STYLISTICS IN ROMANTIC WRITINGS: A LINGUISTICS EXPLORATION OF WILLIAM WORDS WORTH'S DAFFODILS

Ayesha Jumani

Research Scholar, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan.
Email: *ayesha3.20en023@bnbwu.edu.pk*

Muneeba Mughal

Teaching Assistant, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan.
Email: *Muneeba.mughal.ta@bnbwu.edu.pk*

Pirah Aftab

Research Scholar, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan.
Email: *Marukhaftab91@gmail.com*

Abstract

This study presents a stylistics-based linguistic analysis of Daffodils, a well-known Romantic poem by William Wordsworth. The study explores how the linguistic components of graphological, phonological, morphological, and semantic aspects contribute to the poem's emotional resonance and thematic depth. This study employs a qualitative research approach, utilizing stylistic analysis as the primary method to explore Romanticism in William Wordsworth's Daffodils. The data for analysis consist of the text of Daffodils, and the technique such as close reading analysis are applied to identify how Wordsworth's language and figurative devices embody the Romantic celebration of nature. Employing stylistic techniques, the study aims to reveal the hidden beauty within Wordsworth's thoughts, emphasizing that nature holds the power to provide solace to troubled souls. The examination centers on stylistic devices such as the poem's setting and figures of speech. The article seeks to understand how a poet's social and cultural background influences the incorporation of nature in poetry, exploring the impact of figurative language on the reader's experience.

Keywords: *Stylistic, Romantic, Phonetics, Graphological, Grammatical, Lexical.*

INTRODUCTION

Style, coming from Latin and Greek words like "elocution" and "lexis," is like a colorful story with many meanings. It's not just one thing but a cool idea that shows up in lots of places, not just books. Think of it like your way of doing things – how you look, how you live. Now, in the world of how language and society dance together, style becomes this mix of different words that carry special meanings. It's like saying, "I belong to this group," or "I'm like this because of my personality or what I believe in."The cool part is that style isn't stuck; it's always changing, like an artist using different colors. People, just like you, switch between styles depending on where they are or what they're doing. It's not just about changing the way things look; it's also about how words are used – the order, the special words, and how they sound. Now, there are some big words like "Indexicality" and "linguistic ideology" that come into play when we talk about style. They help us understand how words and ideas connect. It's like a fun journey where our minds show off in how we talk and write. But here's the key – style isn't a fixed thing tied to a person. It's more like a flexible expression shaped by what's happening around us. People mix different styles, creating something new and unique. Imagine human communication like a big, lively story where style isn't a boring picture. It's a story that breathes and changes, all because of how words and feelings mix in the world we live in.

BIOGRAPHY OF POET

William Wordsworth, born in Cockermouth, Cumbria, England on April 7, 1770, drew inspiration from his childhood experience of his mother's death, shaping much of his later work [1]. Renowned for his poetry on Nature, he believed in the profound connection between man and nature, finding solace and satisfaction in the company of the natural world. His famous poem "Daffodils" reflects this sentiment, composed during a visit to a lakeside area with his sister Dorothy and a friend. In this poem, Wordsworth vividly describes the beauty of dancing daffodils, a scene that made him feel immersed in nature. His poetry consistently reflects romanticism and a deep appreciation for nature, portraying vast landscapes, rivers, mountains, flowers, and birds. Nature becomes a source of inspiration, evoking strong feelings of happiness and reflection."Daffodils" also illustrates Wordsworth's belief in poetry as the "spontaneous overflow of powerful feelings" arising from "emotions recollected in tranquility," as stated in his preface to Lyrical Ballads. The poet captures the enduring impact of nature, emphasizing how the memory of those daffodils continued to uplift his mood even years later, offering companionship in solitude. Overall, Wordsworth's use of language and imagery creates rhythm and harmony in "Daffodils," showcasing the timeless connection between man and nature. The poem serves as a beautiful reflection of the enduring beauty and influence of the natural world on the human soul.

