Stylistic Analysis of Cohesion in Ted Hughes 'The Wind'

Análisis estilístico de la cohesión en Ted Hughes 'El Viento'

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ABSTRACT

The study attempts to examine and analyze Ted Hughes' style in his poem the Wind. The poem is about the natural element, wind, which is described in an unconventional manner. The discussion and results of the study present how Ted Hughes' language is used in a way to reflect the savagery of the natural element, wind, by the patterns of cohesion and deviation in the poem. Thus, the analysis of the study will enhance the reader's understanding of the different stylistic features in the poem; they are structure, themes, symbolism and intertextuality.

Keywords: Cohesion, Foregrounding, Halliday and Hassan's' Model (1976), The wind.

RESUMEN

El estudio intenta examinar y analizar el estilo de Ted Hughes en su poema El viento. El poema trata sobre el elemento natural, el viento, que se describe de manera poco convencional. La discusión y los resultados del estudio presentan cómo se usa el lenguaje de Ted Hughes para reflejar el salvajismo del elemento natural, el viento, mediante los patrones de cohesión y primer plano del poema. Por lo tanto, el análisis del estudio mejorará la comprensión del lector de las diferentes características estilísticas del poema; que son estructura, temas, simbolismo e intertextualidad.

Palabras clave: Cohesión, El viento, modelo de Halliday y Hassan, primer plano.

INTRODUCTION

It is assumed that a literary text is often seemed to show breaking, restrictions and licences not found in other uses of language. Thus, a literary text is a piece of the language as a whole, so far what we can learn about how language may assist us (to) understand any literary piece and vice versa.

It has also been assumed that the literary text analysis deserves reading since it affects its readers in an abnormal manner (Mugair et al., 2018). To Simpson (2004, p.13) "literary effect" is dependent upon style as one thing, to demonstrate just how this is quite is another.

However, we often recognize the coherence of any literary text by the grammatical structure of clause and sentence, but, more important, by its semantic integrity, i.e., by the cohesive relation between an item found in the text and some other items which are necessary to the interpretation of that item (Trotter: 2002, p.109). Therefore, a text cannot be similar to a sentence only bigger but it differs from it in kind because a text is not grammatical unit but a semantic one. (Halliday and Hasan: 1976, p. 2).

So far, cohesion is considered as a necessary condition for the creation of any text. To Halliday and Hasan (ibid, p. 5) the notion of cohesion can be interpreted in the following words: "The concept of cohesion is a semantic one, it refers to relations of meaning that exist within the text and that define it as a text".

Leech (1970, p. 120), likewise, explains cohesion as the way in which independent choices in different point of a text correspond with or presuppose one another, forming a network of sequential relation.

Therefore, cohesion is a semantic relation, which functions as a tie between two and more compounds, these compounds are called "the presupposed and the presupposing". Halliday and Hasan (1976, p.2) name the "relations of meaning that exist within the text and that define it as a text" as 'TIES'.

To them (ibid, p. 9) cohesion can be classified into five main types.

a) Reference is a semantic relation (identification or comparison) between a reference item and its referent, e.g., pronouns, whose primary function is deictic (exophoric reference to the context of situation), have a secondary (endophoric) function of referring backward (anaphoric usage) or rarely, forward (cataphoric usage).

b) Substitution (nominal, verbal or clausal) is grammatical relation between linguistic terms in case of non-identity of referents. Typical substitutes are one, any, do, so, not, etc.

c) Ellipsis is replacement by zero. Its basic function is 'to create cohesion by leaving out, under definite rules, what can be taken over from the preceding discourse, making explicit only what contrast with it (ibid, p. 196).

d) Conjunction is a semantic connection between sentences as a whole (e.g., and, but, yet, then).

e) Lexical cohesion is a relation between specific lexical items of different sentences, and is 'achieved by the continuity of lexical meaning" (ibid, p. 230).

In other words, they distinguish two major headings of cohesive relation:

1. Grammatical cohesion, which subsumes reference, substitution, ellipsis and conjunction.

2. Lexical cohesion which subsumes lexical relation and collocation.

This is an obvious literary feature. By foregrounding we mean the deliberate deviation from the rules of the language code or from the accepted convention of its use, which stand out, or is foregrounded, against a background of normal usage, (Jeffries: 2010; Leech ibid, p. 120-3).

