Chapter – III: Wordsworth

3.1.1 Philosophy of Nature

Wordsworth is widely known as a great poet-priest of Nature. He is one of the world’s most loving, penetrating and thoughtful poets of Nature. The poetry of Wordsworth works at two different levels of understanding. At the surface, it appeals to the educated and the uneducated, to the urban and the rural, to the sophisticated as well as the ingenuous alike. At a deeper level, it becomes more meaningful to those who have a philosophic disposition. This dichotomy between the ‘surface’ and the ‘deeper meanings’ shows that Wordsworth is not merely a poet of Nature but more a poet-philosopher showing us the stoic path to peaceful life in a world of fast deteriorating values.

It is well-known that he did not prefer the wild and stormy aspect of Nature like Byron, or the shifting and changeful aspects of Nature like Shelley, or the purely sensuous in Nature like Keats nor the ugly side of Nature like Tennyson, but Nature in her ordinary, familiar, everyday moods. Hazlitt said of Wordsworth, “He takes the simplest elements of nature and of human mind, the mere abstract conditions inseparable from our being...” (On Wordsworth 71). Therefore, he is a nature poet of a peculiar and unusual kind. He assimilated influences from various quarters – Locke’s and Hartley’s insights into the working of human mind; Rousseau’s critique of civilization; and Godwin’s radicalism. His constitution, however, lies in making use of all these influences to arrive at a somewhat, original philosophy of nature and man. This he communicated in poetic language, for the poet-philosopher considered it his mission of his life to teach mankind. In his eyes, Nature is a teacher whose wisdom we can learn if we will and without which any human life is vain and incomplete.

To understand the core of his poetry, we should accept the fact that while poets like Keats and Shelley give expression to their feelings in laments and overt expressions of escapism, Wordsworth combines the twin aspects of life into the rhythm, melody and sublimity of nature and instead of oral attempts at escapism,
offers the truth that there is solace in nature, a solace that would cheer us while increasing the animal strength in the body and spiritual courage of the will to face reality. He believes there is room for frequent pleasure and delight of nature.

Most of Wordsworth's versification is full of concerns which have great human significance. The serene silence fanned by trees, groves, birds and songs and inspired by meditation acts as a balm on bruised hearts. And where meditation is, no worry can enslave or plague the mind. Even the metaphorical structure of his poetry, says Northrop Fyre, "tends to move inside and downward instead of outside and upward, hence the creative world is deep within, and so is heaven or the place of the presence of God" (qtd. in Wlecke 24-25). Therefore, the revolution of the infinite in the finite in Wordsworth's poetry does not come from without but is seen as coming from within.

Wordsworth's poetry of Nature has both an objective and a subjective basis. It is founded objectively, on a large and an ever growing intimacy with earth, air, sky and with the plants and animal life of the rural areas where he dwelt. The poet is invaded by joy from all sides. He sees it in the budding twigs; he hears it in the song of the blackbird and the thrush. Chapters might be written on his flowers and trees; his rocks, crags and mountains; his clouds and streams; on his animals, especially the sheep and dog of fells; his birds, from the wren to the eagle; and on the nightly sky where men may see the unimpaired perfection of the Creation.

Subjectively, his Nature poetry is based on the psychological discovery formulated by Coleridge in Dejection: An Ode—

"we receive but what we give,  
And in our life alone does Nature live."

But for Wordsworth, this truth was chiefly associated with the joyously creative life at Alfoxden and his first years at Grasmere. The Prelude gives us an account of how the adolescent Wordsworth with the conscious quest of natural beauty, love of the picturesque, was entering into the spirit of the age and 'Nature' was the inspiration of the newer poetry; how the main essentials of Wordsworth's poetic character were determined before he left the North of England for Cambridge, and much of the
three following years was spent in an environment hostile to his enthusiastic nature, how at Cambridge he felt the power of the “world” to “lay waste” his powers, and his allegiance was not undivided though it enlarged and invigorated his imagination and vision; how literature represents itself as a vital force – almost as powerful in its influence on the mind and in the long run as beneficial as Nature itself and how he stumbles and again regains his confidence in Nature. He spiritualized Nature and regarded her as a great moral teacher, as an elevating influence. He believed that the company of Nature gives joy to the human heart.

Undoubtedly, he is a favoured child of Nature. He certainly recognizes that he is unusually endowed with the powers of cosmic insight. He found much of his greater joys in the presence of her calm, her beauty, and her external revelations of a Divine hand. For Nature possesses a soul, a conscious existence, an ability to feel joy and love. In the “Lines Written in Early Spring” he says:

“And 'tis my faith that every flower
Enjoys the air it breathes.” (11-12)

He is not only convinced that Nature is alive, it has, he imagined, ‘one living soul’, which entering into flower, stream or mountain, gave them each a soul of their own. He goes on to call her many a fancied name, “A Nun de mure”, “Sprightly maiden”, “A queen in crown”, “A starveling”, “A little cyclops”, “a pretty star”. The Vedantic principle that all lives have their fulfillment in merging with the Cosmic power, pervades many of his poems. Herein, he comes closer to Indian philosophy. Between this spirit in nature and the mind of man there is a pre-arranged harmony which enables nature to communicate its own thoughts to man and man to reflect upon them until an absolute union between them was established.