STYLISTICS IN ROMANTIC WRITINGS: A LINGUISTICS EXPLORATION OF WILLIAM WORDS WORTH'S DAFFODILS

INTRODUCTION TO POEM

Daffodils, initially published in 1807, underwent changes in 1815, adding a fourth stanza. The poem consists of four stanzas with a quatrain-couplet rhyme scheme (ABABCC) and follows an iambic tetrameter. It's a simple yet beautiful piece, highlighting Wordsworth's love for nature and memory. The poet describes stumbling upon a picturesque scene in a valley, initially alone, even though his sister Dorothy was present. The imagery, symbolism, and choice of words lend a musical rhythm to the poem. The plot is straightforward: the poet recounts discovering a beautiful scene while wandering in a valley. Despite Dorothy's presence, he chooses to focus on the solitary enjoyment of the scenery. The poem's final stanza, added later, reflects on how the memory of the dancing flowers brought him joy and companionship in loneliness. Figurative language enhances the poet's thoughts, such as personifying clouds as aimless wanderers and daffodils as dancing human beings. This technique creates a connection between man and nature, inviting readers to feel part of the poem's events. Wordsworth skillfully conveys his experience as a nature-loving poet, making readers share in the emotions he describes.

THEMES OF THE POEM

This poem beautifully explores the essence of nature and its profound value. It suggests that we shouldn't fear losing ourselves in the embrace of nature, as it holds purity in its elements. Nature acts as a powerful healer, whispering divine secrets of love, purity, and sincerity to those who take the time to listen. William Wordsworth, in his poem "I wandered lonely as a cloud," employs various techniques to convey the romantic imagination. Despite his sister's presence during the encounter with daffodils, Wordsworth deliberately uses the first-person pronoun "I," emphasizing the solitary nature of his experience. His aimless wandering in a valley underscores his detachment from social contexts. The simile of the narrator as a cloud highlights this detachment, suggesting a floating freedom from the surroundings. Even when indoors, the poet recalls the daffodils in moments of sadness, showcasing his ability to find solace and joy in the memory alone. Wordsworth's poetry, as noted by Scott Hess, invites readers to delve into the subtle nuances and emotions woven between the lines.

SCOPE OF THE STUDY

The primary goal here is to exclusively delve into stylistic aspects, breaking down language elements like lexico-syntactic patterns, phonology, graphology, and morphology. Through this analysis, the aim is to create a useful guide for future researchers in related fields by exploring and highlighting stylistic elements within each of these linguistic levels.

RESEARCH OBJECTIVE

The objective of this study is to conduct a stylistic analysis of William

Wordsworth's poem "Daffodils," focusing on its graphological, phonological, morphological, and semantic features. The study aims to explore how Wordsworth utilizes these stylistic devices to convey the theme of nature's ability to provide comfort and solace. Additionally, it seeks to examine the influence of Wordsworth's social and cultural background on his poetic expression and the use of figurative language in enhancing the reader's emotional engagement with the poem.

RESEARCH QUESTION

How do graphological, phonological, morphological, and semantic stylistic elements in William Wordsworth's "Daffodils" contribute to the portrayal of nature as a source of solace, and how does the poet's social and cultural background influence this depiction.

METHODOLOGY

This study employs a qualitative research approach, utilizing stylistic analysis as the primary method to explore Romanticism in William Wordsworth's Daffodils. The analysis focuses on four key linguistic levels: graphological, phonological, morphological, and semantic. By examining the structure, sound patterns, word formations, and meanings within the poem, the study aims to uncover how Wordsworth's use of stylistic devices reflects key Romantic ideals, such as the reverence for nature and emotional depth. The data for analysis consist of the text of Daffodils, and secondary sources on Romantic poetry are consulted to provide contextual background. Techniques such as close reading and comparative analysis are applied to identify how Wordsworth's language and figurative devices embody the Romantic celebration of nature.

