



The Reading of William Blake's (1757-1827) "London": A Discourse Analysis Approach

Barnabé Katsuva Ngitsi ^{a, *}

^a Institut Supérieur Pédagogique de Bukavu, Democratic Republic of the Congo.

* Corresponding author Email: ngitsiba1234@gmail.com

DOI: <https://doi.org/10.54392/ijll2434>

Received: 19-02-2024; Revised: 14-09-2024; Accepted: 23-09-2024; Published: 28-09-2024



Abstract: This study has attempted to investigate the problem faced by children in an aristocratic or well-to-do society. Through the narrator's language, it has been proven that the pretenders do not care of the low class. The former are Londoners together with the leaders who have marginalized the proletarians or the working class: women, soldiers, artists, teachers, sweepers, and so on. These people are considered not only as children but they are also not seen because they are mere faces, i.e. the invisible people who have nothing to say in decision making. In addition, the Church leaders in London seem to preach what they are not able to live, for they are, instead of preaching the gospel, involved in murder (hearse) and in insanity. As they are also involved in politics, they pass laws and make charters for useless matters such as rivers and streets ignoring children and other vulnerable people.

Keywords: Children, Church leaders, Laws, London, Pretenders, Working/low class

1. Introduction

Many scholars and researchers have set out to decipher the essence of words in "London", a poem written by the celebrated Romantic poet William Blake. However, many of them have leaned towards mere thematic analyses ignoring the Discourse Analysis approach. Additionally, those who fear poetry think it to be the arcane of genius people only. As a result, some teachers and learners of literature, namely poetry, resort to teaching theories and biographies of famous poets such as William Blake, William Wordsworth, and others. For instance, [Croft & Cross \(2003\)](#) elaborate that Blake was a very unconventional and a rebel, for his work looks strange to our eyes and very different from other Romantics. These writers neither criticized nor took any viewpoint on Blake's language poetry; rather, they only argued on the poet's general features.

To exemplify, exploring William Blake's "The Sick Rose", [Mbokani \(2019\)](#) argues on the dichotomy that exists between signs and objects, word and world, and signifiers and signifieds. Here the aforesaid critic shunned the role of Blake in depicting and denouncing the ill-treatment of children in today's society. In other terms, Mbokani dwells on the interpretation of the poetic text through the formalistic and the functionalistic approaches to literature. Thus, he ignored the eclectic aspect of discourse analysis that stems from many approaches including formalism and structuralism.

Likewise, [Fowler \(1986\)](#), in analyzing "London", focuses on parallelism of items in poetry. In so doing, he sides with Culler (2001) who maintains that the parallelism of signs (word) implies the parallelism or equivalence of thoughts. However, unlike Culler who attempted to decipher the meaning of signs in the context of the Bourgeois society, Fowler (*Ibid.*) does not go further focusing on the style eschewing the deep meaning of the poem. Nothing is yet said about the suffering of children in London in particular and the world in general.

Therefore, unlike the previous studies which focused on mere stylistic analysis and the thematic studies of societal corruption; the impetus behind this study came in order to unveil and examine the language of William Blake in "London" at depth with regard to the personality of the oppressor as well as the oppressed. In so doing,



the study seeks to identify the reasons of the children suffering in the Bourgeois society and the ways to liberate them from subjugation.

2. Methodology

This study is qualitative paradigm by nature, for it is concerned with written texts such as poetry, novels and advertisements rather than numerical data. In other words, it is an ex-post facto research, for I do not have to do with the variables (Kothari, 2004). In order to understand the meaning of the text, the reader needs to solve the dichotomy between signs and objects, signifiers and signifieds, word and world... Doing so, the analyst will be exploring and interacting with the text, i.e. making "Discourse Analysis". This new approach to literature has proven relevant for its communicative nature. Drid (2010), quoted in Alsoraihi (2019) holds that Discourse Analysis has its roots in many disciplines where language occupies a significant position as a tool for human communication. Mbokani and Bulambo (2019) argues that in making discourse analysis, the English foreign language (EFL) teacher's role should mostly consist in diluting the sophistication and deviousness of the analysis and interpretation of poetry.

Another approach sister of Discourse Analysis is the Critical Discourse Analysis (CDA). The CDA is a textually-oriented discourse analysis (Chouliaraki and Fairclough, 1999), departing from other versions of discourse analysis. As power relation is dealt with in this work, in order to see the challenges that exist between the powerful people and the powerless ones, the CDA fits best to unveil language of the latter as claimed by Wodak and Meyer (2009). They mutter: "Power is another concept which is central for CDA, as it often analyses the language use of those in power, who are the responsible for the existence of inequalities." van Dijk is quoted in Ngitsi (2021, p.107) claiming that the main objectives of CDA are to "critically analyze those who are in power, those who are responsible, and those who have the means and the opportunity", in the bourgeois society.