The treatment of nature in the works of Wordsworth has the twin function of showing how in nature’s “eternal silence”, “aweful solitude” and “dark terrors”, the poet had learned to see the reflection of “permanence” and “infinity” and of exposing certain distinctions that mark him out from his contemporaries. David Parkin’s view that “often in Wordsworth’s poetry the permanence of nature is felt most strongly by contrast with the brevity of human life” (Quest 33) holds well in
this context. One of Wordsworth's most obsessive themes is 'love of nature' leading to 'love of man'.

Wordsworth's consummate work consists of different phases. They range from excesses of fancy, sensationalism, analytical reasoning, and mysticism to humanism and naturalism. Each phase is rooted out, but not before new values have been sown by the passing phase. The higher faculties of imagination and synthetic reasoning control the lower, but they do not substitute themselves in place of the inferior powers. There is no annihilation of the lesser faculties, no swamping out of fancy, analysis and sensuousness. For him, Nature, landscape or scenery has functional value. The poet found it hard to believe that a man could love nature and still be cruel, selfish or foolish. The love of nature, rather, leads man to compassion and the love of fellow beings. He always looked for universal things and in this quest, he felt that nature could assist him. He saw the existence of a direct and congruent power in nature, which affects the heart of a responsive observer.

The poet does not worship nature for nature's sake. Some of the lyrics like, "The Tables Turned", "Simon Lee" and "The Thorn" are examples of the poet's conviction that nature teaches the wisdom of real living and also bestows on us the courage to emerge an integrated whole in the face of tragedies and misfortunes. Everything suggests a new beginning: the trees and mountains are bare, as if first created, and the poet records the grass as a simple, original property of nature — "grass in the green fields." A new lyrical fervour underlies these poems. It is caused by the dominance of circumstantial subjective elements. The poet's gaze is no longer fixed on the outward reality of the world. There is an innate desire for the reconstruction of individual and social life in harmony with nature.

With the passage of time Wordsworth has enlarged his scope as is evident in the editions to the "Lyrical Ballads" entitled pastoral and other poems. The best of his pastorals belong to poetry considered as "the most philosophic of all writings." They were in no sense "juvenilia" or "virtuoso" pieces like the pastoral of Pope. They were to be genuine panoramas of rural life and manners, and yet in their total effect meditations "on man, the heart of man, and human life" as in "Michael".
Nevertheless, as Stallknecht puts it, his “philosophy of man and Nature can appeal only to those few persons who exercise their imagination freely and intensely in the appreciation and creation of beauty” (Strange Seas 24).

In the works of Wordsworth, nature is an object of experience. It encompasses every particular thing of which the poet may be aware. Nature is regarded as divine. It seems to occupy a place of paramount importance in the mind. It is recognized as the all inclusive unity of the world. Nature signifies the unity of poet’s environment. It embraces and includes his own living and his own thinking. He feels that man and nature are essentially united to each other. His simple poems in the style of the “Lyrical Ballads” by virtue of their concern with the Lake Country and with rustic emotion, helped the young and the old ‘to see, to think, and feel, and therefore, to become more actively and securely virtuous’. His “To the Cuckoo” is an apt illustration of the poet’s power to mitigate material yearnings. His poems, “The Robin Redbreast”, “The Daffodils” and “The Green Linnet” etc. throb with love and beauty. One cannot help receiving love and warmth from the poems and experiencing an energized need to love and to recognize the oneness in these objects of nature. More than exposing outer beauty, his poems express states of feeling, and of thought coloured by feeling, under the excitement of beauty. His poems lead us to believe in the real permanent happiness in tranquil contemplation. It is undeniably the poet’s identity with the conditions and destinies of his fellow-beings that he is grieved to think – what man has made of man.

The central drama of Wordsworthian poetry lies in reflection, the mind turning from external environment to the exciting things happening within. This may be called an extreme case of self-involution. In Stallknecht view, “Metaphysical profundity alternates, and even at times interwoven, with magnificent description of natural beauty” (Strange Seas 31) stands quite true. It is no exaggeration that with Wordsworth’s Lake poems the mountains of Cumberland passed into World Literature. Like the music of Beethoven and the paintings of Turner, they have become symbols of the power, the vitality, the force of nature, and supernature which haunted and compelled the imagination of the nineteenth century.
the mind of man; his philosophy no more than the struggle of this reason to account for it.

