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A Linguistic Study of Ted Hughes' Language and Style

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Abstract

The study attempts to check the language and the style of Ted Hughes in his poem *The Warm and The Cold*. The poem is around the weather and how this weather affects all living creatures especially when it is cold; i.e., the poet Hughes shows how the natural world copes with extreme weather conditions. While the animals seem to be well-adapted and 'warm' despite the 'cold'. The study is going to adopt an approach of language and stylistics of Short (1996) for the purposes of linguistic analysis. The study tends to point out and analyze the subsequent levels: lexical, grammatical and phonological with reference to the concept of foregrounding. The study aims to show how the stylistic approaches are benefit for the readers to understand the literary piece in a better way. The findings and discussion of study present how Hughes uses these stylistic or linguistic devices to show to what extent the animals, insects, fishes and birds endure the harshness of weather.

Keywords: Stylistics, Short's model (1996), The data: The Warm and The Cold

Un Estudio Lingüístico Del Lenguaje Y El Estilo De Ted Hughes

Resumen

El estudio intenta verificar el lenguaje y el estilo de Ted Hughes en su poema *The Warm and The Cold*. El poema trata sobre el clima y cómo este clima afecta a todas las criaturas vivientes, especialmente cuando hace frío; es decir, el poeta Hughes muestra cómo el mundo natural hace frente a las condiciones climáticas extremas. Mientras que los animales parecen estar bien adaptados y “tibios” a pesar del “frío”. El estudio va a adoptar un enfoque de lenguaje y estilística de Short (1996) a los fines del análisis lingüístico. El estudio tiende a señalar y analizar los niveles subsiguientes: léxico, gramatical y fonológico con referencia al concepto de primer plano. El estudio tiene como objetivo mostrar cómo los enfoques estilísticos son beneficiosos para que los lectores entiendan la pieza literaria de una mejor manera. Los hallazgos y la discusión del estudio presentan cómo Hughes usa estos dispositivos estilísticos o lingüísticos para mostrar hasta qué punto los animales, insectos, peces y pájaros soportan la dureza del clima.

Palabras clave: Estilística, modelo de Short (1996), Los datos: *The Warm and The Cold*

1. Introduction to Stylistics

The term stylistics is a part of general linguistics that oversees significant resources and helpful styles of a language. Sorts of stylistics linguo-stylistics is an investigation of helpful styles and expressive capacity of a language. Enlightening (deciphering) stylistics delineates expressive eccentricities of explicit messages (compositions). Coding stylistics (aesthetic stylistics) oversees particular styles of makers. Contrastive stylistics inquires about expressive systems of at any rate two tongues in connection. Relationship of stylistics with various pieces of historical background. Stylistics and phonetics: Phonetics considers sounds, articulation, rhythmic and affectation. Stylistics centers around expressive sound blends, intonational and cadenced models. Stylistics and lexicology: Lexicology portrays words, their root, improvement, semantic and essential features. Stylistics also oversees words, anyway simply those which are expressive in language or in talk. Stylistics and language structure: Grammar depicts regularities of building words, word-blends, sentences and messages. Sty-

listics confines itself to those accentuation regularities, which make language units expressive.

The idea of useful style. Very much the same idea might be mentioned in more than one manner. The decent variety is foreordained by conjunction of discrete language fields, components of that remain in contact of bury style synonymy. Such language fields are designated "useful styles". Practical style elements seem fit for transmitting some extra data about the speaker and the target reality in which correspondence happens, in particular the social and instructive degree of the speaker, his inward perspective, expectations, feelings and sentiments, and so forth. The most customarily acknowledged utilitarian styles are the style of authority and business communication. Stylistics which is a part of general phonetics, is once in a while alluded to as *lingua-stylistics* or the investigation of abstract writings from a semantic point of view or the investigation of etymological decisions in scholarly settings as posted by Simpson, 200, Baldick, (2008) and Jeffries & McIntyre, (2010). In elaborate investigation, phonetic components are distinguished and examined as they show up in talk. Parasite (1969:1) characterizes stylistics as an investigation which centers around the utilization of language in writing and states that elaborate examination gives a 'meeting-ground of [both] semantics and scholarly investigation' (ibid:2). Furthermore, Mugair, et al (2019:2) state that elaborate investigation takes a gander at language-as-a-framework from an utilitarian point of view used to impart implications planned for giving certain frequently attractive impacts to the talk. The impacts come to fruition through cautious decision and game plan of the language, frequently adding to the down to business part of correspondence (Galperin, 1977). Similarly, the term *scholarly stylistics*, is utilized as a mark in contemplates that try to decipher and assess artistic compositions as masterpieces (Jeffries & McIntyre, 2010). The term *scholarly stylistics* mirrors the two fundamental teaches that educate such examinations: writing and phonetics. Different marks have likewise been utilized to distinguish such examinations. For example, the term 'Semantic Stylistics' has additionally been utilized Hassan (2006) states that specifically in relation to a sort of stylistics that centers around the significance of a phonetic level which has the potential for expressive examination. To Cureton (1992) and Stockwell (2006), stylistics or artistic stylistics is worried about the tasteful utilization of language in writings that have stylish components, for example, oral accounts and poetry. Basically, expressive investigations add to the investigation of different assortments of abstract talk.