The historical context of interaction that is incorporated in critical discourse analysis (CDA) is of paramount importance in this analysis, as well. This discourse-historical method (DH) has been set forth and discussed in (Wodak, 1991 & Tischer *et al.*, 2000). This approach is also worth applying in the analysis of "London", for it is needed to confront the content of discourse analysis with all historical facts and events. Therefore, Wodak (1991) states that in CDA researchers are interested in the way discourse (re)produce social domination, that is, the power abuse of one group over others, and how discriminated groups may resist such abuses. In the same perspective, Wodak (2007) set the technique whereby the analyst should look for the opposition between "us" the oppressed and "them" the oppressor. Wodak (Ibid) argues that such a representation in a literary text has the connotation of "otherism" or "exclusion" by the most powerful people.

In addition to the approaches cited earlier, the paradigmatic analysis to discourse analysis was applied. Chandler (2007) as he puts it, paradigmatic analysis involves comparing and contrasting each of the signifiers present in the text with signifiers that are absent which in similar circumstances might be chosen, and taking into account the choice made.

To sum up, Ngitsi (2023) quoted in Ngitsi *et al.* (2023) has found out that the Discourse Analysis approach is worth utilizing not only in text analysis, namely poetic texts, but teachers of literature should also use it for the following reasons:

- It is language-focused, i.e. it deals with stylistics and speech acts.
- It is text-centered focusing on structure, texture, and aesthetic.
- It is eclectic, i.e. it involves many literary approaches such as Stylistics, Formalism/New Criticism, Structuralism or Semiotics.

3. Analysis of Findings and Discussion

As said so far, Discourse Analysis approach is an eclectic approach. Due its eclecticism and the complexity of William Blake's "London", I will use both Stylistics and Semiotics. The former, as Widdowson (1989) argues, helps how resources of language are codes put to sue in the production real messages. Thus, the establishment of such a relationship can serve as foundation of both criticism and poetry reading or appreciation of literature.



Another importance of stylistics, as Simpson (2004) goes on, is that the stylistic approach considers primarily literature as discourse and studies it in the light of linguistic perspective. In other words, stylistics sees how things are figured out in the system of language. Briefly, stylistics not only involves the close study of linguistic features of a text in order to arrive at an understanding of how meanings of the text are transmitted, but it also expands readers' knowledge and awareness of the language in general.

The latter, consists in decoding signs (letters, words, syntactic features of a text), and building textual meaning through connotations (non-literal meanings) and denotations (literal) meanings.

Here below "London" reads; and for ease referencing, lines are numbered.

1. I wandered thro' each charter'd street,
2. Near where the chater'd Thames does flow,
3. And mark in every face I meet
4. Marks of weakness, marks of woe.
5. In every cry of every Man,
6. In every infant's cry of fear,
7. In every voice, in every ban,
8. The mind-forg'd manacles I hear.
9. How the Chimney-sweeper's cry
10. Every black'ning Church appalls;
11. And the hapless Soldier's sigh
12. Runs in blood down Palace walls.
13. But most, thro' midnight streets I hear
14. How the youthful Harlot's curse
15. Blasts the new-born Infant's tear,
16. And blights with plagues the Marriage hearse.

3.1 Stylistic Analysis: Deviation and Foregrounding

Before depicting "deviation", let us theorize first on "foregrounding" and "defamiliarization". Defamiliarization, as Leech (2013) posits, implies motivated deviation from linguistics or other socially accepted norms. In other terms, it is the mechanism whereby the poets defamiliarize that with which we are overly familiar (Mbokani and Bulambo, 2019). In so doing poets attain the defamiliarizing of the familiar by deliberately deviating the language used in the poetic or literary text. Therefore, we have semantic, deviation, lexical deviation, graphological deviation, and the like.

Leech (2006) distinguishes three types of deviation: primary, secondary and tertiary deviations. However, stress is put on the first two deviations herein.

3.1.1 Primary Deviation in "London"

Primary deviation takes two main forms:

a) Where the language allows a choice, the poet goes outside the normally occurring range of choice.

