

Investigating the Stylistic Effects of Rhythm in Lines Written in Early Spring

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Abstract:

The present study adopts a stylistic theory to explain and examine Wordsworth's nature poem that is *Lines Written in early Spring*. This study examines the following categories: phonology (rhythm and stress), semantics and syntax according to the adopted approach. Via the mentioned stylistic categories, the study aims to give the interpretation of how the poet Wordsworth shows a contrast between the nature and the conflict of human societies. The stylistic devices that affect a reader's attentions are deviant from the language norm. The study offers the Jakobson's approach (1960) as its model. Using these stylistic devices by the mentioned writer makes him different from other authors; i.e., his style is different from others as being great powerful, sensible, readable and acceptable.

Keywords: Stylistics, Jakobson's model (1960), Lines Written in early Spring, Rhythm

1. Introduction: Stylistics

In short, the term stylistics can be regarded as a part of linguistics that manages expressive

assets and utilitarian styles of a language. We have many kinds of stylistics; they are 1) linguo-stylistics is a study of practical styles and expressive capability of a language. 2) Open (unraveling) stylistics which indicates meaningful idiosyncrasies of specific messages (writings). 3) Coding stylistics (artistic stylistics) manages singular pattern of creators. 4) Contrastive stylistics explores expressive frameworks of at least two dialects in correlation.

Likewise, the term stylistics is also associated with different parts of phonetics. As we know phonetics examines sounds, explanation, rhythmic and intonation. This kind of science also focuses on significant sound blends, intonational and cadenced examples. Stylistics often refers to lexicology that depicts utterances, their inception, improvement, semantic and basic highlights. Similarly, stylistics may also indicate words, utterances and clauses, yet just those that are meaningful in language or in discourse. Stylistics and language: Grammar depicts fittings of creating words, word-blends, sentences and messages. Stylistics confines itself to those grammar fittings, that make language elements meaningful.

This association brought forth such interdisciplinary sciences as stylistic semasiology (a study of elaborate categories or metaphor notions), complex lexicology (a study of meaningful category of jargon, for example, vulgarisms, language isms, obsolescences, neologisms and so on), complex phonetics (the study of expressive sound association designs), linguistic stylistics (a study of meaningful and grammatical constituents of language).

The idea of practical style. One and a similar idea might be termed in several ways. This assorted variety is foreordained by coexistence of independent language subsystems, components of which remain in relations of inter style synonymy. Look at: I am apprehensive in case John ought to have lost his way in the backwoods (scholarly) = I dread John has lost in the wood (conversational). Such language subsystems are classified "useful styles". Useful style elements would be fit for transmitting some extra information about the speaker and the target reality in which correspondence happens, in particular the social and instructive degree of the speaker, his inward perspective, aims, feelings and sentiments, and so forth. The most traditionally acknowledged useful styles are the manner of authority and communication, a way of logical composition, the paper style, the publicistic style, the belletristic style, the conversational style.

The manner of an essayist or speaker receives somewhat upon his own personality however to a great extent on what he needs to state and what his motivations are. It follows that style and topic should coordinate each other fittingly. For instance, a logical report will clearly be substantially more formal and objective in style than a sonnet which is attempting to pass on a

strongly close to home and moving experience. Thus, stylistics is a study of manner of how the writer and speaker use language in context whether this context is in speech or written form. Here, the present study investigates a written form of language which is a poem.

2.The life of William Wordsworth (in brief)

Among the well-known lyrical poets in the history of literature are Wordsworth who spent his life in Lake County, N UK. His great contributions to romance are one of our favorite lyrical stories in 1798 and the second edition, first of which was in 1800, is an English romance. When many poets composed the old heroes in grandfather styles, Wordsworth focused on nature, children, and peoples, and used ordinary words to express what he felt in his feelings, which were of revolutionary significance.

Wordsworth poems are famous for nature. He thinks that in nature, basic human feelings can be fended better with soil and can be cultivated and strengthened well. He also thinks that man must have knowledge, strength and beauty of nature. That is why he chooses a wonderful lake area where he spends most of his time there. Nature is also a source of contemplation in which many of his poem are from this sort. In his natural poems, we must discover many living characteristics of birds, flowers, plants, and the colors with the imagination. Meanwhile,, his natural poems express spontaneous thought with joys when he hears or sees natural creature, often childish determination, in variance to his passion for nature with his dissatisfaction with the human's race.