Foregrounding occurs, therefore, when the semantic features of an item in the code do not correspond with those which are bestowed upon it by the contextual environment in which it appears.

To Leech (ibid) another manifestation of foregrounding occurs when the author or writer, instead of exercising a wider choice than is permitted him by the code, deliberately renounces his choice and procedures uniformity where variety would normally be expected. In other words, Leech (ibid) wants to say that building up inta-textual syntactic equivalences is a characteristic of foregrounding in that it creates patterns of long-wage that are not found in ordinary language usage.

So far, this breaking of norm is what makes it allowable for the poets to use the language; otherwise, there would be no poetry (Mukarovsky: 1970, p.42). This view leads the discussion to Leech's principle of creativity for he believes that the writer should do hard for deautomatizing his or her language, and in his respect Leech (1969, p.23) states that the poet can be nothing unless be creative, i.e., the poet should use his language in some sense creatively.

Leech (1970, p.193) adds another notion of linguistic interpretation whereby the foregrounded elements "identified in isolation are related to one another and to the text in it's entirely". Thus, Leech (ibid) argues that "if a single scheme extends over the whole texts, it can itself be regarded as a form of cohesion".

However, Halliday and Hasan (1976) present four dimensions of cohesion that are principles in a stylistic/ linguistic analysis of any literary text; they are lexical cohesion, grammatical cohesion, phonological cohesion and graphological cohesion because these dimensions build up aspects of meaning essential for the meaning and literary interpretation of that text (for more Information see Mugair: 2015).

METHODOLOGY

The study tries to analyze cohesion in the poem Wind. Here, the poet Ted Hughes has his own style which is based on certain criteria and techniques. The researchers use a descriptive qualitative method in the classification of cohesion kinds applied by the poet.

The Model

As it is stated earlier, Halliday and Hasan (1976) present several ties of cohesion; they are lexical, grammatical, phonological and graphological with respect to deviation/ foregrounding perspective. Thus, the present study limits itself to examine the four mentioned ties/ levels respectively. The model of study is shown in the following figure:
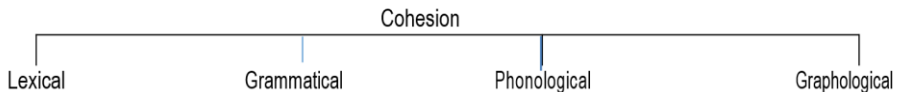
Cohesion

| Lexical | Grammatical | Phonological | Graphological |

Figure (1) The Model of Study

Data

The data will consist mainly of examples taken from Ted Hughes' poem Wind.

The Analysis and Discussion of the poem Wind

The poem is around the natural force, wind or storm that, in Hughes' poem, is interpreted in an unorthodox way. Here, the wind is delineated as one thing that is powerful and cruel, not like the way winds are commonly delineated. In short, this poem describes a robust wind that has negative and damaging effects on the place that is intimate with it. The persons in this poem delineated to be in troubled with the wind and even the gull and magpie are not spared. Through the poem, the author attracts the readers' attention to the gloomy and dismal aspect of the wind, that is commonly delineated 'romantically' as 'light' and 'windy' or providing positive impact. However, the author during this sonnet summons reality visaged by those encountering the fierce wind by conjuring an image of dread and annihilation, that differentiation with the standard, worn out plan of wind. Hughes has figured out how to call attention to the upsetting part of nature in its wrath during this sonnet.