For instance, from lines 1-4 we have:

- (i) Lexical deviation in the choice of the verb "wander" instead of "walk";
- (ii) Collocational deviation which could ne normalized as "I surrounded all the legal streets in London".



- (iii) The collocational oddity of "chartered street" and "chartered Thames" is the formal basis of irony enveloped in the poem.
- (iv) The incongruous juxtaposition of words is the basis of semantic deviation, mainly a poetic metonymy. For example, the juxtaposition of "hearse" and "marriage" comes to haunt the reader, for one cannot understand the newly wedded people can travel by a hearse, a means to carry corpses.
- (v) Hyperbaton: the deviation of syntactic order in the sequence (abnormal for English) Adverbial + Object + Subject + Verb (Lines 5, 6, 7, and 8)
In every cry [...] (Adverb) + The mind-forg'd manacles (Object) + I (Subject) + hear (Verb)
- (vi) Metonymy: for example, London is a whole including churches, palace and other many institutions. Likewise, Palace includes the high court, tribunals and the like.
- (vii) Synecdoche or part whole technique: it involves the King/Queen who represents England.
- (viii) Symbolism: blood implies sacrifice, bloodshed or murder, and cruelty of London leadership. Likewise, "Guillotines" in Jack Mapanje's "Sketches of London" (1981) symbolize this cruelty.
- (ix) Paradox: it is paradoxical that only "face" can be seen and talk along the street. It is clear that the low people are not considered as people; rather, they are ghosts or shadows devoid of living human features.
- (x) Pun or double-entendre: the item "mark" can be explained as: (1) sign; but at the other level of interpretation, it means (2) remark. Thus, the wanderer has remarked or noticed signs of woes in London.

b) Where the language allows a choice, the poet denies himself the freedom to choose, using the same item in successive position. This type of deviation meets Jakobson's well known criterion for poetic function of language that projects the principle of equivalence from the axis of selection to the axis of combination (Jakobson 1960, quoted in Leech *op. cit.*, p. 61).

- (xi) The alliterative pattern: the poet selects on successive syllables the same consonant /s/ in line 4 (Marks of weakness, marks of woe).
- (xii) Lexical parallelism and syntactic parallelism, i.e. parallelism of structure implies sameness and parallelism of thought (Culler, 2001).
- (xiii) The rhyme scheme is **abab, cdcd, efef, and ghgh**. The regularity of rhymes implies not only the static behaviour or unchanging attitudes of leaders in London, but it also implies their lack of eagerness to change.
- (xiv) The repetition of "I", "every", "charter'd", and "infant" has an emphatic effect on the leaders' mismanagements.

The poet has used alternately ending strong or masculine rhymes throughout the poem, the late eighteenth-century accent. This implies that power relation of some characters, is alluded to in the text. For example, we have street/meet, flow/woe (stanza I); Man/ban, fear/hear (stanza II); cry/sigh, appalls/walls (stanza III); hear/tear, curse/hearse (stanza IV).

As it can be remarked, the ending rhymes are masculine, i.e. monosyllabic but their musicality sounds rather noisy. The noises of the sound of words and the cries, the curses, and sighs are unpleasant. It is a cacophony of sound. This is also seen in the use of trochees (a metrical foot of one stressed syllable followed by an unstressed syllable) as in lines 2, 4, 6, 8 10, 12, 14 and 16 strike the ear, like a metal that hits the bell. This cacophony of sounds also implies cacophony of thought. That is, there exists an endless misunderstanding between the rulers and the ruled in Blake's society. In addition to the above trochees, iambic (a metrical foot of one unstressed syllable followed by a stressed syllable) tetrameters in lines 1, 3, 5, 7, 9, 11, 13, and 15 are alternately used, as well.



3.1.2 Secondary Deviation in "London"

Secondary deviation or conventional or defeated expectancy, as Leech (*op. cit.*) calls them, is not from norms of linguistics, but from norms of literary composition. In "London", we have:

(xv) Metrical variation is the deviation from the metrical set or line scheme. For instance, "London" opens iambic tetrameter with four feet of unstressed syllables (symbolized by ×) and stressed syllables (symbolized by /). However, the following lines do not follow the iambic pattern varying from trochee (/ ×) to bacchius (× /). The irregularity of line scheme implies the irregularity and disorder in Londoners leadership. Nevertheless, such an irregularity is neutralized by the principle of equivalence and the whole poem is said to have the same rhythm scheme characterized by unstressed and stressed syllables.

