

A Study of Discourse-Stylistic as an Approach in The Analysis of Hopkins' Poem "Binsey Poplars"

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دراسة اسلوبية خطابيه كنهج في تحليل قصيدة هوبكنز "Binsey Poplars"

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Abstract:

Discourse-stylistic has the benefits of an eclectic methodology as well as an organized study. Also, it can establish a connection between literary and linguistic studies. A discourse-stylistic analysis is presented in this study of a poem of a well-known poet of the British literature, Gerard Manley Hopkins. Accordingly, this study aims to discuss how cohesion might contribute to interpreting and understanding poetry. Besides, it shows how stylistic analysis shapes the meanings of literary texts. Therefore, the significant of the present study is based on the fact that it contributes to the understanding of how linguistic and stylistic analysis of a text can be made to elucidate the features and meanings of texts. Based on the results and findings, the study has drawn the following conclusions: through this study, a discourse-stylistic analysis of the selected poem has shown that there is a distinction between poetic and non-poetic language. Furthermore, the words selected by the poet have a big influence on how meaning is developed. Therefore, through

ملخص:

يتميز التحليل الخطابي الأسلوبي بفوائد منهجية انتقائية بالإضافة إلى دراسة منظمة. يمكنه أيضاً إنشاء علاقة بين علم اللغة والدراسات الأدبية. تم تقديم تحليل خطابي أسلوبي في هذه الدراسة لقصيدة الشاعر المعروف في الأدب البريطاني، جيرارد مانلي هوبكنز. وبناءً على ذلك، تهدف هذه الدراسة إلى مناقشة كيف يمكن أن يساهم التماسك في تفسير الشعر وفهمه. إلى جانب ذلك، يوضح كيف يشكل التحليل الأسلوبي معاني النصوص الأدبية. لذلك، تستند أهمية الدراسة الحالية إلى حقيقة أنها تساهم في فهم كيفية إجراء التحليل اللغوي والأسلوبي للنص لتوضيح ميزات ومعاني النصوص. واستناداً إلى النتائج توصلت الدراسة إلى الاستنتاجات التالية: من خلال هذه الدراسة أظهر التحليل الأسلوبي للخطاب للقصيدة المختارة أن هناك فرقاً بين اللغة الشعرية وغير الشعرية. علاوة على ذلك، فإن الكلمات التي اختارها الشعراء لها تأثير كبير على كيفية تطور المعنى. من خلال التحليل الخطابي الأسلوبي، يتم استنتاج المعنى العام للقصيدة. أيضاً، استخدم هوبكنز أنواعاً مختلفة من الوسائل التماسكية والأسلوبية لإيصال معانيه الدقيقة وأفكار قصائده.

الكلمات المفتاحية: التحليل الخطابي الأسلوبي، قصيدة هوبكنز، الوسائل التماسكية، أشكال الكلام، اللغة الشعرية، التكرار، الرمز.

discourse-stylistic analysis, it is deduced the poem's overall meaning.

Keywords: Discourse-Stylistic analysis, Hopkins' Poem, Cohesive Devices, Figures of Speech, Poetic Language, repetition, symbol .

1. Introduction

Discourse and Stylistics are two dissimilar linguistic disciplines but closely related ones that are inseparable. They are analyzed using different methods and tools. Almost all exercises on discourse incorporate some stylistic elements. In actuality, a careful examination of the two analytical approaches reveals that discourse starts where stylistics ends. Consequently, discourse-stylistics is an innovative approach in stylistic analysis (Emmanuel & Anthony, 2016, pp.2-4). Texts are the objects of analysis in both Discourse and Stylistics, which is one thing they have in common. Both the discourse analyzer and the stylistician will be analyzing the text (ibid:14). Therefore, a discourse-stylistic approach was used in this study in order to investigate what is communicated (i.e., discourse) and how it is communicated (i.e. stylistics) (Yeibo, 2011, p.197).

Accordingly, the current study raises and attempts to answer the following questions:

1. What are the types of cohesive devices and figures of speech that are used in the data at hand?
2. How the meanings in the selected poem are created through the application of cohesive and stylistic devices?
3. What are the most dominant cohesive and stylistic devices that are used in the data under the scrutiny?

4. what are the reasons of using specific types of cohesive and stylistic devices in the selected data?

