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 foregrounding 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 disución 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 foregrounding concept/ 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:
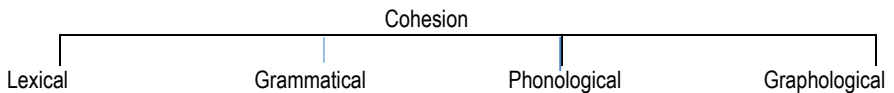
Cohesion

| 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 that, in Hughes' poem, is interpreted in an unconventional 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 bleaker and darker aspect of the wind, that is commonly delineated 'romantically' as 'light' and 'breezy' or providing positive impact. However, the author during this poem evokes the truth visaged by those experiencing the brutal wind by conjuring a picture of fear and destruction, that distinction with the same old plan of wind. Hughes has managed to point out the unpleasant aspect of nature in its fury during this poem.

Lexical Cohesion

The study states that a precise analysis of the vocabulary or figures of speech of a poem is not possible in the same way as it is possible to analyze precisely the grammar of a poem. The grammar of English is finite therefore there is only a certain number of possible grammatical combination. This makes it easier to describe departures from normal or expected choices. However, the researcher will attempt an analysis of lexical items that are cohesive and foregrounded in the poem. In the first stanza, the foreboding weather is depicted via the repetition of lexical items that share the semantic property of "darkness". Among the lexical items used by Hughes are 'night', 'darkness', 'black' and 'blinding'. These words serve to provide a background for the menacing weather that is about to arrive because darkness is often associated with something that is ominous. The strength and forcefulness of the wind is also suggested by the presence of words that belong to the same collocational set which is like 'booming', 'luminous', 'brunt', 'strained' and 'drummed'. For instance, the words 'booming', 'drummed' and 'strained' describe the hill that is affected by the wind. The words 'booming' and 'drummed' which, broadly defined, are the process of producing loud sounds and this suggested that the wind is very strong.

Lexical cohesion is again evident when the verbs examined share the same semantic content. In the poem *Wind*, verb line like 'quiver', grimace', 'tremble', cry' and 'rang' share the similar property which is associated with the act of being frightened or terrible. These verbs are used to describe the natural elements (fields, stones and skyline) as well as non-living things (house and window) in which they are the 'victims' affected by the wind in the poem. The fact that living as well as non-living things are scared stiff of the wind only demonstrates how vicious the wind is. Besides, the adjectives 'strained' also emphasize the fact the wind is strong because it shows that even something as solid as the hill is struggling to withstand the wind.

Another main imagery that is painted in the poem is the fear faced by those are experiencing the weather. Foregrounding is achieved by some degree of deviation from the normal use of language. As the lexical and syntactic choices depart farther than from expectation, the emphasis will become greater. In this poem, one can notice that Hughes uses a lot of adjectives and verbs that are commonly used to describe humans to describe the wind. Of the many groupings of foregrounded lexical items in the poem, two kinds are prominent. The first grouping is those which combine inanimate nouns and items denoting psychological states like 'the fields quivering', 'the window tremble', the skyline a grimace' and 'the stones cry' and the second grouping consists of the use of verbs of violent action in an inappropriate context such as 'winds stampeding' and 'the wind flung a magpie'. In the researcher's opinion, these deviations consist of the selection of verbs that lie outside the normal range of choices.

In other hand, the poet gives us another deviation that comes from the metaphor that is, 'the skyline a grimace'. If the frame 'the skyline a ……….' Was set up, it is easy to make a list of adjectives which could predictable fill the empty space; the noun 'grimace' however, is not available for selection in this position. It is possible that Hughes' foregrounding is meant to stress that the weather is going to get ugly because of the presence of the noun 'grimace', an expression typically used for human beings which means 'twisting the face in an ugly way'.

