virtue of the fact that they are syntagmatically related to the pre-modifier ‘the’ and are naturally equivalent. They are also synonymously related under the general semantic feature /+ God/. They form a semantic compound and the generality of the first item is neutralized by the second, as the two items are placed in the same structure.

The lines below are a pattern repetition:

*“thou did not abhor the virgin’s womb
thou did open the kingdom of Heaven to all believers
thou sittest at the right hand of God in the glory of the Father.”*

The above structures are parallel because they have the same basic sentence pattern. SV(O)/(A) (NP + VP + /NP/ Adjunct). They are positionally equivalent. The cause and effect relationship within them is foregrounded by the parallelism.

when $\left\{ \begin{array}{l} \text{thou tookest upon thee to deliver man} \\ \text{thou hasdst overcome the sharpness of death} \end{array} \right\}$

The structures in the above brackets are paradigmatically related to the WH – item ‘when’. They are therefore subordinate clauses with the basic pattern subordinator + S (NP) + VP + O (NP). They are naturally and positionally equivalent. The two elements in the same structure neutralizes their semantic opposition. Again, there is image foregrounding through the breach of selection restriction rule. This is because in the normal language code, ‘sharpness’ has the semantic feature /+ abstract// - concrete/. Again,

“sharpness” is disyllabic. The dominance of voiceless consonants: /p/ and /s/ foregrounds the quickness with which Christ overcame ‘death’.

The third and final section of the canticle opens with the following paradigmatically related structures:

O Lord {
save thy people
bless thine heritage
Govern them
lift them up for ever
(to) keep us this day without sin
have mercy upon us
have mercy upon us
let thy mercy lighten upon us
let me never be confounded }

The predicates in the brackets belong to the same paradigm by virtue of the fact that they are in syntagmatic relationship with the noun phrase ‘o Lord’. The structures have the basic sentence pattern V O (A) [NP+VP + NP + (Adjunct)]. They are naturally and positionally equivalent. They are also synonymously related under the general semantic features /+ petition/ or/+ supplication/ or/+ plea/. Again, their verb phrases, apart from ‘govern’ which is disyllabic, are mono-syllabic words. The stylistic effect is the fast movement associated with the singing or recitation of the final section of the canticle.

Moreover, the verb phrases ‘save’, ‘bless’, ‘govern’ ‘lift’, and ‘keep’ are synonymously related in that they share a common semantic feature /+ leadership/,/+ support/. They thus foreground the saints’ dependence on God for leadership, guidance and providence.

2.10 Foregrounding of Graphological Devices

The graphological devices employed in the *Te Deum Laudamus* for the purpose of foregrounding include structure (form) and punctuation marks.

The 29 lines canticle is structured in three stanzas of 13, 8 and 8 lines respectively. The division of the poem into three stanzas or sections foregrounds, in the first place, the Holy Trinity – the object of all true worship. It also reinforces the three components of the subjects of worship – heavenly bodies, humans and all other creatures, represented in the poem by ‘Heavens’ ‘earth’ and ‘Church’. Lastly, the three sections foreground the three aspects of the prayer – Adoration to God, Renewal of trust in God and supplications.

Secondly, the poem is heavily loaded with mechanical stops through the use of punctuation marks. For instance, there are 29 full stops (each line ends with a full stop),

23 colons, 13 commas and 5 semi-colons. These varied degrees of mechanical stops impose slowness of movement and render the poem a reflective chant or song.

Capitalization is another graphological device employed in the poem for foregrounding. The oral language code of mechanics insists that capital letters are used only at the beginning of a sentence or for proper nouns. The first word in the poem, 'WE' is a violation of the selection restriction role. The upper case letter 'E' in 'WE' is strange. Its use foregrounds the universal or generic nature of the subjects of worship to God. Again, all lexical items referring to or relating to the Trinity are capitalized. Examples are as follows: 'Father', 'Majesty' and 'Lord' refer to God, the Father; 'Son', 'King', 'Judge', 'Lord', and 'Name' refer to Jesus Christ, the Son; and 'Comforter' refers to the Holy Ghost. Also, the lexical items referring to two of the groups of worshipers: heavenly bodies and the church are capitalized: these are 'Angels', 'Heaven', 'Power', 'Cherubin', 'Seraphin', 'Apostles', 'Prophets', 'Martyrs', 'Church' and 'Saints'.

These special graphological features foreground the importance of the role each category plays.

The discussion so far is a clear indication that the composer of *Te Deum Laudamus* employed the artistic techniques and methods of foregrounding in order to effectively convey his message of the total Christian faith. He artistically produced a poem, a song, a canticle and a prayer in which is found the expression of praise, adoration, prayer and a sermon, in very aesthetic manner.

Conflict of Interest Statement

The author declares no conflicts of interests.

About the Author

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