2. Discourse-Stylistics

Shifting away from formal analysis toward contextualized, discourse-oriented approaches, such as sociolinguistic, pragmatic, and feminist approaches, was signaled by the emergence of discourse-stylistics in the 1980s, which gained popularity in the 1990s by the sub-title of Ronald Carter and Paul Simpson's work (1989). (Wales, 2014, p.136).

Hoey (2005) clarifies that the study of discourse-stylistics offers literary critics a good instrument for illuminating literary works and highlighting problems that need to be addressed, as well as discourse analysis is a useful testing ground for illuminating literary works and exposing issues that need to be explained within them (P.120).

Additionally, Leech and Short (2007, p. 12) describe a cyclic motion in which linguistic observation encourages or alters literary vision, which in turn stimulates more linguistic observation. So, this motion is comparable to the scientific method's cycle of theory testing and theory formulation. The cycle is symbolized by Figure (1):

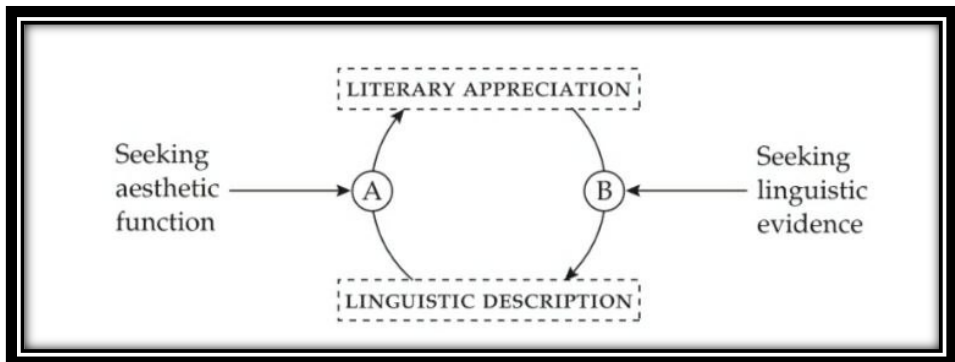


Figure (1): Cycle of Theory Formulation and Testing after Leech and Short (2007, p.12).

Furthermore, Simpson and Hall (2002) state that “Discourse stylistics views literary texts as instances of naturally occurring language use in a social context, where discourse analysis should reveal as much about the contexts as about the text ” (p.136).

All in all, the broad-based disciplines are discourse analysis and stylistics, which focus on language's functional features, both seek to explain why and how a text signifies what it means (linguistically). Stylistics examines how something is communicated, whereas Discourse Analysis examines what is communicated through discourse. In stylistics, on the one side, demonstrating the originality of the text under analysis is more important. On the other side, discourse analysis focuses on demonstrating how a text analyzed is not unique. For all of those, Stylistics is only a tool used in discourse (Emmaunel & Anthony, 2016, pp.1-2).

4. Poetic Language VS. Ordinary Language

Fabb (2009) asserts that literary language may present unique interpretive challenges due to differences in its lexicon, pronunciation, and syntax from everyday language. Poems, novels, narratives, songs, and other literary materials are written in language that may not be the same as everyday speech. The distinctions include a variety of word, sound, and syntax rearrangements or changes, frequently as a result of imposing external limitations like metre or rhyme (p.1). (for more illustration see Fabb, 2009, section 2, pp. 3-9).

Moreover, there are lots of ways to convey the same message but in different styles and words based on speakers/writers intention and their audience. Therefore, the concept of poetic language and also called figurative language means that language that uses words or expressions with a meaning that is different from the literary interpretation. Figurative language is rarely used in daily conversation, but it is often found in literary works such as: poems, novels, and other literary works. It is required to use readers' imagination to figure out the author's meaning. It is a language that usually used by poets and authors to tell something unusual manner, tell the meaning indirectly (Web 1).

5. Data Collection and Description

The data of this study holds one poem taken from Phillips' book (1996). It is useful to have a clear picture about the nature of concern the discourse-

stylistic analysis in Hopkins' poem. Discourse-stylistic analysis is achieved through a set of strategies like cohesive devices and figures of speech. Many reasons have determined the choice of this poet's poem, as a source of the current study, one of them is to analyze the selected poem from a discourse-stylistic perspective since they have been studied from a literary or linguistic perspectives only. Moreover, according to Perrine (1969, p.65) figures of speech should not be taken literally. Because of this, figures of speech force the speaker to convey ideas outside of the norm. As a result, the goal of figures of speech is to alter the meaning of a statement. It is worth noting that, the selected poem was copied and typed as there was shown in its original book to maintain the nature of the data.