From the definitions over, this examination can infer that stylistics intercedes between two orders which are semantics and writing. Fundamentally, an expressive investigation applies either the strategies and bits of knowledge of semantics to determine issues in scholarly examination or applies the techniques for abstract analysis in the examination of language.

The term stylistics has been utilized to portray basic systems which endeavors to investigate the language of abstract writings utilizing a progressively logical and target examination rather than emotional or impression-based examination. Thus, stylistics requires the specialist to group the scope of etymological decisions that are accessible to creators. These characterizations might be material to a specific book or number of writings to feature curious semantic attributes. It additionally recognizes the manner by which highlights of the phonetics may draw the consideration of the peruser. For example, includes that go astray from acknowledged standards regularly will in general draw the consideration of investigators. Then again, the term 'style' is likewise utilized generally in scholarly analysis. It is utilized regarding the trademark or impossible to miss utilization of language in a particular book, writer or period. Style shows the contrast between various bits of composing as posted by Hassan (2006).

Generally speaking, Mugair et al (2019: *ibid*) comment that expressive examination can be applied to both oral and composed messages and includes the portrayal of the etymological highlights (or qualities of semantics) of such messages. Adejare (1992) and Chapman (1973) remark that an expressive report has a nearby consideration regarding interesting expressions, grammatical forms, and gadgets and the impacts of the gadgets with respect to the reader. This examination will utilize a complex investigation that will help in the translation of the potential implications of words for example the implications of words that have an extra significance nearby their exacting implications.

Concerning the term style one should be aware of the following:

- One significant component of good style is that it must be completely fitting for the assignment it is performing.
- This implies that the creator must consider [even assuming unwittingly !] audience, form, and function.
- Style may be acceptable, yet barely recognizable - in light of the fact that it is focused on compelling correspondence. This is in some cases known as 'transparent' great style.

2. Ted Hughes

He is often regarded as one of the twentieth century's most noteworthy English artists. Brought into the world August seventeenth, 1930 in Mytholmroyd, Yorkshire, his family moved to Mexborough when he was seven to run a paper and tobacco shop. He went to Mexborough language school, and composed his first sonnets from the age of fifteen, some of which advanced into the school magazine. Prior to starting English examinations at Cambridge University (having won a grant in 1948), he spent quite a bit of his National help time perusing and rehashing the entirety of Shakespeare. As per report, he could discuss everything by heart. At Cambridge, he 'spent most..time understanding fables and Yeat's sonnets,' and changed from English to Archeology and Anthropology in his third year.

3. The plot of the Poem

The sonnet is about how nature adjusts effectively to unfavorable weather, and about how man endures in it. Probably the farmer is on a 'spit' since he is stressing over his steers or crops, and is weak to support them.

4. The model of Study

For the purposes of this research, a modified model will be introduced for the analysis of Hughes' style in *The Warm and The Cold* to show how the writer controls viewpoint at a more detailed level through the choice of particular words and constructions, and how his manipulation affects the reader's understanding of the poem's meaning: themes, characters, structure and setting. The check-list is essentially derived, with some modification, from Short (1996: 286-7). It includes: lexical, grammatical, phonological and graphological levels with reference to the concept of foregrounding (evaluative nouns, adverbs and adjectives). However, it must be stressed that this check-list constitutes only a few of the many linguistic indicators of point of view. (see Stockwell 2002: 40-57 for more details on lexicons). To illustrate the above statemenys, consider the following framework:

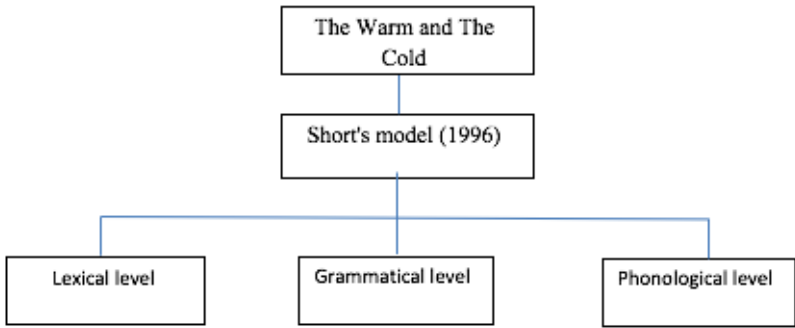


Figure (1): The Frame work of the Study

5. Analysis and Discussion

5.1. Lexical level

As we mentioned previously that the poem is talking about the cold weather how this cold weather and affects the living creatures. To present semantic feature the poet uses the repetition of lexical utterances; “freezing”, “freezes” and “frost” to explain the idea of (very cold) and also these utterances imply the bitterly cold condition. Hughes uses most of his words in this poem to describe people. The poet uses negative words to show the contrast between the human beings and the nature. In this poem, humans are divided into body parts, i.e., the human body parts are broken up in a disapproving way to ridicule and scoff them. To the writer the more awful the mammoth, the more outstanding it is yet to be people is to begin behind the creatures. By dividing the people, Hughes is denying them the office that is generally given to people and in this manner entertaining them to an obscuration of lesser noteworthiness.

To fragment the humans the artist utilizes the accompanying expressions; “with the faces of torment”, “their heads are transistors”, “their teeth grit on sand grain”, “raw bodies” and “raw faces”. All these portrayal of the human body parts are connected to sentiments of distress and in this manner we can reason that the individuals who are probably holidaying are truth be told, hating it by any means. The redundancy of the lexical thing “sand” in refrain 2 and verse 4 (line 6) permits us to take a gander at remain at an alternate point of view, whereby it has become something that it despised, not something individuals anticipate, based on the setting of where “sand” is found. “Sand” is found in these lines “Their teeth grit on sand grain”, “with sand in their creases” and “with sand in their crannies”. These setting where “sand” is discovered serves to point out the inconven-

ience and disturbance felt by people.

In the case of examining the lexical cohesion that is found in the poem, we soon find that one of Hughes' goals of repeating the word "tomatoes" is to pay an attention to the mocking of people in his poem. In stanza 2, Hughes uses the words "tomatoes" twice; for example, "(they) roll like tomatoes" (line 7) and "(they were) nude as tomatoes" (line 8) to depict the people who were at the beach. The redundancy of the thing underscores the negative way in which human are portrayed. At the point when one consider tomatoes, the principal thing is their shape, shading and surface. The properties of tomatoes which we can move to people are its redness, roundness and maybe even a picture of people as full, sun-consumed and sweat-soaked individuals which is in incredible appear differently in relation to the picture of the swallow with its smoothed out body.

The poet Hughes uses words like "creases" and "crannies", to make fun of humans because these words carry connotations of either being wrinkled or overweight because crannies and creases implies the folds of flesh or crevices that are usually found in fatter or older people and this permits the reader to describe the people who are holidaying as a bunch of sun-dried, fat people who have nothing else better to do.

Moreover, Hughes utilizes verbs that are related to cooking to depict humans in the third stanza. For instance, he utilizes verbs like "roasting", "basting" and "burn" to depict the process undergone by the people who are "laid out flat as in ovens", where one can imagine them being burnt to a crisp while the swallow is taking delight in its "work".

Also Hughes repeats word like "raw" in "raw bodies", "raw faces" in stanza 4 (line 1) shows the effect that people are like fresh, reddish slabs of meat, red and sore from the sunbathing. These negative idea of humans when compared to the swallow which is given a positive description from the presence of words like "glittering", "perfect" and "rejoicing" compel readers to compare the pathetic state of humans with that of the majestic swallow. The incongruity that reader can reveal from the sonnet is that people are not having any joy from "playing" though the swallow is depicted to savor its "work" and that is the thing that separates people from creatures. This incongruity is plainly appeared from the investigation of lexical attachment in this sonnet.