Wordsworth approach to nature and romance is important and clear in the poem Lines compiled in the beginning of spring. The poet sits here in a garden, enjoying flowers, trees and birds. He believes that these "fair work of gardens are linked to a" human spirit ", which makes him regret a dissonance between society, which contradicts a love of gardens. In his introduction to Lyrical Ballard, Wordsworth's intends to prove as having a" (S)spontaneity flow of strong feeling "that arose from" emotions"; a poem is the results of reminiscent of scenes of the wonderful spring his thoughts with emotion aroused by a magic and love of the rocks. It presents beautiful and realistic images of the beginnings of spring: twigs, flowers, breezy air and birds. While watching the pleasure of gardens, we regret the deterioration of society Human (Mansoor & Khan, 2016).

3.The plot of *Lines Written in Early Spring*

Lines Written in Early Spring is a natural poem that is, to a great extent, worried about nature. The poet takes a relax underneath a tree in the wild, and thinks about the progressions that society has experienced around him.

As the poet stays there and muses on nature, its magnificence, and its consistent presence, his contemplations go quickly to the hopelessness of man, and to the agonies that they fashioned on one another. At the hour of composing, the French Revolution was seething through France, a social stun which was to furnish the British artistic culture with enough grain to last them for quite a long time – and William Wordsworth was no exemption to the standard. Staggered by the cold-bloodedness and the insensitivity of French society, he and different Romantics composed basically to attempt to reclaim the world from the edge that it had been pushed to during the supposed time of edification.

4.Methodology:The model of study

In this paper, the researchers attempt to investigate a method that goes with the language of the poem by exploring its physical structure with its syntactic and semantic features. This paper is reviewed to adapt notions by Jakobson's model (1960) since Jakobson's statements about parallelism and deviation have been related to the focus of the poem. To Jakobson (1960: P. 485) limits on the task of studying language should be belonged to an outmental prejudice which either considering linguistics as its fundamental aim, i.e., the analysis of the verbal form in relation to its function, or else cedes to linguistics analysis only one of the diverse functions of language: the referential function. He adds that most examples including language serve at least one of the following six functions; they are: the referential, the conative, the emotive, the metalingual, the phatic and the poetic as posted by Holenstein, (1974, p. 154). Culler (1985, P. 57) mentions that Jakobson regards poetics as an integral element of linguistics and can be stated as " the linguistic study of the poetic function in the context of verbal messages in general and in poetry in particular". Mukarovsky (1970, p. 43) argues that the poetic language function depends on "the maximum foregrounding of the utterances". Jakobson (1968) says that foregrounding can be achieved via two means: the use of deviation and the use of parallelism. To him (1968,: p. 358) "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination"

However, in any poem, a occurrence of what is seen is a pleasure for a natural universe and human cases where the contradiction is a clear and strong contradiction. In fact, when we use Wordsworth's words for rhythm and language it helps to build a state of consist, which developed the spontaneous poets on the flow of strong sensation as stated by the poet Wordsworth (1795).

However, Jakobson's functional and structural approach (1960) displays two features of any literature language; they are: deviation and parallelism. Thus, the study is going to examine the categories of rhythm, stress, semantics and syntax with respect of the two concepts: deviation and parallelism. The adopted model of the present study is stated in Figure 1 below:

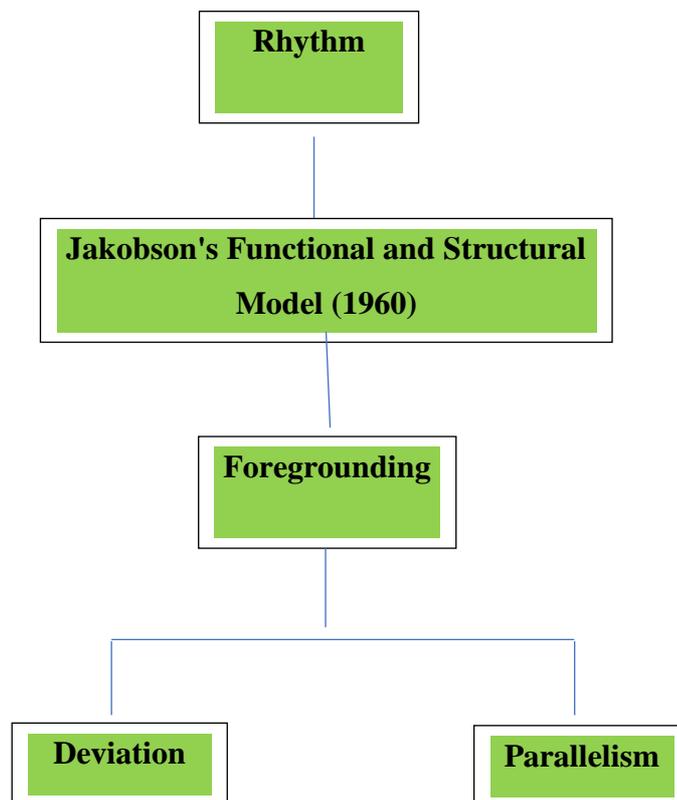


Fig. (1): The Model of Study adopted from Jakobson (1960)

5. Analysis and Discussion

5.1 The phonological categories

5.1.1 Rhythm

The poem includes six parts, every part contains four lines. Main rhythms are the iambic quadrant scale. All the rhymes are clip in the two dads who have to use it instead. So the whole poem has a vibrant and very strong rhythm that points to the bright and light scenes of spring beauty, as if the gardens were dancing On a musical instrument with a beautiful time at the beginning of spring.

Most of the creatures on earth - Periwinkle Sea flower, jumping and beauty birds, green cottage, a branch that moves in the air. Leech declares that "the rules in poetry are only making to break." If a rhythm of one poem resembles the other, the whole poem will be monotonous and bad.

The poet's dark thought of mankind no love can not have been indicating. The felling reader cans very easy a rhythm changes somewhere find out that. First, rhythms of every stanza end of line exchanges into iambic trimester. It is meaning that the rhythms becomes very slowly and heavier. It can not deny that a form of languages is closed same work to consist. So take a consist of end line to considerations. Almost every stanza end lines are disturbance and a thought of a poet. In a first 2 stanzas, "Bring sad thought to a mind" with "what man have make of person", there is Therefore, it certainly belongs to one of the ideas of the poet who was inspired by the beauty of nature.

The passages that make up the last line are three syllables, and in addition to appearing a pleasure for nature in nature, the thinking of the poet's mind is happy and well-timed, on the contrary, he is deeply disturbed by society. All these show the poet's mind more profound than the depth raised by nature. The rhythm changes either slow or heavy proportional to the grief of the poet. So in the poem, wherever the poet's mind is found there, the rhythm turns into a snowy third. (Cureton,1992).

5.1.2. The Stress

A stress often sticks to the iambi rhythm $\times / \mid \times / \mid \times / \mid \times / \mid \times$ this symbol refers to the stressful rhythm), which is quite similar to the rhythm of dancing at the beginning of spring. In addition, tensions have some differences. In the end line of a once part, "Bring sad thought

to mind," a pressure turns to $\times / | / \times | \times / |$. Here it is emphasized both sad's and thought, the reason at a beginning of the poem offer the beautiful pictures of sit in the gardens "a mix of notes" that made "sweet mind", while "nice thoughts" come "sad" thoughts of mind.

"Sad thoughts" emphasize change of mind, draw the attention of society, and let them wonder why there are attractive ideas at such times. Later in the next second part, the answer is presented - "I was very saddened to thought / what person is making of person." From the 3rd part to the 5 part, poets focused on live descriptions at a beginning to spring. -Contains all stills and actives: periwinkle full-blossoming tuft of primroses, twigs arising and bird. A stress appears in a part that was exchanged in a 4 part, where a bird describes, it is known that activity, so they are much different from those that persist. "The birds turn me played with jumped", here rhythms turns into $\times / | \times / | / | \times / |$.