6. Model of Analysis

Two models are employed and correlated for analyzing and investigating selected text taken from Hopkins' poetry. The first model is based on Halliday and Hasan's model of cohesive devices (1976) and the second one is based on Perrine's theory of figures of speech (1969). The first model is composed of certain linguistic devices such as grammatical devices which consists of reference, ellipsis, substitution and finally conjunction and lexical devices which consists of reiteration and collocation. This model has aimed to demonstrate that each cohesive device is a fundamental component in constructing the overall meaning of the poem. In the same way, no single unified device achieved in the texts stands alone. It also shows how these devices help to add a quality to the writing in order to clarify stylistic devices in literary works. In addition, to explain how cohesive devices can contribute to the interpretation and understanding of poetry. However, this study employs the subject of figures of speech under the study of stylistics based on the researcher's evaluations of the significance, viability of doing this research, and researcher interest. Hence, the second model involves different types of figures of speech like metaphor, simile, symbol, personification, paradox, and synecdoche. As such, cohesive devices and stylistic devices help to create a discourse-stylistic analysis. Then poem can be interpreted and

analyzed qualitatively and quantitatively using the discourse-stylistic model.

All in all, the figure below is the final shape of the modal of analysis to be adopted in the present study.

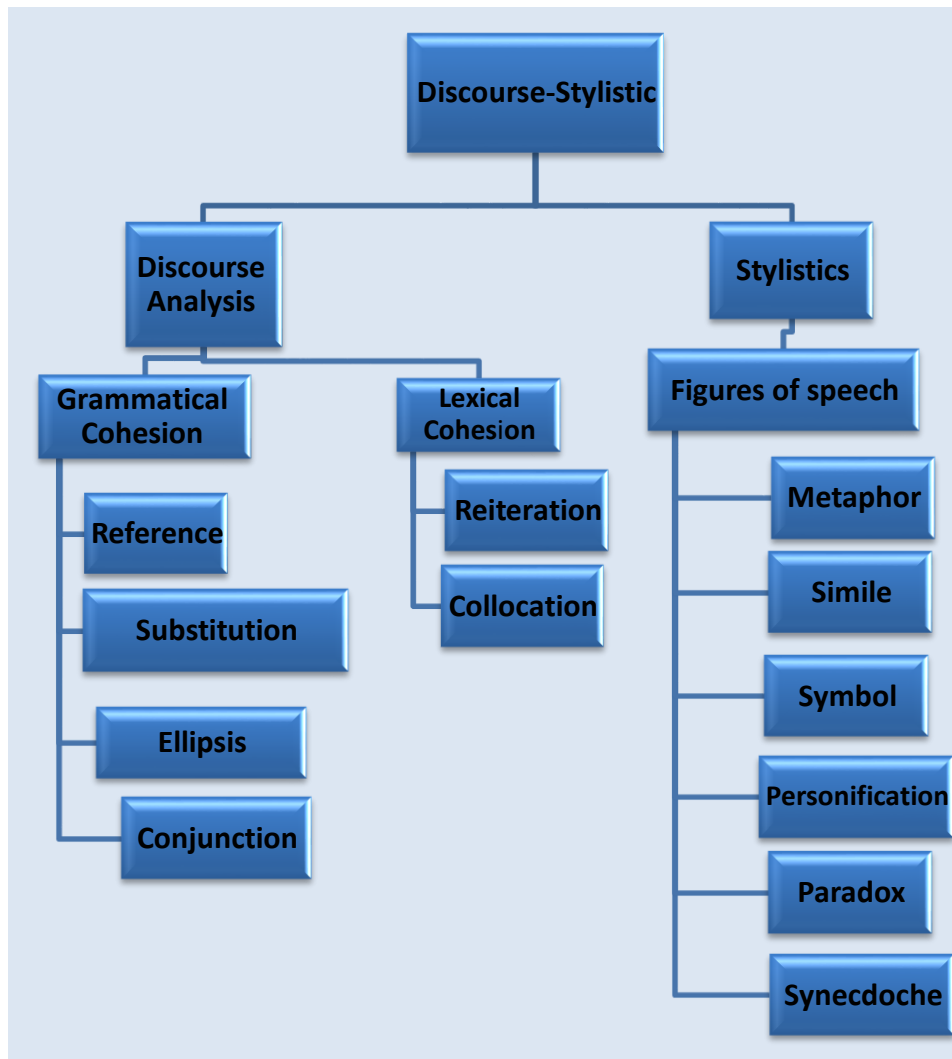


Figure (1): The Adopted Model of Discourse-Stylistic Analysis

7. The Application of the Selected Model in The Analysis of Gerard Manley Hopkins' Poem Binsey Poplars felled 1879

This poem has been selected for analysis in order to convey a message to the readers that the tragedy of chopping down certain trees is not the loss of the trees themselves but the fact that humanity has permanently destroyed the natural world. By showing the figures of speech that convey the meaning, the poem becomes more understandable.

Extract No.1

"My aspens dear, whose airy cages quelled,

1

Quelled or quenched in leaves the leaping sun,

All felled, felled, are all felled;

Of a fresh and following folded rank

Not spared, not one

5

That dandled a sandalled

Shadow that swam or sank

On meadow and river and wind-wandering weed-winding bank."

(Phillips, 1996 ,p.127).

a) Cohesive Devices

Hopkins utilizes the order of words and sentence construction to emphasize his central message in this poem, which demonstrates the importance of structure and order of words. The poet uses the personal reference "**My aspens**", at the very beginning of the first line of his poem. He uses it to show his love to the aspens as if he owns them, when he addresses them as in: "**My aspens dear**". In the second line, the poet uses the additive conjunction "**or**" as a function word in "**Quelled or quenched**" to indicate an alternative, the equivalent or substitutive character of two words. Moreover, the demonstrative reference "**the**"