It is noted that lexical deviation is also presented in the depiction of people in the poem. In this poem, the lexical deviation is found in the form of nouns, verbs and adjectives that are used in abnormal ways. These deviations, however, achieve its purpose that is to challenge the readers' attitude

over certain things and to make readers sit back and take notice of the ideas that the poet is attempting to put forward. Consider the example, the noun “serpent” is utilized as a collective noun to depict the cars that were going towards the beach. The use of the noun “serpent” as a collective noun for the cars helps to deviation the negative image of the long and winding lines of cars going towards the seaside. This description is deviated because the item “serpent” is usually selection of word should be used as a collective noun. In addition, the selection of the lexical word “serpent” instead of “line” or “queue” presents a rejecting view of the cars because of the connotations associated with the noun “serpent”. Serpent are usually negatively considered as they are known to be the cause of human’s misery. In light of biblical composition, it was the snake that enticed Adam and Eve to submit sin, in this way, bringing about the fierceness of God. The explanation Hughes rehashes “serpent” in refrain 1,2 and 4 is most likely to commute home the point that the lines of vehicles going towards the sea shore are setting out toward turmoil and disappointment.

To utilize this word, Hughes likewise laughs at people by utilizing lexical things that are not generally used to depict the activity of vehicles and among the words utilized are “collapsed”, “disgorge” and “headache”. Among these three words, the most striking is the work of the thing “cerebral pain” to portray the moving vehicles. In the line “headache it homeward” (stanza 4, line 3) we can see that Hughes had utilized the thing “headache” as an action word and this foregrounding the line since it proposes that the individuals’ outing home isn’t just awkward yet in addition irritating.

Also the poet Ted Hughes uses another form of language ; it is a figurative language. Here the figurative language can take the following uses; they are personification and metaphors and similes. The ‘freezing dusk’ is compared, in similes, to ‘a slow trap of steel’, ‘a nut screwed tight’, and ‘a mammoth of ice’. While

the landscape is personified, ‘trees and hills and all That can no longer feel’.

As is the moon, which due to the cold ‘has lost her wits’.

As we know a metaphor is used to describe the spectacular night, ‘the starry aeroplane of the soaring night’

5.2. Grammatical Level

Generally speaking, the type of the initial three verses is perpetual, steady. The rehashed structure and the normal rhyme conspire make a feeling of request, equalization and agreement. As in ‘Work and Play’ and ‘Tractor’,

in the last two stanzas the structure opens up with the goal that three things are disengaged, isolated from the security of the remainder of the sonnet. For what reason do you think the line 'A star falls' is on its own? "Since the impact is of the line being confined, similar to the lone star it portrays. The line likewise is encircled by void area, making a feeling of it falling" The last rhymes interface the frantic moon, 'brains' with the ranchers, on 'spits'.

Moreover, in this level, the poet also uses the structure (noun phrase + like + noun phrase) three times as in the following words: "Freezing cold is closing like a slow trap of steel" (stanza 1), "Freezing dusk has tightened like a nut screwed tight" (stanza 2) and "Moonlight freeze the shaggy world like a mammoth of ice" (stanza 3). In the last three stanza of the poem, however, the pattern (noun phrase + like + noun phrase) is absent. The unexpected interruption of this structure is supposed to be an inward deviation in this sonnet as the writer as strays from his example and subsequently veers off from the readers' appearances. This deviation serves to frontal area the last three refrain so readers will kick back and pay heed to the unexpected difference in weather that is from cold to warm.

The writer Hughes likewise rehashes the combination "but" ordinarily that is highlighted at the fifth line of refrain 1,2 and 3. The reiteration of this combination achieves the translation that in spite of the frosty climate, all the living things are as yet doing their daily practice of course. The combination "however" permits readers to see the difference between what is normal and the truth which the combination "and" can't uncover . For instance, the line "freezing cold is shutting" trailed by the line "and the carp is in its profundity" doesn't have a similar effect as "freezing cold is shutting But, the carp is in its profundity". By utilizing this combination, the readers can decipher that the carp, in spite of the frosty climate, is as yet ready to do its standard movement which is, swimming inside and out into the water. This is additionally appeared in the second refrain which has an equal structure of the above which is "freezing cold is closing" followed by the line "and the carp is in its depth" and in the third verse, the lines "freezing cold is closing But the carp is in its depth". By rehashing the syntactic structure and the utilization the combination "but" in the three stanzas, the linguist can reason that nature (spoke to by the carp, trout and the cod) are more versatile and more hard than people. This is on the grounds that, despite the fact that the weather is freezing, the carp, trout and cod are as yet continuing with their typical exercises and not feeling even a tiny bit undermined by the weather.