Foregrounding can also be achieved via similes. In this poem, Hughes compared the movements of the blade light to that of the lens of a mad eye in the line. 'Flexing like the lens of a mad eye'. The blade light is most probably the lightning due to the nature of lightning that can be undoubtedly said to look like blades of light. Besides, evidence that will lead readers to know that the blade of lights refers to lightning is due to the adjectives describing the blade light which are 'luminous' and 'emerald'. This description allows readers to visuals the contrasting colours of the sky due the impending wind that usually comes at the onset of storms (Bate: 2015). The brightness of the lightning juxtaposed against the bright green sky provides readers the image of the magnificent yet menacing sky. The fact that Hughes likens the lighting's flashing with the 'flexing of the lens of the mad eye' warns the readers to be on the alert for the turbulent wind that is going to arrive because, like a

mad person, 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.

Metaphors are also found in many parts of the poem. For instance, the parallelism placed between the hill and a tent portrays the flimsiness and fragility of the surroundings because of the wind. For example, the hill is compared to the tent and is said to have drummed and strained its guyrope. By describing the hill as 'straining its guyrope' (stanza 3), it shows that the wind is so strong that the even the hills are reaching their breaking point. In fact, the wind is so powerful that it is able to dent the person's eyeballs.

Grammatical Cohesion

In the analysis of the structure of the clauses in the poem, the researcher observes that the poet deliberately uses the present participle of the verbs when describing the wind and its effect. The verbs that are in the present participle for instance, are 'crashing', 'booming', 'stampeding', 'floundering' and 'blinding' in the first stanza and in the last stanza, 'blazing', 'seeing' and 'hearing'. However, the presence of the present participle form of verbs is rather inconspicuous in the rest of the stanza. The usage of this form enables the poet to convey a feeling of things continuing endlessly and to portray the destructive and powerful wind as not coming to any clear end. The feeling of uncertainty only brings fear and panic to those that experience the catastrophe.

When describing the wind, the poet repeatedly used the clause structure that places the wind as the subject of verbs, thus making the wind to be the agent of the actions, .i.e., the poet is able to establish the power held by the wind in subjugating and overpowering other natural elements. By repeating this transitivity pattern, Hughes has brought about the effect of making the subjects (e.g.: balls of my eyes, the field, the magpie) of these processes into objects of wind's all powerful agency.

When it comes to the elements that are affected by the wind, it appears that the poet removes the agent of the processes undergone by the surroundings. Among the clauses that have the agent removed are 'the wood crashing', 'the fields quivering', 'a black back gull bent', the house rang', 'the roots of the house move', 'the window tremble' and 'the stone cry'. Hughes' repetition of clauses that suppresses the subject of the verbs compel readers to feel as if all these things are inevitable happening on their own and thus, the helplessness of the surrounding against the violent wind is intensified. Stylistically, when an agent is removed completely, this downplays the agent of the action and focuses on the thing which has something done to it (the woods, the field, etc.). By doing so. It will allow readers to emphasize on the 'victims' of the brutal wind. Beside, this agentless process creates an air of mystery and suspense to the surrounding.

To Short (1990), in the sentences in which the agent is deleted, no responsibility can be assigned to something, therefore such a choice allows actions to be described as if the agent cannot be mentioned or is deliberately not mentioned. By removing the agent in the poem when describing those who are affected, the poet could also be subscribing to this belief that we should not mention something that is malevolent, in this case, the wind.

The study also examines the persona 'I' or 'we' in the poem that is made the subject for certain processes like 'I scaled the house-side', 'I look up', 'We grip our hearts', 'we watch the fire', 'we feel the roots we sir on', 'we see the windows' and 'we hear the stones' we can see that all the processes do not have the causative element found in the material processes mentioned above. We can see that while the persona is made the subject for the processes, they do not affect anyone except themselves and this only serve to highlight their helplessness against the wind.

Compared to the verb phrases mentioned earlier, one can notice that most of the verb phrases in the poem are to some extent causative (to crash, to dent, to quiver, to fling, to bent, to ring, to move, to tremble and to cry) with the wind as the agent. Although the wind is not explicitly mentioned ad the agent, we can semantically interpret that the wind is causing something to happen.