functions as a neutral modifier to determine the preceding names or adjectives such as "**the leaping sun**".

In line (3) as indicated in "**All félléd, félléd, are all felled**;" the poet expresses his sense of sorrow about humanity's destruction of nature by using his usual repetition of words and sounds. He uses one kind of reiteration which is repetition, he repeats the term "**félléd**," three times to emphasize this word for drawing attention to that damage in nature. Also highlighting that humans are the agents of damage. Besides, in the fourth line, the poet employs the additive conjunction "**and**" to connect two clauses that transmit different types of information.

The poem's structure visually reflects the length of the river bank, since the longest line in the poem is "**On meadow and river and wind-wandering weed-winding bank.**" The lack of punctuation in this sentence, as well as the repetition of the additive conjunction "**and**" twice time emphasizes its length.

b) Figures of speech

Hopkins uses literary devices, in this poem, which allows writers to communicate their thoughts and experiences as well as helping readers in comprehending the deeper meanings. He uses one type of figures of speech which is synecdoche. Al-Qudsy (2016) asserts that by referring to something with an related concept, synecdoche creates wordplay (p.13). Thus, synecdoche is used in this poem to portray nature or a natural product with the words "**aspen**" and "**Binsey poplars**". Besides, the tree is a symbol of nature and how man has harmed it and its beauty. while "**Binsey**" the city, symbolizes the global devastation of nature due to civilization and modernization.

In other case, the speaker represents the poplar trees that grow along the riverbed with a certain element of personification, a form of figures of speech. The "**airy cages**", or branches, in the first line of the above extract, produce a shadow of bars on the river's surface, giving the impression that the poplar trees are "**sandaled**" or wearing shoes. The reason behind that is the "**airy cages**" on the trees are interlaced, giving them the appearance

of a crown that catches the sunshine, making them light up and bright, much like a king's head.

Moreover, the **"folded rank"** in the fourth line: **"Of a fresh and following folded rank"** is another personification in the poem. This corresponds to the line of trees, which, like soldiers, is straight and orderly, but follows the bends of the river. Accordingly, these personifications create a way to concisely and accurately describe thoughts to enable the readers to see the sunshine flowing through the leaves and reflecting on the water. It is impossible for the readers to interpret or understand these words aloud without the use of some devices.

Extract No.2

"Where we, even where we mean

1

To mend her we end her,

When we hew or delve:

After-comers cannot guess the beauty been.