Lexical Cohesion

To Halliday and Hasan (1976, p. 3) a lexicon analysis of the vocabulary or figures of speech of a literary text is not identical in the same way as it is to analyze the grammar of a poem. To them the grammar of English is finite so that there is just a limit number of practicable grammatical combination. It means that it is possible to deviate from the norm. Thus, the study aims to present an analysis of lexicons that are deviated in the selected poem. In the first stanza, the researcher finds that the foreboding weather is presented by repeating the lexical items having the same semantic property of "darkness". The poet presents examples of repetition of the lexical items such as 'black','blinding', 'night' and 'darkness'. These words effectively give a foundation to the threatening climate that is going to show up on the grounds that murkiness is frequently connected with something foreboding. The strength and forcefulness of the wind is likewise proposed by the presence of words that have a place with the equivalent collocational set which is like 'blasting', 'glowing', 'brunt', 'stressed' and 'drummed'. For example, the words 'blasting', 'drummed' and 'stressed' portray the slope that is impacted by the wind. The words 'blasting' and 'drummed' which, comprehensively characterized, are the method involved with delivering clearly sounds and this recommended that the wind is exceptionally solid.

Lexical cohesion is again apparent when the action words inspected share a similar semantic substance. In the poem Wind, action word\verbs such as 'shudder', frown', 'shake', cry' and 'rang' share the comparable property which is related with the demonstration of being terrified or horrible. These action words are utilized to portray the regular components (fields, stones and horizon) as well as non-residing things (house and window) in which they are the 'casualties' impacted by the wind in the sonnet. The way that living as well as non-living things are terrified of the wind just shows how horrible the wind is. Additionally, the descriptive words 'stressed' likewise underline the reality the wind is solid since it shows that even something however strong as the slope may be attempting to endure the wind.

One more fundamental symbolism that is painted in the sonnet is the dread looked by those are encountering the climate. Foregrounding is accomplished by some level of deviation from the ordinary utilization of language. As the lexical and syntactic decisions leave farther than from assumption, the accentuation will become more prominent. In this sonnet, one can see that Hughes utilizes a ton of descriptors and action words that are generally used to depict people to portray the wind. Of the numerous groupings of foregrounded lexical things in the sonnet, two sorts are noticeable. The principal gathering is those which join lifeless things and things meaning mental states like 'the fields shuddering', 'the window shake', the horizon a scowl' and 'the stones cry' and the subsequent gathering comprises of the utilization of action words of brutal activity in an improper setting, for example, 'winds charging' and 'the wind flung a jaybird'. In the scientist's perspective, these deviations comprise of the determination of action words that lie outside the ordinary scope of decisions.

In other hand, the poet gives us another deviation that comes from the metaphor that is, 'the skyline a grimace'. In the case of the frame 'the skyline a' Was set up, it is not difficult to make a rundown of descriptors which could unsurprising occupy the unfilled space; the thing 'scowl' in any case, isn't accessible for determination here. Conceivable Hughes' foregrounding is intended to pressure that the weather conditions will get appalling due to the presence of the thing 'scowl', a demeanor ordinarily utilized for individuals which signifies 'winding the face in a revolting manner'.

Here, deviation can likewise be accomplished through similes. Thus, in this sonnet, Hughes thought about the developments of the edge light to that of the focal point of a distraught eye in the line. 'Flexing like the focal point of a distraught eye'. The sharp edge light is most presumably the lightning because of the idea of lightning that can be without a doubt said to resemble cutting edges of light. Plus, proof that will lead readers to realize that the cutting edge of lights alludes to lightning is because of the descriptive words depicting the edge light which are 'brilliant' and 'emerald'. This depiction permits readers to visuals the differentiating shades of the sky due the looming wind that typically comes at the beginning of tempests (Bate: 2015). The brilliance of the lightning compared against the dazzling green sky gives readers the picture of the radiant yet threatening sky.

Anyhow, we find it very hard to predict their next action. Therefore, we always need to be alert when they are present to avoid disastrous effect.

Moreover, the poet Hughes uses metaphors in many parts of the poem such as the parallelism that is between the hill and a tent describes the flimsiness and fragility of the surroundings as it is caused by the wind. For instance, the hill is represented the tent and had drummed and strained its guyrope. Again the poet via regarding the hill as 'straining its guyrope' in the third stanza, it displays the wind is so powerful that the even the hills are near to edge of collapse. The wind is actually so strong to scratch the eyeballs of any person.