(xvi) Moreover, 'enjambement' (or run-on lines) is pervasive in this poem. For example, about the effect of 'enjambement', it can be remarked that the line boundary comes within the close, at a point where a pause is not natural. In other words, for example, the first stanza is a run-on sentence of four lines. Besides, the second and the third stanzas make one run-on sentence despite the full stop put at the end of the second stanza. Therefore, to complete the sense of the first stanza, we need to add the adverbial clause "In every cry of every Man". Likewise, the third stanza is linked to the second where Subject + Verb (I hear.) oddly end the sentence that is also oddly completed by line 9; and so forth.

Thus, it can be noticed that the structure brings together Church and Palace in such a way that their roles are equivalent. In so doing, both the convention of unity and equivalence urge the reader to set a relationship between institution and individual in the third stanza. It is thus inferred that the church is an oppressor of the sweeper as the Palace is an oppressor of the soldier. E.D Hirsch, quoted in (Culler, 2001) claims that without church that sustains social injustice by promises of heaven, there would be no chimney sweeps. In other words, the church (Christianity) and politics collaborate to exploit the poor people by promising them rewards in paradise. For example, soldiers are not well paid; the sweepers (middle class workers) are not well remunerated as well. As a result, people in London in particular and in general all over the world cry.

Let us summarize the ideas above in the following chart;



Widdowson (1986) claims that such structural coincidence implies sameness. Thus, can the analyst only equate "infant's cry/Infant's tear" with "Soldier's sigh"; "cry" with "curse"; and "Church" with "Palace and Marriage hearse". However, with regard to code, the aforementioned items "have not the same meaning despite their collocational affinity: "Church" and "blessing versus curse" are more likely to occur in the same environment; so are "Soldier" and "Palace".

In this respect, context neutralizes the disparity in signification and all the items mentioned so far are also conditioned into equivalence. For the infant, the harlot and the soldier, we might infer that crying, cursing, and sighing amount the same thing as sweeping and blackening which in turn amount the same thing as banning and hearing.

Therefore, pitch and stress are used in tandem to create the basic unit of spoken language or the tone unit (Couper-Kuhlen, 2011). As far as "London" is concerned, the tone is pitiful, for all the utterances of "every Man" cannot be apprehended and understood but can only display human abject poverty. Unity is thus established thanks to structure: the final stanza brings the poem to a close: cohesion and parallelism help the text attain its unity.



3.2 The Poem's Interpretation

3.2.1 Reading on Identity Construction

In terms of identity construction and interpersonal relations, the repetitive use of the deictic marker "I" is revealing. However, there is no direct address to a potential reader "you". Thus, the effect of "I" together with its variants we, us and them is to construct a corporate identity of the speaker's society even if the speaker seems to play latently on the side of the oppressor (he/they/them) versus "I" the oppressed. In other words, Blake is an eyewitness of the situation that is happening in his society but performs the role of an oppressor using discursive language that seeks to construct the identity of the vulnerable people: women and children. Once again, such a discourse implicates the contrast between the freeborn or natives and the outcast slaves; between Whites and Blacks, and between rich and poor as [Reisigl & Wodak \(2001\)](#) argues:

The discursive construction of 'US' and 'THEM' is the foundation of prejudiced, anti – Semitic and racist perception of discourses. This discursive construction starts with the labeling of social actors, proceeds to the generalization of negative attributions and then elaborate arguments to justify the exclusion of many and the inclusion of some.

Clearly, the harlot and her infant (US) are the representative of the oppressed and the high class, the clergy and the government (THEM) represent the oppressors. Indeed, the child's every joy is restricted to mere agony. Likewise, its mother is discriminated on the fact that she did not make any vow at the Christian altar. According to Geoffrey Keynes quoted by [Culler \(2001\)](#), Blake has written of a mental state symbolized by the social injustices and domination of man-by-man as experienced daily in London.

In fact, it is also remarked that females, in this society, are not only marginalized and overlooked but they are also endorsed all the ills of the world. As a result, a feminist reader could wonder with me if only women are prostitutes. Could the poet raise his voice of woes if the prostitutes were males? Likewise, [Mailu \(1974\)](#) poses a similar query through these hypothetical words:

If women were prostitutes
I'd like someone to tell me
with whom they prostitute
with women?
So you see, men prostitutes
don't consider themselves prostitute.