Ten or twelve, only ten or twelve

5

Strokes of havoc unselve

The sweet especial scene,

Rural scene, a rural scene,

Sweet especial rural scene."

(Phillips, 1996, pp.128).

a) Cohesive Devices

In the first three lines of the above extract, Hopkins uses the first person plural pronoun **"we"** as evidenced in **"Where we, even where we mean/ To mend her we end her,/ When we hew or delve:"**. The speaker includes not just themselves, but also the reader, who is a human being and in a wider sense, part of mankind, by using the first person plural pronoun. Besides, he uses the feminine pronoun **"her"** to refer to nature, eliciting additional sympathy from the reader. Even though the attempts to help her

,the nature, are well-intentioned, the speaker regards nature as feminine, tender, and fragile, and believes that even if they are well-intentioned, things may backfire, and all beauty will be gone.

Furthermore, the poet uses one type of ellipses which is verbal ellipses as said in "**After-comers cannot guess the beauty been.**" where some words are missing (*that has*) but the meaning of the phrase remains the same. He is employed this type of ellipsis to keep the sentence structure's rhythm consistent. Therefore, the full forms of this sentence are "**After-comers cannot guess the beauty that has been.**"

In line (5): "**Ten or twelve, only ten or twelve**", the lexical items are repeated to show that the trees represent twelve apostles martyred by "**twelve/ Strokes.**" The term "**twelve/ Strokes**" also conjures up images of clock chimes, conjuring up all the associations with midnight, as well as an allusion to demonic might. Ultimately, the poet wishes for his audience to treat the environment with reverence and wonder. He believes that by bringing harm to nature, we are developing a connection with our inner selves.

Moreover, Hopkins also uses the repetitive in the final three lines of the above extract. He repeats the term "**scene**," four times to create a wistful tone, as though the poet's anger has given way to a calm sadness. As he wanders into a trance, remembering this "**The sweet especial scene**," they take on the tone of a prayer or incantation.

The poem ends with a repeated sentence, again, as in "**The sweet especial scene,/ Sweet especial rural scene.**" So, the poet uses one kind of reiteration which is repetition several times in his poem. Similarly, the inflexibility and strength of the lines may imply that nature is not as delicate and weak as earlier in the poem, it is the poem's enduring concluding note, maybe reflecting nature's own persistence. The poet expresses his sense of grief about humanity's destruction of nature by using his usual repetition of words and sounds. As a result, the poet's repeating of some words with end rhyme creates an interesting effect.

b) Figures of speech

Hopkins uses one form of figures of speech which is personification. Throughout the poem, nature is personified; according to the speaker, nature is a woman, as stated in "**To mend her we end her**," While there are some benign relationships between humans and the natural environment, they are also related by the suffering and destruction that they are subjected to them.

Consequently, all of these devices that Hopkins has used are to form the general and the complete meaning of his poem. Thus, the general meaning of the selected text indicates that humans can destroy something that has taken a lifetime to grow and bloom in such a little amount of time. The poet tries to convey to the readers, throughout the poem, that nature is one of the most important aspects of our life, which is why he compares it to our eyes, a vital organ that we cannot survive without. His main concern is that humans are unaware of the consequences of their activities and, as a result, destroy all natural things without realizing it. Hopkins recognized this and wrote a successful reactionary poetry to bring it to the notice of the readers.

All in all, Through discourse-stylistic analysis, it is deduced the poem's overall meaning. The poem is a lament for the aspen trees that have been cut down. Hopkins laments the loss of his "**aspens dear**," trees whose delicate beauty resided in its appearance. The poet regrets the loss of these wonderful trees while trees help make an area more beautiful.