STAGES OF STYLISTIC EVALUATION

The following levels of stylistic analysis are thought to be crucial for any text analysis:

1) Phonetic level: The study of a language's sounds is categorized as phonetic. At the phonetic level, we examine the properties and applications of sounds ♡: Phonological level: Phonological level is the study of a language's sound system and formal pronunciation rules.

3) Graphological level: This refers to the study of a language's writing system, including line spacing, paragraphing, capitalization, punctuation, spelling, and paragraph structure.

4) Grammatical level: analysis is done at both the morphological and syntactic levels. The goal is to examine a language's internal sentence structure and the order in which it makes sense. Any language's clauses, phrases, words, nouns, and verbs must be identified and analyzed to determine the foregrounding and the deviation.

5) Lexical level: This level of analysis examines how distinct words and phrases fit together in various linguistic contexts.

STYLISTICS IN ROMANTIC WRITINGS: A LINGUISTICS EXPLORATION OF WILLIAM WORDS WORTH'S DAFFODILS

Beginning with the author's initial impressions and ideas about the poem, the stylistic analysis will be discussed. As a matter of fact, this analysis will assist the researcher in determining whether or not her initial reading of the poem was accurate. This is because, on occasion, a more thorough examination of the text yields new insights that were not initially apparent. For this reason, using a stylistic approach to render texts in various genres can be beneficial.

ANALYSIS OF THE POEM
LEXICAL FEATURES

The researcher will initially focus on open class words in the poem. These words bear the primary meaning in language, unlike closed class words like determiners (e.g., this, that, the) and prepositions (e.g., in, at, on). Closed class words serve as sentence connectors, linking open class words in meaningful sentence structures. The table below illustrates the distribution of open class words, encompassing nouns, verbs, adjectives, and adverbs, throughout the poem.

Table 1: Open Class Word Distribution in "Daffodils"

Noun/Pronoun	Adjectives	verbs	Adverbs
I	*High*	*Fills*	*Lonely*
Could	*Vacant*	*Flash*	*Sprightly*
Vales	*Pensive*	*Dance*	*All at once*
Hills	*Inward*	*Saw*	*Oft*
Crowd	*Solitude*	*Dancing*	
Host	*Bliss*	*Floats*	
Daffodils	*Little*	*Wandered*	
Lake	*Jocund*	*Fluttering*	
Trees	*Gay*	*Shine*	
Breeze	*Sparkling*	*Gazed*	
Stars	*Ten thousand*	*Brought*	
Way	*Never ending*	*Danced*	
Line	*Milking*	*Tossing*	
Margin	*Golden*	*Glance*	
I	*Continuous*	*Twinkle*	
Bay		*Stretched*	

Their		*Out did*	
I			
Heads			
Waves			
They			
Glee			
Waves			
Poet			
Company			
Thought			
Wealth			
Show			
Me			
My			
Couch			
I			
Mood			
They			
Eye			
Heart			
Pleasure			
39 NOUNS	**15 ADJECTIVES**	**20 VERBS**	**04 ADVERBS**

This table is like a map of the poem. It shows that the poem mainly uses naming words (nouns), words like 'he' or 'she' (pronouns), and action words (verbs). There are also lots of describing words (adjectives), and the things the naming words talk about are mostly things you can touch (concrete nouns). But there are a few things that are more about feelings or ideas (abstract nouns), like 'thought' or 'pleasure.

GRAPHOLOGICAL LEVEL

The poem is structured into four stanzas, each comprising six lines known as "States." The majority of lines form complete sentences, lacking full stops, except for the conclusive full stop at the end of each stanza. The poet employs commas, semicolons, and colons to create pauses within the overarching single-sentence structure, which includes multiple subordinate clauses. Notably, there is a deliberate omission of complete spellings, such as 'o'er' for 'over' and 'oft' for 'often.' Furthermore, each line initiates with a capital letter, contributing to the use of foregrounding in the poem.