Moreover, the syntactic equivalence is reinforced through semantic links between the lexical items, as seen so far. Thus Soldier and Palace are semantically linked as synonyms by virtue of their signification as so are Harlot and Marriage hearse. Likewise, cry and curse are synonymously related to a general semantic feature such as /+ emotion principle/ and Palace likewise although the walls have /+ inanimate/ but the context neutralizes the semantic feature and the items are conditioned into equivalence. In addition, the sameness of syntactic position suggests an equivalence of value ([Widdowson, 1975](#)). Thus, "in every face; in every ban...", and "of Man" are all prepositional phrases.

Furthermore, by using the item "hearse" the poet is able to neutralize it through its relexicalization among new collocates such as "marriage" in order to make it positive. In the first case, the prepositional phrases act as adverbials which specify the place described in the situation; and the preposition "of" is a post-modifier in the noun phrase "of Man" ([Leech, 2006](#)). Thus, in all men's face even soldiers and infant we can read marks or signs of suffering. The question is "How can the institution of Marriage be a Hell for people instead of being a Haven/Heaven or a place of happiness?".

3.2.1 Reading on Graphological Deviation

The poem is foregrounded through the use of capitalization as in Man, Infant, Chimneysweeper, Church, Soldier, Palace, Harlot, and Marriage. Besides, syncope is used, as well. Indeed, syncope consists of the omission



of a sound or sounds in the middle of a word as in "charter'd" and "forg'd" with the sake of emphasis. Thus, the reader's attention is drawn on these words in order to decipher their meanings since an item which is present in the text may flout conventional expectations (Chandler, 2007).

Thus, "charter'd street" and "charter'd Thames" implies the laws passed to protect the rights of some people and some places excluding some others. The "forg'd manacle" highlights the effect of industrial revolution. With this revolution, for instance, the machine has done the works ever done before by man. Consequently, Man is unemployed. In addition, materialism has taken its roots in the invention of the atomic weapons. The more weapons they make, the more buyers and the more victims they need. It is like creating an orphanage when the creator him/herself does not have enough means to feed his/her orphans. Indeed, orphans make an alibi for exploiters to create orphanages. Jean Jacques Rousseau in his *The Social Contract* (1762) made it clear that "Man is born free; and everywhere he is in chains". Clearly, "Man" has created his own prison as symbolized by "manacle" by passing laws that establish social inequality between women and men; between the rich and the poor, and the like. The "mind-forged manacles" typify the conventions anchored in the mind of people by schools and churches, i.e. Man is caught in his/her own trap.

3.2.2 Reading on Semantic Deviation

Semantic deviation involves the use of metaphor, synecdoche, metonymy, paradox, oxymoron, irony... Indeed, metaphor, being the superordinate term, implies all the other tropes. For instance the item "London" is metaphorically used, for she (London) can be equated to Hell, as far as her description is concerned in the text. In so doing, London is a whole-part entity that includes institutions, people, the palace, and rivers. As seen earlier, in London we find chartered streets and a chartered river, Thames. Why not chartered children?

As far as metonymy is concerned, it can be remarked that Palace implies a PLACE representing an INSTITUTION (Kiura and Ngitsi, 2018); and Marriage hearse" implies the metonymy of the CANTAINER representing the CONTAINED (*Ibid*). In other words, the marriage carriage is taken as metonymy for the institution of matrimony as a crown may represent the institution of monarchy (Culler, 2001). Thus, the carriage becomes the "Marriage hearse" by the metonymy that puts an effect before its cause. However, hearse brings in the connotation of death, for it is used to carry corpses which unifies the rest of the text to the item "blood". That is, the carriage is taken as hearse, and cursing it implies the harlot's suffering from the institution of marriage. In order to expand the horizon of expectations about the text, the following questions can be asked:

- ✓ Why does the harlot treat harshly the infant?
- ✓ Is the hearse the cause of her suffering?

In fact, "Man" is the centre of interest in the text, but he/she is depicted as a mere "face" (line 3) and a voiceless voice (line 7).

3.2.3 Reading on Discourse Deviation

Dealing with speech can be related to the perspective of textual deixis. Here our attention is drawn on the speech (Who said? To whom?). We soon remark the wanderer's claim that Man's passivity has given room to domination of the weaker people by the most powerful ones. In addition, we also notice the profusion of poetic devices such as rhyme, assonance, consonance, as said so far.

In talking through the text, we take into account the effects of certain lexical choices: "charter'd street/Thames" instead of "street/Thames having official paper"; "Church" instead of "Clergymen"; "Palace" rather than "Government"; "sigh" rather than "death"... We also notice the shift in register, the conversational spoken syntax of run-on sentences through 'enjambement'.