8. Results and Discussion

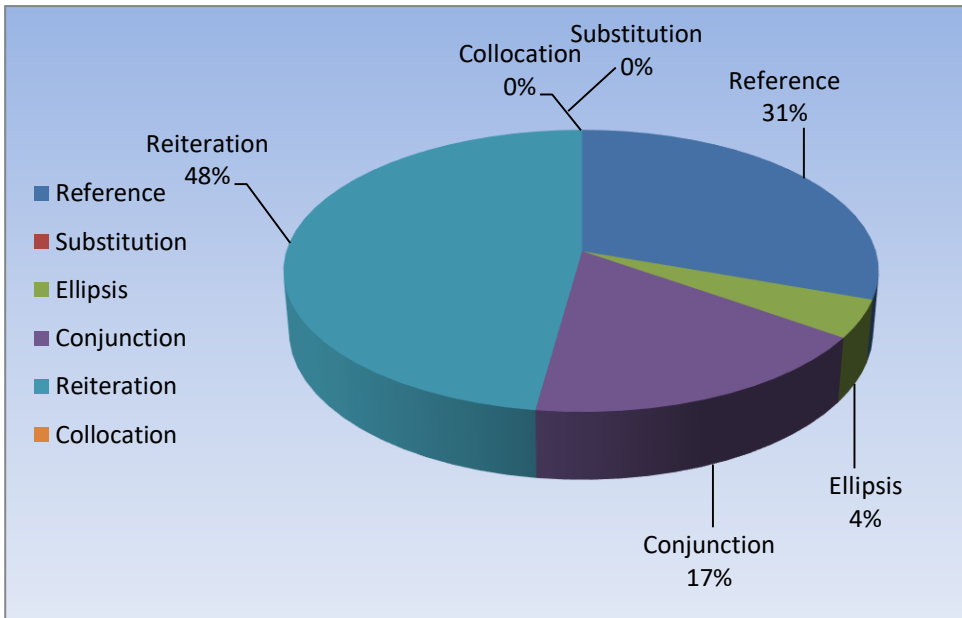
This section will focus on the frequencies and percentages of the use of cohesive devices and figures of speech of Hopkins' selected poem.

No.	Cohesive Devices	Frequency	Percentage
1.	Reference	7	31%
2.	Substitution	0	0%
3.	Ellipsis	1	4%
4.	Conjunction	4	17%
5.	Reiteration	11	48%
6.	Collocation	0	0%

Table (1)The Frequencies and Percentages of Cohesive Devices of Hopkins' poem

As it can be seen , table (1) above shows that the most dominant grammatical cohesive device is repetition which is a kind of reiteration. Hopkins has used repetition in his poem. He repeats different words and phrases in order to emphasizing particular words and phrases for particular purposes, as they are clear in the poem's analysis section. Moreover, repetition produces particular effects, such as making the words of the poem more suitable to the whole parts. Therefore, the dominant lexical cohesion devices that are used by the poet is repetition which is a type of reiteration. It appears (11) times with a percentage of (48%) times. Then, the other cohesive device is "Reference" which appear seven times with percentage of (31%). The reason behind using this device is that, in his poems, the poet sometimes wants to write about his personal experience so he uses the personal reference. After that, the device "Conjunction" occupies the third place. It occurs four times which is parallel to (17%). The reason behind that, the poet adopts conjunction in his work because it enables him to construct complex sentences that can convey convincing and interesting messages. Moreover, conjunctions enable the readers to join many words and even more general notions and ideas together to reach

to the complete meaning. While the devices "Substitution" and "Collocation" are not used by the poet so their percentages were (0%). Hence, the percentages of the cohesive devices are more clearly represented in the pie chart below.



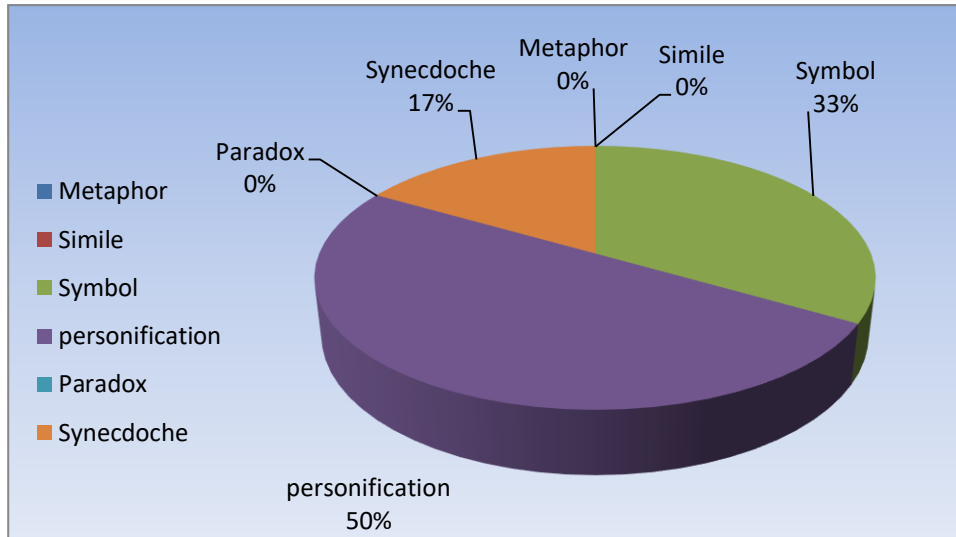
Graph (1): Pie Chart of the Percentage of the Cohesive Devices of Hopkins' Poem.