GRAPHOLOGICAL LEVEL

(i) The poem is composed in its entirety. It's poetic.

(ii) The capitalization is standard.

(iii) The poem's use of punctuation is evident.

For Example: full stop, Comma, Colon and Apostrophe is used in this poem.

Nouns	Pronouns	Common Noun	Collective noun	Proper noun
Hills, Crowd, Clouds, Lake, God, Daffodils, Trees, Breeze, Star, Heads, Waves, Eye, Heart	I and Me	Hill, Cloud, Lake, Trees, Breeze, Waves,	Crowd Company	God Daffodils, Eye, Heart

Verbs	Adverbs	Adjective
Wandered, Float, Saw, Fluttering, Dancing, Shine, Twinkle, Stretched, Tossing, Gazed, Thought, Brought	Lonely, Sprightly,	Golden, Milking, Sparkling, Jocund, Little, Vacant, Inward

DEVIATION

The concept of deviation in poetry refers to unexpected irregularities that deviate from conventional norms. In the analyzed poem's third stanza, the poet employs a double hyphen and repetition of the verb 'gazed' with the conjunction 'and.' The use of hyphens and conjunctions in the same sentence, such as 'I gazed - and gazed - but little thought,' raises questions for the researcher. While repetition with 'and' could emphasize prolonged focus, the inclusion of hyphens deviates from common poetic practice. Additionally, in the stanza's closing line, 'What wealth the show to me had brought?,' the use of a full stop instead of an exclamation mark deviates from the expected structure, prompting the researcher's analysis.

PHONOLOGICAL LEVEL

The poet employs alliteration throughout the poem, such as in line 1 with "lonely as a cloud," where the repeated 'l' sound creates a harmonious effect. In line 2, the phrase "high o'er vales and hills" showcases alliteration with the repeated 'h' sound. Additionally, in line 3, the expression "when all at once" features alliteration with the shared 'w' and 'o' sounds. Line 5, "beside the lake, beneath the trees," demonstrates alliteration, emphasizing the shared initial consonant sounds in the bold letters. Overall, these instances of alliteration contribute to the poetic flow and rhythmic beauty of the verses.

POETIC DEVICES

William Wordsworth is renowned for employing poetic devices and figurative language. Here are some the some figure of speech in this poem.

METAPHOR

Let's delve deeper into the metaphors in the poem:

1. Lonely as a Cloud: The cloud metaphor reflects the poet's sense of isolation and detachment. It emphasizes a state of introspection and contemplation.

2. Host of Golden Daffodils: The daffodils symbolize a collective beauty and abundance, portraying a burst of inspiration. They become a metaphor for the poet's emotional and creative awakening.

3. Continuous as the Stars: This metaphor suggests the vastness and enduring nature of the daffodils' beauty. The comparison to stars adds a celestial and timeless quality to their presence.

4. Fluttering and dancing in the Breeze: The movement of the daffodils is a metaphor for the liveliness and vitality of nature, enhancing the sensory experience for the reader.

5. Ten Thousand at a Glance: This hyperbolic metaphor amplifies the sheer magnitude and impact of the daffodils on the poet. It emphasizes the overwhelming beauty of the scene.

6. Tossing Their Heads in Sprightly Dance: The daffodils' dance becomes a metaphor for their joy and exuberance, creating a lively and cheerful atmosphere.

7. Waves Beside Them Danced: This metaphorical dance of the waves emphasizes the daffodils' superiority in capturing the poet's attention and surpassing the natural beauty around them.

8. Flash Upon That Inward Eye: The inward eye serves as a metaphor for the poet's memory and imagination. The daffodils, when recalled, bring a sense of joy and solace.

9. Bliss of Solitude: The bliss experienced in solitude becomes a metaphor for the enduring impact of the daffodils on the poet's emotional well-being.

In essence, the poem uses these metaphors to convey a profound emotional journey, from loneliness and introspection to the discovery of inspiration and lasting joy through the beauty of nature.