Wordsworth’s new perception of the universe is perhaps most clearly incorporated in his use of the word *earth*:

“.............................the earth
And common face of nature spake to me
Rememberable things;” (The PW 1614-16)

The richness of thought (suggestiveness) is achieved partly by what Wordsworth does with the word *earth* itself. He keeps us conscious of plainest meaning by going on to the common face of Nature. Yet the largeness of meaning of the whole world that surrounds us “the earth on which [Man] dwells” (XII 447-8) is one to which our attention is called by the comment on what the earth does: it not only speaks but it speaks rememberable things. This seeing our ordinary surroundings as the speaking voice of God is the heart of Wordsworthian philosophy. As Wordsworth communicates his thought, he enlarges his diction by the very process of communication. *Earth*, as Wordsworth uses it, takes on the whole conception of the earth in the philosophy but the philosophic conception is given ballast by retaining in the word, the plain everyday meaning of the ground.

Wordsworth’s frequent term for the spirit in nature is ‘*Presence*’ or ‘*Presences*’. His very choice of word emphasizes the vitality of his conception of ‘living Nature’ (VI, 119) and:

“Yet would the living Presence still subsist
Victorious;” (V 33-4)

The double intent of his diction reveals Wordsworth’s view of God and Nature: Nature as actually and in her sensuous forms the means of communication between God and man. He makes a mystic triad of God-Nature-Man. He believes that in every natural object there is a reflection of the living God. Nature is transfused and illuminated by Spirit; man also is reflection of the divine spirit. The spirit speaks through nature – it is evident by such exclamation in ‘The Prelude’ as:

“Ye Presences of Nature, in the sky
And on the earth!” (Bk-I, 490-1)
He turned to Nature to express the sublime. ‘The Prelude’ records how Wordsworth came to learn besides how fearful nature could be, that if one was faithful to nature, it would essentially heal, comfort, and form a beneficial force. The task was mainly one of learning to co-operate with the handy work of God to “let nature be your teacher”, literally and metaphorically. This then is one of the Wordsworth’s objectives to use nature in his poetry. In other words, he wishes to advocate a truth experienced by him that nature is benign to her refugees. Thus, the whole logic of the mode of nature’s influence on the poet and in turn the poet’s own objectives in using nature in his works may be explained in this way.

First of all, nature has the power to infuse love, admiration, compassion and even fear in mind of a man of acute sensibilities like Wordsworth. The poet’s sensibilities furnish these emotions. Nature inspires the poet’s imagination so as to enable him to combine extraordinary accurate and intimate observation of details with a sense of something different from the mundane. The perfect truth of nature in his images and descriptions is taken immediately from nature and proves a living and genial intimacy with the very spirit which gives the physiognomic expression to all the works.

When Wordsworth observes Nature and modifies it with his imaginative faculty, he combines fact and value in a fine balance of truth. Poetry, for him, is the most philosophical of all writing and its object is truth, and this is achieved when the poet blends powerfully the world and the mind in his art. Most of Wordsworth’s poems that have the theme of nature’s influence on the mind of man are examples of the poet’s quest for dissolution and identification with nature. Nature has certain ugly manifestation which would draw the worst from one who has not been educated well.

He gave a moral life and feeling:

“To every natural form, rock, fruit or flower,
Even the loose stones that cover the high-way.” [ III, 124-126]

He sought to impregnate concrete forms, not simply with animal vitality, but with emotional and spiritual energy. He saw Nature as a symbol of eternity. Nature had
for him a living wholeness; imaginatively grasped, the interaction of its diverse
elements – of light and darkness, of mountain and valley, or of sea and mist – was
sublime. What he saw in natural objects was not uniformity. It was a vital current of
relations, generated in and through an infinite variety of living things.

Innumerable passages in ‘The Prelude’ enable us to comprehend and
experience the emotional vitality and force that must have lain behind the academic
and abstract style of Kant. Yet because Wordsworth was an amateur philosopher and
more interested in emotional vitality than correctness and impregnability of
reasoning, Wordsworth said things that Kant would never have said. The mind, he
was convinced, was exquisitely adapted to the outer world, and the world was
equally adapted to the mind. Of the union of the two he speaks as a wedding and a
consummation, the offspring of which is creation. In the moments of revelation, the
world is seen as a symbol of the self which underlies the conscious rational powers.
But the world and the self have the same origin – the divine. The imagination closes
the gap between man and the world, and the divine current runs unhindered through
the great triad of God, man and Nature. The results are exciting, or at least
Wordsworth makes them so when we read him, for no author has succeeded so well
in communicating the feeling of the aroused imagination ‘when it sees into the life
of things’. In such states, the ordinary rational distinction between organic and
inorganic life disappears. This view comes quite close to the Purush – Prakriti
concept of Indian Classical Tradition.

It is to the credit of this great poet that he has always recognized the divinity
which stirs within us. But, Wordsworth’s doctrine is based on ‘dualism’ because
entities of mind and Nature are wedded together but not fully identified, each
retaining its own separate strength to modify and colour the other while his worthy
friend Coleridge’s doctrine is a philosophic ‘monism’ since nature is made alive by
the mind of man and the ‘object’ becomes one with the subject.