Grammatical Cohesion

In this level of analysis Ted Hughes deliberately utilizes the present participle of the verbs as portrays the power of wind. In the first stanza The present participle verbs 'floundering' , 'booming. 'crashing', 'blinding' and 'stampeding', are presented while in the last stanza, the verbs 'blazing', 'seeing' and 'hearing' are used. In fact, the use of present participle form of verbs is inconspicuous compared to the rest of the stanza. Theses verbs can allow Ted Hughes to show an emotion of things and describe the devastating and strong wind as not coming to any clear end. The effect of uncertainty give us pain and fear to the people with that experience of the disaster.

While portraying the wind, Ted Hughes more than once utilized the provision structure that puts the wind as the subject of action words, subsequently making the wind to be the specialist of the activities, .i.e., the writer can lay out the power held by the wind in oppressing and overwhelming other regular components. By rehashing this transitivity design, Hughes has achieved the impact of making the subjects (e.g.: chunks of my eyes, the field, the jaybird) of these cycles into objects of twist's almighty organization.

With regards to the components that are impacted by the wind, apparently the writer eliminates the specialist of the cycles gone through by the environmental factors. Among the conditions that have the specialist eliminated are 'the wood crashing', 'the fields shuddering', 'a dark back gull bowed', the house rang', 'the underlying foundations of the house move', 'the window shake' and 'the stone cry'. Hughes' redundancy of conditions that stifles the subject of the action words force readers or readers to feel as though this large number of things are unavoidable occurring all alone and subsequently, the powerlessness of the encompassing against the vicious wind is heightened.

Elaborately, when a specialist is eliminated totally, this minimizes the specialist of the activity and spotlights on what which has something done to it (the forest, the field, and so forth.). Thusly. It will permit readers to stress on the 'casualties' of the fierce wind. Adjacent to, this agentless interaction makes a demeanor of secret and anticipation to the encompassing.

In the sentences wherein the subject is upset, no obligation can be relegated to something, thusly such a decision permits activities to be portrayed as though the subject can't be referenced or is intentionally not referenced. By eliminating the subject in the sonnet while portraying the individuals who are impacted, Hughes could likewise be buying into this conviction that we shouldn't specify something vindictive, for this situation of the wind.

The study also examines the persona 'I' or 'we' in the sonnet that is made the agent for limited processes such as 'We grip our hearts', 'we watch the fire', 'we feel the roots we sir on', 'we see the windows' and 'we hear the stones' , 'I scaled the house-side', 'I look up', this shows that every one of the cycles don't have the causative component found in the material cycles referenced previously. We can see that while the persona is made the subject for the cycles, they don't influence anybody with the exception of themselves and this main feature their weakness contrary to the natural flow.

Contrasted with the action word phrases referenced before, one can see that the majority of the action word phrases in the sonnet are somewhat causative (to crash, to gouge, to shudder, to throw, to bowed, to ring, to move, to shake and to cry) with the wind as the specialist. Albeit the wind isn't expressly referenced promotion the specialist, we can semantically decipher that the wind is making something occur.

Phonological Cohesion

In order to display the full impact of the threatening wind, Ted Hughes likewise pursued a particular decision on the phonological level. Rather than utilizing end-rhyme as a getting sorted out gadget, Hughes has decided to structure his sonnet by interior sound examples as similar sounding word usage, which is the redundancy of the consonant sound at start of at least two words.

The melancholy impression is built up with the presence of cruel sounding voiced plosive like/b/and/d/in words like 'been'/bi:n/, 'murkiness'/da:knidz/, 'blasting'/bumIG/, 'dark'/blak/and 'blinding'/blaIndIG/. The similar sounding word usage causes what is going on as plosive are frequently utilized for this reason. A similar impact is made in the third, fourth and fifth verse utilizing that procedure. In the third verse, the voiced plosive is observed a few times in words like 'tried', 'brunt', 'marked', 'balls', 'guyrope' and 'drummed' and in the fourth refrain, words like 'entryway', 'frown', 'bang', ;dark', 'back', 'gull', 'twist' and 'bar'. The similar sounding word usage of the voiced plosive is additionally apparent in the fifth refrain particularly the voiced plosive/g/. among the words that being with a voice plosive in this refrain are 'green', 'goblet','deep', 'incredible', 'grasp' and 'book'.