PERSONIFICATION

In Wordsworth's "Daffodils" poem, he makes nature come alive by treating clouds as lonely humans in the beginning. Then, the daffodils become a lively crowd, adding excitement to the scene. Lastly, he describes the daffodils dancing, turning them into joyful, dancing individuals.

HERE ARE SOME EXAMPLES:

1. Lonely as a cloud: The cloud is personified by being described as "lonely,"

attributing human emotions to it.

2. Host of golden daffodils: Describing the daffodils as a "host" gives them a human-like quality, as if they are a gathering of individuals.

3. Fluttering and dancing in the breeze: The daffodils are personified through their ability to "flutter" and "dance," human actions attributed to them.

4. Continuous as the stars that shine: Comparing the daffodils to stars involves personifying the stars, suggesting a continuous and unending line of daffodils.

5. Ten thousand saw I at a glance, Tossing their heads in sprightly dance: The daffodils are personified as they seem to be collectively dancing with sprightliness.

6. The waves beside them danced, but they Out-did the sparkling waves in glee: The waves are personified by being described as dancing, and the daffodils are given human qualities by "out-doing" the waves in glee.

7. A poet could not be but gay, In such a jocund company: The poet attributes human emotions to the scene, feeling joy and merriment in the company of the daffodils.

8. And then my heart with pleasure fills, And dances with the daffodils: The heart is personified as if it can experience pleasure and dance, creating a vivid image of the emotional impact of the scene.

These examples showcase Wordsworth's use of personification to bring nature to life and convey the emotional resonance of the scene.

SIMILE

The poet employs the simile "as a cloud" to liken himself to a wandering cloud, conveying a sense of being detached from the landscape. This comparison evokes the impression that the poet is genuinely floating freely, mirroring the carefree movement of a cloud in the sky, signaling his distance from the surrounding environment.

IMAGERY

Imagery in poetry means using words to make us imagine things through our senses. A poet describes scenes so vividly that we can picture them, feel them, and even smell them. It's like the author paints a beautiful picture with words to make the writing more interesting. In this poem, the poet talks about daffodils as if they were people, saying 'I saw a crowd' and 'fluttering and dancing.' The poet creates a picture of daffodils dancing and waves sparkling, making us feel like we're a part of that experience.

CONSONANCE

The poet used the same starting sounds in several parts of the poem. For instance, In the first line, "lonely as a cloud," the 'l' sound repeats. In the second line, "high o'er vales and hills," the 'h' sound is repeated. In line 3, "when all at once," the 'w' and 'o' sounds are alike. Also, in line 5, "beside the lake, beneath the trees," the bold letters show where the same sounds are used, like 'b' and 'l.'

FINDINGS

Wordsworth's "Daffodils" stands out in his collection as a simple yet exquisite and widely recognized poem. It revolves around familiar themes in Wordsworth's work, like memory and nature. The poet employs basic musicality to give the poem a profound eloquence. The narrative is direct, portraying the poet's wandering thoughts leading to the enchanting sight of daffodils dancing near a lake. In moments of solitude or melancholy, the vivid memory of this scene becomes a source of comfort and joy for the poet. The description of recalling the daffodils evokes a profound sense of inner fulfillment. The poem skillfully employs reverse personification in its opening stanzas, likening the speaker to a cloud, a natural entity, as seen in the line "I wandered lonely as a cloud / that floats on high." The daffodils are vividly depicted as joyous beings, engaging in dance, tossing, and nodding. Instances like "A host" and "a crowd" further exemplify personification. Wordsworth adeptly uses this technique to evoke in the reader the same emotions he experiences, establishing a crucial connection between humanity and nature.

DAFFODILS BY WILLIAM WORDSWORTH

> *I wandered lonely as a cloud*
> *That floats on high o'er vales and hills,*
> *When all at once I saw a crowd,*
> *A host, of golden daffodils;*
> *Beside the lake, beneath the trees,*
> *Fluttering and dancing in the breeze.*

STANZA 1 SUMMARY

The speaker describes wandering alone like a cloud over valleys and hills when suddenly, they come across a crowd of golden daffodils by a lake, fluttering and dancing in the breeze.