The identification of God with Nature is said to be Wordsworth’s Pantheism.
But it was anti-Christian and this is a well established fact that as Wordsworth
advanced in age, his revolutionary fervour declined into the sober light of orthodoxy
and he began to re-examine the early version of his poetry. It can well be noticed that the pantheistic passage in The Prelude is immediately followed by verses which place God, the Uncreated, above and beyond His creation and Nature sings songs of gratitude and glorification of His mercy and might, thereby pleasing the Christian sentiment.

Nevertheless, his contribution to nature was three-fold:

1) He formulated in his poems a new attitude toward nature, introducing nature imagery into his verse and it culminated in metaphors of a wedding between nature and the human mind and beyond that, in the sweeping metaphor of nature as emblematic of the mind of God.

2) He probed deeply into his own sensibility.

3) He placed poetry at the centre of human experience.

3.2 His Words: Ornamentation and Style

It is said of Wordsworth that he wrote in a simple language. But as Wheelright has rightly said, “Even in the most simplest forms of poetic language some semantic tension can be discerned and felt, for without at least a flicker of tensive life the language would be semantically dead and therefore non-poetic, regardless of what the reputation of a work might be or what versifying ingenuity it might display” (Metaphor 48) – and this stands true with regard to Wordsworth.

The brain is not capable of ‘thinking’ or ‘feeling’ without the aid of some code or other and this code, especially if it is the code of human language, is far from inert. It has its own properties, its own powers to exert; and they are especially powerful when their existence is ignored. Wordsworth’s own dealings with words had taught him of this power, and the passages in which he describes it are best clues we have to the ways in which he mastered it, submitted it to his own purpose.

The solemn verdict on the function of language is expressed in a more intimate and personal manner in a letter conveying his advice to the sister of his friend, the mathematician Hamilton:

“... and, to speak a little metaphorically, words are not a mere vehicle, but they are powers either to kill or to animate.”
In the Preface (PW II, 513), Wordsworth states:

“Words, a poet’s words more particularly, ought to be weighed in the balance of feeling, and not measured by the space which they occupy upon paper.” Words are not only “as symbol of the passion but as things, active and efficient, which are themselves part of passion.”

The Lake and Vale of Esthwaite had already given to Wordsworth the most vivid and formative experiences of life. The companionship of Nature had conferred upon him the perception that words were ‘things’ in their own right, that they had, when used in certain ways, the force of charms and incantations.

In the essays Upon Epitaphs – his most penetrating analysis of the defects of the poetic style which he strove to displace, he criticized the epitaph by Pope:

“Words are too awful an instrument for good and evil, to be trifled with; they hold above all their external powers a dominion over thoughts” (qtd. in Smith 129).

In the process of creativity, there is a possibility that a writer may indeed use common words, “a selection of the language really used by men” (Preface 79), but that he may use them in uncommon ways, imposing upon them his own idiolectal meanings. It is true of Wordsworth while looking at some of the words in his poetry in which Wordsworth has developed this possibility in practice. A single word, such as ‘one’ or ‘naked’, can expand to tell us something not just of the makings and workings of language, but of the nature of experience. As is evident from the poem ‘Guilt and Sorrow’:

“And saw a women in a naked room…” (165)

The context shows that this line is not as most modern readers would suppose, an example of the transferred epithet. The woman was clothed, if but ill, and it was indeed the room that was naked. The near synonym of naked is the word ‘bare’. The use of the word ‘naked’ here suggests strongly that naked was indeed one of Wordsworth’s ‘favourite’ words which has been used frequently in “the total
length of Wordsworth's verse of 400,000 words" (Davies 70). If any writer uses a word at much above its usual rate of occurrence, he will also be found to be using it with an unusual distribution of its meanings. Wordsworth has used this word with semantic values such as:

Set 1: Unclothed, bare-backed, bare parts of body; of qualities or actions personified, destitute, unarmed, defenceless.

Set 2: Bare, clean, clear, devoid of trees and vegetation, barren, waste, leafless, devoid of cover, exposed (of ground), unfurnished, uncovered by ceiling, devoid of ornament, plain.

Set 3: Left without any addition, bare, near, absolute (as in naked faith); of the eye, unassisted. (Davies 72).

This table shows that one of the characteristics of Wordsworth's idiolect may be his use of uncommon meanings of relatively common words.

Likewise the frequency of the content words such as: lone heart, man, mind, life, eye, nature, power, light, earth, heaven, hope, pleasure, soul, spirit, truth, joy, sun, shadow, death, mountain, time, hand, fear, happy, friend, flower, deep, child, wood, word, wind, cloud, field, bliss, beauty etc. is relatively high than those of the other writers of the English literature. The effect of the Wordsworthian repetitions was to strengthen the words by the cumulative force of their context, so that feeling came in aid of feeling, to associate them in clusters within which their near-synonymy gained both precision and individuality of meaning, and to enforce a personal, subjective choice among their possible meanings. The words, indeed, may be ‘a selection of the language really spoken by men’, but the meanings of these words are largely Wordsworth’s own, some imposed anew, others recovered from a past stage of the language. And it is this use of words that confers a density of imaginative and figurative weight upon passages.