Phonological Cohesion

In order to analyze the full effect of the menacing wind, the poet also made a specific choice on the phonological level. Instead of using end-rhyme as an organizing device, Hughes has chosen to structure his poem by internal sound patterns in the form of alliteration, which is the repetition of the consonant sound at beginning of two or more words.

The gloomy impression is reinforced with the presence of harsh sounding voiced plosive like /b/ and /d/ in words like 'been' /bi:n/, 'darkness' /da:knidz/, 'booming' /bumIG/, 'black' /blak/ and 'blinding' /blaIndIG/. The alliteration creates an energetic and dramatic situation as plosive are often used for this purpose. The same effect is created in the third, fourth and fifth stanza using that technique. In the third stanza, the voiced plosive is found several times in words like 'dared', 'brunt', 'dented', 'balls', 'guyrope' and 'drummed' and in the fourth stanza, words like 'door', 'grimace', 'bang', ;black', 'back', 'gull', 'bend' and 'bar'. The alliteration of the voiced plosive is also evident in the fifth stanza especially the voiced plosive /g/. among the words that being with a voice plosive in this stanza are 'green', 'goblet','deep', 'great', 'grip' and 'book'.

It is noticeable that whenever the poet wants to convey about the approaching wind, he uses a lot of these sounds. The alliteration makes the impact more forceful because the use of alliteration establishes a link between the words. Not only are these words linked by the quality of the sounds, but also the words mentioned above are able to create a vivid impression of the threatening wind. Clearly this patterning has a cohesive function, linking words together at the level of sound. These alliterations reinforce the semantic inter-relationships of many set of words.

The alliteration of words like 'darkness' /da:kniz/, 'dented' /dentd/, 'black' /blak/' 'blinding' /blaIdIG/ and 'brunt' /br8nt/ also lend the image of something that is not pleasant.

Graphological Cohesion

This poem has a very strict stanza pattern in which each stanza consists of four lines that are almost of the same length. This strict pattern has lead the researcher to infer that even though the wind is very violent and strong, and that the persona of the poem is terrified of the wind, the persona is, to some extent, protected in the house (evident from the lines 'we watch the fire blazing' and 'feel the roots of the house move') and therefore, able to exact some control over the terrible wind. Even though number of lines in each stanza of the poem is the same, the researcher finds that the lines of stanza 3,4 and 5 does not represent a complete idea, instead, the lines are chopped-up and ends abruptly, only to be continued in the next line. For example, in the 3rd stanza:

The wind flung a magpie away and a <u>black-</u> (line 3)
<u>Back gull</u> bent like an iron bar slowly. <u>The house</u>   (line 4)
 In
  the 4th stanza:
<u>Rang</u> like some fine green goblet <u>in the note</u>   (line 1)
<u>That any </u>second would shatter it. now <u>deep</u>   (line 2)
<u>In chairs, </u>in front of the great fire, <u>we grip</u>   (line 3)
<u>Our hearts</u> and cannot entertain book, thought,   (line 4)

From the underlined clauses and words, we can see that Hughes does not complete a statement in one line. Instead, he prefers to separate his ideas into different lines. From this observation, the researcher can assume that the poet is trying to create a feeling of disorientation and perplexity that is felt by the persona even though he or she is sheltered in the house. These feelings of disorientation and perplexity are due to the raging wind that is becoming more threatening to the occupants of the house

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".

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 succeeds to portrays the savage image of the wind by the patterns of cohesion and foregrounding. Here, the poet draws the readers' attention to the bleaker and darker side of the wind, which is often described romantic and positive effect of the wind via cohesion patterns. In this poem, the poet evokes the reality faced by those experiencing the brutal wind by conjuring an image of destruction and fear, which contrast with the usual idea of wind. Hughes has managed to show the unpleasant side of nature in its fury in this poem.

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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