> *Continuous as the stars that shine*
> *And twinkle on the milky way,*
> *They stretched in never-ending line*
> *Along the margin of a bay:*
> *Ten thousand saw I at a glance,*
> *Tossing their heads in sprightly dance.*

STANZA 2 SUMMARY

The daffodils are compared to stars in the Milky Way, forming a never-ending line along the bay. The speaker sees a multitude, around ten thousand, all tossing their heads in a lively dance.

> *The waves beside them danced; but they*
> *Out-did the sparkling waves in glee:*
> *A poet could not but be gay,*

In such a jocund company:

I gazed — and gazed — but little thought

What wealth the show to me had brought:

STANZA 3 SUMMARY

The waves near the daffodils seem to dance, but the daffodils surpass them in joy. The speaker reflects on how a poet can't help but feel happy in the presence of such a cheerful company. The speaker gazes at the scene, but at that moment, doesn't fully grasp the significance.

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

STANZA 4 SUMMARY

In later moments of reflection, when lying on the couch in a contemplative or vacant state, the memory of the daffodils comes back. The image flashes before the speaker's "inward eye," bringing joy and filling the heart with pleasure, even in solitude.

The poem captures a moment of natural beauty and its lasting impact on the poet's emotions, serving as a source of solace and inspiration during quiet moments of reflection.

CONCLUSION

To make the reader feel like they're part of the experience, the writer needs to pick words that convey the meaning well and maintain a smooth flow of thoughts. The choice of words helps the reader understand the message the poet is sharing. In this poem, Wordsworth's word choices make us feel as if we are right there, watching Daffodils happily dancing. We can picture a line of ten thousand flowers by the bay with shining waves. The vivid imagery and metaphors turn this poem into a simple yet exceptional piece.

References

1- Batool, N. (2020). Stylistic Analysis of Mohsin Hamid's Story "A Beheading."

2- Batool, Z., Kiran, S., & Azhar, M. A. (2016). Stylistic analysis of William Wordsworth's poem 'daffodils.' International Journal of Basic and Applied Sciences, 5(2), 95.

3- Cureton, R. (n.d.). Linguistics, Stylistics, and Poetics.

4- *Imran, M., Ansar, M., Baig, Y., Alamdar Nabi, S., & Allan Poe, E. (2021). Stylistic Analysis of the Poem "A Dream Within A Dream" by Edgar Allan Poe. 20, 228–237.*

5- *Mortaza, A., Mohsin, L. A., & Afzal, M. I. (2023). A Stylistic Analysis of Diverse Linguistic Features in Maupassant's The Piece of String. Pakistan Journal of Humanities and Social Sciences, 11(2), 2491–2499.*

6- *Paul Simpson, Stylistics, 2004.*

7- *Ramzan, M., Karim Khan, A., Nawaz Khan, S., Jamil, E., & Hamid Khan, B. (2021). STYLISTIC ANALYSIS OF THE SHORT STORY "CALL IT A SUNSHINE?" BY HAMID KHAN Stylistic Analysis Of The Short Story "Call It A Sunshine?" In Palarch's Journal Of Archaeology Of Egypt/Egyptology (Vol. 18, Issue 10).*

8- *Stylistic Analysis of the Poem "A Prayer for the Homeland" by Ahmed Nadeem Qasmi. (2023). PAKISTAN LANGUAGES AND HUMANITIES REVIEW, 7(IV).*

9- *stylistic analysis, hope is thing with feathers. (n.d.).*

10- *Wisamal, S. (2015). Stylistics Analysis of the Poem "To A Skylark" By P.B. Shelley. IOSR Journal Of Humanities And Social Science (IOSR-JHSS, 20(3), 124–137.*