To have a glimpse of the stylistic worth and resonance of his words some examples are cited from his poems. In ‘The Nightingale’:

“O Nightingale! Thou surely art”, the voice of the stock dove is “buried among trees, / Yet to be come-at by the breeze;” (13-14).
The metaphor ‘buried’, writes Wordsworth, expresses “the love of seclusion by which this Bird is marked; and characterizing its note as not part taking of the shrill, and piercing, and therefore more easily deadened by the intervening shade; yet a note so peculiar and withal so pleasing, that the breeze, gifted with that love of the sound, which the poet feels, penetrates the shades in which it is entombed, and conveys it to the ear of the listener” (PW, II, 437). He has invested the voice of the bird with the full connotative weight of the term ‘buried’ which suggests enclosure, isolation, difficulty of access, and the muffling effect of a tomb. Herein, creative sensibility supports every act of imaginative transformation. When Cowper asserts that “valleys and rocks have the power to smile and sigh, he does not convince us, he fails to transform these objects, because the qualities he attributes to them do not originate from an actual impression. Thus, these may seem “vague, bombastic and senseless” (Hefferman, 58).

Further, “I Wandered Lonely” is the product of considerable imaginative power. “Daffodils” – dancing flowers preserve the sight of them as a symbol of joy. The impression of joy deepens into social joy, since the daffodils stand for men in society. Frederick Pottle pays it high tribute and seems to imply that Wordsworth’s imitation of pleasure to the flowers is an instance of imaginative ‘conferring’. They are depicted, he notes, as active beings, “fluttering and dancing in the breeze” and “tossing their heads in sprightly dance”, even though, of course, it is the breeze which is moving them. Pottle believes that Wordsworth manipulates his images in this way to evoke the emotion of joy. (The Eye 31). What is the symbolic significance of daffodils? The poem is really a miniature moving picture. It creates an impression “approaching to the nature of an ocular spectrum” (Pottle 31) The eye cannot see the invisible breeze; it can see only flowers moving. And to the eye, they appear to be moving themselves.

Furthermore, the poem “To the Cuckoo” originates with a sudden rush of “elementary” pleasure at a simple phenomenon:

“O Blithe New-Comer! I have heard,
I hear thee and rejoice:” (1-2).
Here, the impulse is auditory rather than visual as in Daffodils. Herein, it is the cry of an unseen cuckoo that captivates the man. “A wandering Voice” accurately describes the impression made upon the poet’s senses by a bird he cannot see. “Dancing” defines the impression made by the daffodils upon the poet’s eye. ‘Wandering voice’ – the cuckoo is almost perpetually heard throughout the season of spring, but seldom becomes an object of sight. The invisible, seemingly ubiquitous voice of the cuckoo has “an imaginative influence” and makes the bird an emblem of mystery and timeless hope and the feeling is given a voice: it fulfills itself by generating a communicable thought. The poet transforms by conferring: the flowers become dancers and the bird becomes a voice. When he confers incorporeality upon the word, he gives it new life and new emotive power. It becomes at once infinitely pliant and profoundly suggestive. For him, therefore, it transcends the limits of time as it does the boundaries of time. It fuses the present with the “school boy days” of the past. His imagination invests the cuckoo with symbolic value, so that, it appears to him “a hope, a love; / Still longed for, never seen.” (23-24).

In Tintern Abbey, we have once again a contrast between the harshness of a crowded world and the sympathetic gentleness of nature.

“........................ how oft –
In darkness and amid the many shapes ...” (50-51).

He makes one thought generate another. One element flows into another and the boundary between them disappears. In lyric poetry, Wordsworth felt, the subject and the simile should be as much as possible lost in each other.

Likewise in “The White Dove of Rylstone” Wordsworth compares the dove to a patch of springtime snow. As we realize that both are silent, resting and fragile, with a whiteness accentuated by the dark ground beneath them, the line between subject and simile (tenor and vehicle) begins to fade:

“........................, where the Doe
Beneath the cypress-spire is laid,
Like a patch of April snow ...
Upon a bed of herbage green,
Lingering in a woody glade ......” (1001-1005).

Wordsworth, we discover, has gracefully expanded the simile in order to define another aspect of his subject. What looked superfluous returns to its source, flowing directly into Emily’s indifference towards the lonely unobtrusive doe. The line between subject and simile vanishes. They are “lost in each other” for the poet’s imagination has fused them into an indissoluble whole.