Table (2) below shows the total frequencies and percentages of figures of speech of Hopkins' poem.

No.	Figures of Speech	Frequency	Percentage
1.	Metaphor	0	0%
2.	Simile	0	0%
3.	Symbol	2	33%
4.	Personification	3	50%
5.	Paradox	0	0%
6.	Synecdoche	1	17%

Table (2): The Frequencies and Percentages of Figures of Speech of Hopkins' Poem.

Table (2) above shows, obviously, the frequencies and percentages of the figures of speech of the data. The most dominant device is "Personification". It occurs three times and a ratio of (50%). The reason behind the use of personification is to give the readers a deeper understanding of a complex idea and to make it easier for them to relate to it. Then, the second highly using of stylistic device is "Symbol" with a frequency of two times and a percentage of (33%). Symbols are used by the poet to represent ideas in order to convey specific meanings. These symbols are imbued with certain qualities, they are interpreted through their context. However, Synecdoche is another device uses by Hopkins with frequency of one time and percentage of (17%). The poet uses this device to emphasize specific aspect of the thing that the synecdoche represents such as the phrase "**Binsey Poplars**" refers to the whole tress in nature. So, in this point, the part refers to the whole . Thus, the total percentages of the cohesive devices are clearly represented in the pie chart below.



Graph (2): Pie Chart of the Percentage of the Figures of speech of Hopkins' Poem.

According to these results, it can be concluded that Hopkins focuses on both poetic form and what that form represents; what physical power it may be said to show all the poetic devices which in turn make its meaning clear to the readers.

9. Conclusions

In reference of what has been discussed earlier, the following findings can be drawn:

1. Through this research, a Discourse-Stylistic analysis of the selected Hopkins' poem has shown that there is a distinction between poetic and non-poetic language. The words selected by the poet have a big influence on how meaning is developed.
2. The realization of cohesive devices demonstrates that each cohesive device is a fundamental component in constructing the overall meaning of the poems. In the same way, no single unified device achieved in the texts stands alone. Besides, figures of speech are imaginative tools in literature that are used for explaining speech beyond its usual usage.
3. Through discourse-stylistic analysis, it is deduced that the poem's overall meaning of the selected text of the poem.
4. Hopkins has used different types of cohesive and stylistic devices to deliver their exact meanings and thoughts of his poem. Likewise, these devices make it easier for the readers to understand the poet's intention and the message that he tries to get over.
5. The most dominant cohesive devices is repetition with a frequency of (11) times and a ratio of (48%). Then, reference occupies the second place with a percentage of (31%) and a frequency of seven times. Whereas, the stylistic device such as personification achieve the highest place with a frequency of three times and a ratio of (50%). Then, the device symbol with a frequency of two and a percentage of (33%)

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Appendix

Binsey Poplars

Felled 1879

By Gerard Manley Hopkins

My aspens dear, whose airy cages quelled,
Quelled or quenched in leaves the leaping sun,
All felled, felled, are all felled;
Of a fresh and following folded rank
Not spared, not one
That dandled a sandalled
Shadow that swam or sank
On meadow and river and wind-wandering weed-winding bank.

O if we but knew what we do
When we delve or hew-
Hack and rack the growing green!
Since country is so tender
To touch, her being so slender,
That, like this sleek and seeing ball
But a prick will make no eye at all,

Where we, even where we mean
To mend her we end her,
When we hew or delve:
After-comers cannot guess the beauty been.

Ten or twelve, only ten or twelve
Strokes of havoc unselve
The sweet especial scene,
Rural scene, a rural scene,
Sweet especial rural scene.