On the other hands, rhythms seem as if active bird jumps lightly and Realistic, pain-free. On the other hand, the same change is distinguished, if the basics rhythms are taken as the back ground. Just like birds that are found in nature, Although stress is changing, the rhythm is still in love, just as nature corresponds to birds.

In the first part of Linguistic Guild to English Poetry, Leech first distinguishes poetic language with "ordinary" language. It is written, "Poetic language may violate or deviate from the generally observed grammar in a number of ways, some hidden and some obvious," and Reference (for more information of stress see also Crystal 1967 and 1985).

5.2. The Syntactic and Semantic Categories

In this paper in part one, the poet presents gravity with amazing gardens where he accedes magic and on the other hand possesses "sad thought". Part two interviews the reasons for "sad thought". The cause is that rockeries have combined the human's spirit with its good works, the spirit that wandered troughs me with the idea of "man-make from person" made me sad. Wordsworths draw a word "for her fair work" from end of the sentences to the one sentence, In this case the "fair works" of nature were emphasized.

That Wordsworths' speech about nature which is mentioned here by grammatical deviation; obviously we can know how Wordsworth was appreciated and enjoyed the harmony

of nature as well as its beauty. The other deviation appears in the 3rd line "I was very sad to think". Here, the marked "lot" circumstance confirmed the grief of the poet's thought. Through him, one can know the grief of the poet, in such a glorious society, he thinks to a dissonance to the general community.

From the 3rd to the fifth parts, the poets explain a dazzling wonderful view at the beginning of spring, demonstrating the most receptive world of nature. In the third part, various situations are depicted in "That Green Cottage". "By having a primrose", here we want to give an illustration about Primrose that is simply a background, that the emphasis was on the sea periwinkle, which "left wreaths." Here, Wordsworth by the words the flowers, and the verbs "trail, pleasure and imagination" show that the poet considers them something full of life and ideas. Regardless of their type, and no matter what role they play, "each flower has the air you breathe."

In the fourth part, the birds are filmed. played and hopped. Here, on the other hand, the poet used incarnation to see how nature agrees with the bird and how happy they are. As for the second line "their ideas I can not measure.", one can see that In public life, it is usually to be expressed in this way "I can not measure their thought." The object "their ideas" is marked. On the other hand, it appears once again that Wordsworths likes to have in the first place one thing which is nature

On the other side, they are coherent and the entire part, because of a focus is on the bird. If you put a word "I" in a beginning, cohesion will not be the best. The fifth part is put to "arising twigs," an embodiment being use twice. We see the twigs "spread" from their fans to "catch" the air and the twigs should be in beauty as well. In these three units, twigs, bird with flower are all embodied in the harmonious natural world.

Part VI goes back to the sad thoughts of the poet. After describing the harmony of nature with beauty, when we think again "what man has made of man", we can only lament. Grief here reaches the top. So, the poet here uses a rhetorical question "Do I not understand lament / what man made of man?" to show his strong feeling.

6. Conclusion

The poem "Lines Written in Early Spring" presents the beauty and sweetness of nature. Wordsworth presents the beautiful picture of roses, trees, birds, and all beings in love and purity by incarnation. In a beautiful environment, Wordsworth presents his dark thinking caused by the idea of "man-made from man" with some differences in words, melodies and syntax deviation. In this paper, all of the above is explained to estimate Wordsworth well and more easily. On the other hand, detailed analysis of the semantics of the poem, stress, syntax and rhythm makes Wordsworth's method of coordinated, regular, and deviant from the style of others. Numerous tools used by the poet in an existing poem help him remove a mysterious reference and a deeper meaning of words. On the other hand, the explanation of the words used illustrates the effect of the meaning that the poet wants to raise topics.

Therefore, the researchers concluded that the above-mentioned explanation would benefit English teacher and student to develop their cultures on how to use languages to create their own meanings, and to gain the confidence and courage to access and interpret their own literary texts.

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Appendixes

“ *Lines Written in Early Spring*

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.”

“To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.”

‘Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And ’tis my faith that every flower
Enjoys the air it breathes.’

‘The birds around me hopped and played,
Their thoughts I cannot measure:—

But the least motion which they made
It seemed a thrill of pleasure.'

'The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.'

'If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?'