The core of his imaginative process is “transformation”. Whether it turns a stone into a sea-beast, a doe into a patch of snow, a thorn bush into a suffering outcast or mist-covered peaks into the heaving backs of animals, imagination is a power that transforms. Meaning so evoked is essentially the contemplative articulation of feeling. It shows how a finite creature can become an emblem of infinite patience. What he valued most in his poetry was the spirituality with which he has endeavoured to invest the material universe. Thus, we note that Wordsworth’s imagination works directly with impressions made upon the senses and the feelings, transforming these impressions to uncover the meanings they contain. For this reason, imagination is an instrument of genuine discovery. The imagination must discover truth as a child discovers a rainbow – with delight and wonder at what is freshly revealed. He thought of poetry as prophecy and of imagination as an instrument of revelation. For Wordsworth, revelation is the end result of the imaginative act. The exercise of creative energy can elicit “the power of truth / Coming in revelation” which is felt in the blood and felt along the heart. This was made possible only with the help of words Wordsworth used in his poetry.

He tends to use the demonstrative for banal and vaguely or distantly linked metaphors:

“How that one Frenchman, through continued force
Of meditation on the inhuman deeds
Of those who conquered first the Indian Isles,
Went single ...........................................”

(The Prelude, Bk-I, 206-09)
But he can also use the demonstrative clearly and strikingly:

“... that field of light” (The Prelude, Bk-I, 579.)

Here ‘field’ has a double metaphor linked with ‘water’ as its proper term and by genitive link to ‘light’.

The metaphor can be developed with an adjective or past participle. Though the verb ‘to be’ or ‘copula’ is the most direct way of linking a metaphor to its proper term or terms, Wordsworth used it for mere banalities:

“Of Wallace to be found like a wild flower,
    All over his dear Country; ” (The Prelude, Bk-I, 215-16)

The verb ‘to be’ unlike the Vocative, has an authoritative rather than a rhetorical, emotional tone.

Wordsworth acknowledged the realization of the power of words and says in ‘The Prelude’:

“words themselves
    Move us with conscious pleasure (Book-V, 544-45).

and:

“Visionary power
    Attends the motions of the viewless winds,
    Embodied in the mystery of words” (Book-VI, 596-97).

Words, is evident now, represent choices on the writer’s part in topics and in language itself. The really significant thing about all these descriptions of the active role of words is that Wordsworth had discovered it for himself, not deducted it from any theory of his own, or derived from other sources. As a result, he became a great artist in words, a poet who at his best has a purity of style that achieves the most difficult of artistic ends, such perfect communication of the experience that the verbal medium is almost forgotten. It is fairly obvious that he is a great genius, that historically he ranks among the first five or six English poets and that he has been the most germinal force among the romantic poets.
3.3 Analysis from Selected Poems

3.3.1 Simile:

(i) She was a Phantom of Delight

“Her eyes as stars of Twilight fair;
Like Twilight’s, too, her dusky hair;” (5-6.)

Analysis:

Level 1: Linguistic Structure:

These lines present an asyndetic structure. Both the lines are examples of simile. Taking line-5 for the present analysis, deviance in the syntactic structure of this simile can be noticed since in it the verb (to be) is taken to be understood and is not present on the surface. Besides, the adjective ‘fair’ which is a subject complement, is placed at the final position, thereby making the grammatical structure as:

Subject + Adverb-phrase + Adjective

The kernel sentence for this simile would be:

Her eyes [were] fair as stars of Twilight

Since English is not an inflectional language, it is important to maintain proper syntactic structure. Therefore, making binary divisions, to understand it through IC would be:

Fig. 1

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H (Subj.) M (Predicate)
Here, there are two NPs viz. “Her eyes” and “stars of twilight”. The lexical item “Her” is a possessive pronoun working as a determiner. The phrase “of Twilight” is a prepositional phrase governed by the Noun “stars”. The word “fair” is an adjective which applies both to NP1 and NP2. The ‘be’ form of the verb hidden in the deep structure is in past tense which points to some past experience. The word “as” is an adverb working as a comparative word. The literal part of the surface structure functioning as the Subject of the simile is the Tenor. The Vehicle is the object to which the Tenor (Subject) is compared which brings in the figurative. The adjective applies both to the Tenor and the Vehicle equally thereby presenting the common ground for comparison. Hence:

Tenor : eyes  
Vehicle : stars of Twilight  
Common Ground : fair  
Connector : as

Now, in order to understand the expression of the simile, let us separate the literal and the figurative as seen at the surface structure. The literal phrase would be marked ‘L’ and the figurative would be marked ‘F’ respectively. The text-gaps would be signified with a dash.

L : Her eyes ___________ fair  
F : _____ stars of Twilight __ (Fig.2)

The text-gaps can lexically be filled by supplying possible adjectives in the blanks:

Ten : Her eyes [were dark and] fair.  
Veh : [The beautiful] stars of Twilight [are bright].