It is perceptible that at whatever point the artist needs to convey about the oncoming wind, he utilizes a ton of these sounds. The similar sounding word usage has the effect more powerful in light of the fact that the utilization of similar sounding word usage lays out a connection between the words. In addition to the fact that these words connected by are the nature of the sounds, yet additionally the words referenced above can make a distinctive impression of the compromising wind. Obviously this designing has a firm capacity, connecting words together at the degree of sound. These similar sounding word usages support the semantic between connections of many arrangement of words.

Also, the poet uses alliterations by words such as 'dented'/dentd/,'darkness'/da:kniz/, 'black'/blak/' 'blinding'/blaIdIG/and 'brunt'/br8nt/likewise to give a picture of miserable.

Graphological Cohesion

In this sonnet, the poet has an extremely severe refrain design in which every verse comprises of four lines that are nearly of a similar length. This severe example has lead the study to gather that despite the fact that the storm or wind is extremely brutal and solid, and that the persona of the sonnet is alarmed by the wind, the persona is, somewhat, safeguarded in the house (clear from the lines 'we watch the fire blasting' and 'feel the underlying foundations of the house move') and consequently, ready to correct some command over the awful wind. Despite the fact that number of lines in every verse of the sonnet is something very similar, the scientist observes that the lines of refrain 3,4 and 5 doesn't address a total thought, all things considered, the lines are slashed up and closes unexpectedly. In the following underline words, the researchers can see that Hughes doesn't finish an assertion in one line. All things being equal, he likes to isolate his thoughts into various lines. From this perception, the lanalyst can accept that the writer is attempting to make a sensation of bewilderment and perplexity that is felt by the persona despite the fact that the individual is protected in the house. These sensations of confusion and perplexity are because of the furious wind that is turning out to be more threatening to the inhabitants. Just to be gone on in the following line. For instance, in the third verse:

The wind flung a magpie away and a black- (L 3)

Back gull bent like an iron bar slowly. The house (L 4)

In

the 4th stanza:

Rang like some fine green goblet in the note   (L 1)

That any second would shatter it. now deep   (L 2)

In chairs, in front of the great fire, we grip   (L 3)

Our hearts and cannot entertain book, thought,   (L 4)

CONCLUSIONS

The study can sum up that the stylistic characteristics of cohesion that used by the poet Ted Hughes in his poem Wind can show the readers some information about the author's life, style and ideology. The study gives the readers an expression about the good, clean English. To this study "style" is the message of using language to explain one's thoughts and feelings in the most suitable way. The study sums up that we can judge about a piece of literary text as being appropriate or inappropriate more than "good", "bad", "strong" or "weak" (Mugair, 2018).

In some respect, style is regarded to be a person, that everyone has his or her own style. There is no person who has no style in the world. That is why the present study starts with one's style concerning with his choice of words, namely lexical level, and then the choice of sentence structure, namely syntactic level, and the choice of sound pattern, namely phonological level.

Anyhow, the poet Ted Hughes prevails to depicts the savage picture of the wind by the examples of cohesion and deviation. Here, the poett causes the readers to notice the more dreary and more obscure side of the wind, which is much of the time portrayed heartfelt and beneficial outcome of the wind through cohesion examples. In this sonnet, the writer summons the truth looked by those encountering the severe wind by conjuring a picture of annihilation and dread, which stand out from the standard thought of wind. In this poem, Hughes has figured out how to show the horrendous side of nature in its wrath.

APPENDIXES

Wind

This house has been far out at sea all night,
The woods crashing through darkness, the booming hills,
Winds stampeding the fields under the window
Floundering black astride and blinding wet

Till day rose; then under an orange sky
The hills had new places, and wind wielded
Blade-light, luminous black and emerald,
Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as
The coal-house door. Once I looked up –
Through the brunt wind that dented the balls of my eyes
The tent of the hills drummed and strained its guyrope,

The fields quivering, the skyline a grimace,
At any second to bang and vanish with a flap:
The wind flung a magpie away and a black-
Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note

That any second would shatter it. Now deep

In chairs, in front of the great fire, we grip

Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,

And feel the roots of the house move, but sit on,

Seeing the window tremble to come in,

Hearing the stones cry out under the horizons.

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