5.3. Phonological Level

According to this level, the poet Hughes utilizes the repetition of items with the same rhyme scheme. Here, the rhyme of the alternate lines (lines 2 and 4, lines 6 and 8 and lines 10 and 12) in the stanzas is regular, in which it has the rhyme scheme of aabbcc. For example, in the first stanza, the lines that have the same rhyme scheme aa are lines 2 and 4 (steel / sti:l/ and feel / fi:l /). While, the rhyme in lines 6 and 8 is bb (heaven /hev'n /and oven /8v'n/) and the rhyme in line 10n and 12 is cc (case /keIs/ and lace /leIs/). The second stanza also has the same rhyme pattern of aabbcc in the alternate lines of the stanza. Lines 2 and 4 of the second stanza has the rhyme of (tight /taIt/ and night /naIt/), in lines 6 and 8 (sleeper /sli:pƏ'/ and deeper di: pƏ'/ and lines 10 and 12 (flower / flauƏ'/ and tower / tauƏ'/). The pattern is further is repeated in the third stanza in the lexical items like (ice /aIs/ and vice /vaIs/, (purse /p3;'s/ and nurse /n3:'s/ and (jig /Jig/ and pig /pIg/). The three stanzas that comprise of formally dressed phonological highlights may conceivable recommend that despite the fact that the climate is freezing and sharply and chilly, all the living things (nature) encountering the weather are as yet caught up with doing their standard movement without wanting to battle or having any sentiment of uncertainty. Indeed, they are depicted to be negligent of the terribly chilly weather.

The consistency of the rhyme plot found in the three stanzas in any case, is out of nowhere upset in the last three verses in which there is an unexpected unsettling influence and change of the rhyme conspire.

Even though the word “wits” /wIts/ (stanza 4) and “spits” /spIts/ (stanza 6) rhyme together, their situation in isolated verse is viewed as a deviation from the previous rhyme design that happen in second and fourth line of every refrain. The unexpected difference in the phonological example which goes amiss from the example of rhyme plan of the initial three refrains could drives us to derive that an abrupt change has happened in the climate that is the climate has changed from freezing cold to the warm climate surprisingly. This incomprehensible phonological example in the last three refrain could likewise recommend that the abrupt difference in the climate is causing tumult and confusion, particularly among people. This is apparent from the last refrain which thought about the ranchers (human) to “oxen on spits” which show how awkward they are in correlation with the normal world.

6. Conclusion

We can presume that the tone of the sonnet is by all accounts one of delicate miracle. The pictures of the creatures are the entirety of solace and warmth. What's more, even the possibly abnormal picture of the tormented ranchers appears to be fairly funny. Hughes for the most part gives us his ability for considering new and capturing metaphors in this sonnet. In any case, as in all the sonnets he additionally utilizes similitude and embodiment. By and by, he keenly adjusts his structure to underscore the thoughts in the sonnet.

As it were, the investigation of these linguistic levels causes the analyst to have the option to infer understanding that nature is given a more raised status than man and nature that supposedly is all the more remarkable and forceful. In actuality, from the expressive examination of *The Warm and Cold* at the levels referenced already, people are portrayed to be deficient in power and are regularly observed as casualties of nature's predominant organization.

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Appendixes

The Warm and Cold

Freezing dusk is closing

Like a slow trap of steel

On trees and roads and hills and all

That can no longer feel.

But the carp is in its depth

Like a planet in its heaven.

And the badger in its bedding

Like a loaf in the oven.

And the butterfly in its mummy

Like a viol in its case.

And the owl in its feathers

Like a doll in its lace.

Freezing dusk has tightened

Like a nut screwed tight

On the starry aeroplane

Of the soaring night.

But the trout is in its hole
Like a chuckle in a sleeper.
The hare strays down the highway
Like a root going deeper.
The snail is dry in the outhouse
Like a seed in a sunflower.
The owl is pale on the gatepost
Like a clock on its tower.

Moonlight freezes the shaggy world
Like a mammoth of ice -
The past and the future
Are the jaws of a steel vice.
But the cod is in the tide-rip
Like a key in a purse.
The deer are on the bare-blown hill
Like smiles on a nurse.
The flies are behind the plaster
Like the lost score of a jig.
Sparrows are in the ivy-clump
Like money in a pig.

Such a frost
The flimsy moon
Has lost her wits.

A star falls.

The sweating farmers
Turn in their sleep
Like oxen on spits.



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