Lexical choice:

The NP ‘stars of twilight’ working as the vehicle, has been chosen for a specific purpose. The poet has compared the eyes not with anything else but with stars. The table (Fig.3) below shows the variety of possible lexemes available:
Since the Noun “star” is restricted by the preposition phrase “of Twilight”, the noun ‘twilight’ has a special significance. The poet did not use such expression such as ‘stars of night’ or ‘stars with light’ etc. Hence, the Noun phrase as a whole with two content words becomes important because it holds a special place in the schematic vision. The possible choice regarding the lexical item ‘twilight’ is presented in the table below:

<table>
<thead>
<tr>
<th>Lexical category (N)</th>
<th>Lexical sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Star</td>
<td>Sun, moon,</td>
</tr>
<tr>
<td>Set₁</td>
<td>Lightening, ray, gleam</td>
</tr>
<tr>
<td>Set₂</td>
<td>Lamp, lantern, flame, flare, candle, glow, beacon, flash</td>
</tr>
<tr>
<td>Set₃</td>
<td>Dawn, dusk, evening, gloaming</td>
</tr>
<tr>
<td>Set₄</td>
<td>Crepuscular, half-light, sundown, sunset</td>
</tr>
<tr>
<td>Set₅</td>
<td>Light, dim-light, moon-light, night, mid-night</td>
</tr>
<tr>
<td>Set₆</td>
<td>Sparkle, glitter, spangle, spark, scintillate, shimmer, glimmer, twinkle,</td>
</tr>
<tr>
<td></td>
<td>Flicker, glint, gleam, shine, dazzle, glisten, gloss</td>
</tr>
<tr>
<td>Set₇</td>
<td>Radiance, sheen, brightness, lustre, brilliance, splendour</td>
</tr>
<tr>
<td>Set₈</td>
<td>Effervescence, flash, glow, spirit, vitality, vivacity</td>
</tr>
</tbody>
</table>

**Level 2: Propositional Content:**

Before we build the proposition, certain terms and symbols are to be made familiar. The literal unit would be labeled as: ‘REF₁’ kept under the linguistic ‘Frame’ and the non-literal unit will be labeled as: ‘Pred.’ kept under the linguistic ‘Focus’. Any non-literal concept being built in the ‘linguistic frame’ will be termed as: ‘REF₂’ and the implicit literal referent constructed from the co-text or the context will be kept in inverted commas (“ ”). Any modifier would be labeled as: ‘MOD’.
It is noteworthy that metaphoric proposition of the tenor is a case of the worn-out *an A is a B* formula.

Conceptual Structure:

The Tenor and Vehicle are both NP₁, and there is a semantic mapping from the source domain to the target domain. This is encaptured by using semantic markers:

<table>
<thead>
<tr>
<th>NP₁</th>
<th>NP₂</th>
</tr>
</thead>
<tbody>
<tr>
<td>eyes</td>
<td>stars</td>
</tr>
<tr>
<td>[+ animate]</td>
<td>[- animate]</td>
</tr>
<tr>
<td>[+ optical]</td>
<td>[- optical]</td>
</tr>
<tr>
<td>[+ organ of the body]</td>
<td>[- organ of the body]</td>
</tr>
<tr>
<td>[+ binary]</td>
<td>[- binary]</td>
</tr>
<tr>
<td>[- celestial]</td>
<td>[+ celestial]</td>
</tr>
<tr>
<td>[- self-luminous]</td>
<td>[+ self-luminous]</td>
</tr>
<tr>
<td>[+ bright]</td>
<td>[- bright]</td>
</tr>
</tbody>
</table>

Conceptually, the animate and the inanimate are brought together framing them on the basis of similarity. The semantic-markers of NP₁ are made to resemble that of NP₂ and visa-versa. Conceptually, the word ‘star’ also brings in a sense of cosmic
vastness and vastness of space and time. This mental visualization fabricates the figurative structure more effectively. Each sign is made to signify the other to create the analogy.

Level_3: Message:

The message is veiled and concealed in the lexical item 'fair' which works as the common ground for both i.e. the Tenor and the Vehicle. It applies to both of them equally.

| Her eyes | ► fair | ← stars of Twilight |

The diagrammatic strand of meaning for ‘fair’ is as below:

<table>
<thead>
<tr>
<th>Word Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

Eyes are on the face and stars are in the sky. The illocution implies that the stars are the eyes of twilight and they are fair too. Stars are the point of light and eyes are that part of the body which sees images made by the light reflected to the retina. Stars stretch long on the horizon and the eyes (because of the conceptual mapping with stars) then, are certainly large and long. Stars are beautiful to look at
when they twinkle in twilight. Similarly, the eyes are pretty, lively and vivacious. They have the cosmic vastness and depth in them. Stars, as celestial bodies are believed to influence a person's life, luck, personality, etc. just as the eyes are said to influence by being long, dark, beautiful, and expressive because they speak of the innermost feelings and emotions of the heart.