As far as deictic centre is concerned, the reader is brought to every London streets at midnight where light is contrasted to darkness. We can infer through the latter that in London everything is dark: religion, politics and even literature as castigated in Wordsworth's (1770-1830) poem entitled "London, 1802" where the speaker calls



upon John Milton's soul to rise in order to redress England through these words of Wordsworth quoted in [Harpey and Hooper \(1966\)](#):

Milton! Thou should'st be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower...

Finally, as the reader is roaming in the aristocratic streets of London with the speaker, he/she is confronted by an ambiguous speech whose self-calculating effect implies a density of ambiguity of meaning. He/she wonders how "the youthful Harlot's curse" can blast and blight. Therefore, the story reaches its climax in the last stanza when the reader is left alone in this city of woes, and accompanied by the aforesaid self-calculating effects of metaphors and ambiguity. That is, the previously mentioned self-calculating effects of metaphors and *ambiguity* accompany him.

4. Conclusion and Recommendations

The study attempted to scrutinize the meaning of William Blake's "London". In *Songs of Innocence* (1789) and *Songs of Experience* (1794) children from proletarian families is the center of interest. To state it otherwise, the poet explores the query of two worlds: the proletariat and the Bourgeoisie. In fact, the children alluded to in the text are from the former caste of proletarians that include, for example, sweepers, artists, soldiers, harlots, and the like. The working social class of "London", i.e. the metonymic England, was so marginalized that the children from proletarian families were outcast. Therefore, Blake in his "Holy Thursday", a poem in *Songs of Experience*, outcries over such a situation through the following rhetorical questions:

Is this a holy thing to see?
In a rich and fruitful land?
Babes reduc'd to misery
Fed with cold and usurious hand?

These eighteen century children, as [Kiura and Ngitsi \(2018\)](#) maintain, were ill-treated, ill-fed, and ill-clad when England was said to be at her best. The scholars above pity the children brought up and reduced to misery by the so-called charitable guardians: the clergy, humanitarians, and political leaders. They have sided with the poet who not only pities the children but also pities the church leaders' lack of mercy. These clergy have taken the Paradise as their estate whereas there are involved in the sin that they pretend to fight against.

Readers and the poet of "London" have been roaming in London's streets. However, they surely have no doubt that the pivotal thrust of Blake's purposes must not have found its mark in intended readerships. Blake has brought off the rarely achieved task of creating a socio-political literature of great force and immediate relevance by denouncing the misdeeds of the leaders at the rise of Bourgeoisie.

Briefly, throughout "London's" lines, the poet attained important feats by exposing the mismanagements of leaders in England in particular and in the world in general. For instance, the Church is described as a white sepulcher whose inside has only bones. That is, the Clergy preach love of one another but they do not really love people from the low social class. Likewise, the government (Palace) does not care to protect the homeless or poor people.

Nonetheless, this study cannot claim to be dogmatic and exhaustive. Other researchers who are interested in social matters, chiefly the children's up bringing should step forward in order to overcome the problem raised by William Blake and the researcher herein. Here below are some recommendations, as an attempt to solve the scourge or the tormentor of the vulnerable as displayed in William Blake's literary poetic text.



- ✓ The children should not be victimized because of their parents' depravity of morals. It can be surprising to find that children of mother prostitutes are denied baptism and other advantages such as equal rights as the rest of children, the equal rights for education...
- ✓ The phenomenon "Street Children" or "Shege" in Democratic Republic of the Congo (DRC); "Watoto wa Mtaani" in Tanzania and some parts of Kenya; "Chokoras" in some parts of Kenya; "Kuluna" in Kinshasa (DRC) should be handled with care. These children, if not cared of by their parents and the government, this phenomenon will be a disastrous explosion in Africa.
- ✓ Harlots' Infants should, like the children of the born again, i.e. those who are converted to Christianity, be baptized for they are only victims of their mothers' sins. To entice them the faults of their parents can be viewed as a gross error or injustice for both religious people and the government.
- ✓ Christianity should stem from the traditionally Christian virtues in order to promote Peace and true Love all over the world.
- ✓ The notion of original sin should be taken prudently, for a person's sin cannot be solved by mere immersion in water rather by confession of sins. So the harlots together with their children, like the rest of people, should be integrated in the society, and the leaders should care of them.
- ✓ Finally, England should not be seen as the paragon, that is to say, an example of excellence since even odd awkward attitudes such as hate, immorality, and criminality are ubiquitous in England in particular and Europe in general.

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Funding

This study did not receive any funding.

Has this article been screened for Similarity?

Yes

Conflict of interest

The Author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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