The word "Twilight" modifying "stars" offers an equally interesting cognitive study in its implications. The capitalization of 'T' in "Twilight" also substantiates and puts special emphasis on the word and makes it stylistically conspicuous. As the day dawns, grows, and then reaches twilight; similarly, the poet describes his wife as a child – romantic and beautiful like a spirit, a maid – free, independent and modest, and as a wife – a moral, intellectual force. It is here that he idealizes beautiful girls and exhales them to spiritual beauty. Therefore, this word resonates. It presents the poet's vision.
‘Twilight’ [twi = two (in an uncertain sense) + light] is a state in which the state of things are not clearly known or understood and a person dwindles between truths and half-truths. It is the time when stars twinkle i.e. the light of the stars changes constantly from bright to faint. This is the reason why ‘she’ is called the ‘Phantom’ in the title and ‘An Apparition’ in the co-text.

At this juncture, a striking question arises which catches the reader’s attention at once: Why didn’t the poet say ‘the stars of night’? The night, being completely black, provides full opportunity for the stars to shine with their full brightness which can be clearly distinguished by the human eye whereas in twilight they just twinkle. The twilight, therefore, creates an illusion which the night does not.

This suggests that at the conscious level the poet is describing the beauty of “his dear wife” and her outward appearance i.e. Mary Hutchinson; but it is Anne Vallon who is present in his mind at the sub-conscious level. To speak in other words, “his dear wife” is an object of description at the foreground but in the background, it is Annette. The poet, throughout his life, could not forget his first juvenile love and his intense emotional attachment for Annette and her beauty. De Quincy in his ‘Reminiscences’ tells us that Mrs. Wordsworth was not such a handsome person. This resonates the possible choice of the lexeme “Twilight” rather than ‘night’ because it was Annette who had been the ‘night’ with bright shining stars and it is Mary Hutchinson who is “twilight” with twinkling stars. She appears like a beautiful spectre suddenly crossing his path to take him by surprise and then vanishes. Hence, the faint memories of Annette are working within the simile. Love manifests itself woven into the matrix in this way indirectly and implicitly. At the locutionary level, the utterance is a comparison of the eyes of the poet’s wife with the natural object as stars of twilight but the illocution is far-fetched and intensely deep.

Appreciation:

Stylistically seen, Wordsworth’s poetry is regarded too plain as it has a plain style. But the example shows that it is not so plain absolutely as comparatively.
Alamkāra figures as language itself for it stands expressive of a subjective process and the expanding space of mind. The capitalization of ‘T’ in the word “Twilight” not only makes it stylistically important but also polysemous. The use of the possessive “Her” stresses a personal element and does not universalize. He has used the copula, though working at the deep structure, which is the most direct way of linking metaphoric entities. The use of copula sets an authoritative tone but here it sounds gratuitous.

The analysis at Level₁ shows that literally seen, there is no direct correspondence between grammatical mood and illocutionary force. Therefore, the expression stands figurative. Level₂ illustrates how two concepts are operative simultaneously and the incongruous expression escalates towards congruity. And finally, Level₃ explains how the tension between the tenor and the vehicle gives rise to illocution and cognitive implications.

ii) Resolution and Independence or Leech-Gatherer:

“Motionless as a cloud the old Man stood,
That heareth not the loud winds when they call
And moveth all together, if it move at all.” (75 -77).

Level₁: Linguistic Structure:

The line ‘motionless as a cloud the old Man stood’ presents the simile here. In the surface structure, juxtaposition and inversion of grammatical items is visible. The adjective phrase ‘motionless as a cloud’ is placed before the subject ‘the old Man’. It is ambiguous as it is also working as an adverbial of manner. The verb present in the simile is placed at the final position. The relative clause ‘that heareth not... call’ is placed after the verb. Hence, the surface structure of the simile:

Adj. - phrase + Subject + Verb + Relative clause

Therefore, it is a case of syntactic deviance. The correct grammatical structure should have been as:

Subject + Verb + Adjective phrase + Relative Clause
It is not wise to make binary division according to the surface structure since in English language, it affects the meaning. Therefore, the immediate constituents of the clause are given according to the correct grammatical order:

There are two NPs one being 'the old Man' and the other 'a cloud'. The relative clause gives extension to NP₂. The definite article is used for NP₁ making it specific and an indefinite article is used for NP₂. ‘Old’ is an adjective which restricts the semantic value for the noun ‘Man’. The verb ‘stand’ is in past indefinite tense which tells that the statement is concerned with past.

Tenor : The old man
Vehicle : a cloud
Common Ground : motionless
Comparative word : as

All the four elements of the simile are, therefore, present. To understand the simile better, the literal and the figurative elements are separated dropping the extension and the comparative word:

L: Motionless _______ the old Man stood
F: _______ a cloud ________

The text gaps can possibly be filled as:

L: Motionless [and steady] the old man stood.
F: [There is] a cloud [in the sky].
Lexical choice:

The poet has chosen the lexical item cloud due to certain reasons. He could have opted for some other word to make the analogy. A few words from the lexicon are tabled to emphasize the point:

<table>
<thead>
<tr>
<th>Lexical Category (N)</th>
<th>Lexical Sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cloud</td>
<td></td>
</tr>
<tr>
<td>Set1</td>
<td>kite, bird, smoke, frost, wind</td>
</tr>
<tr>
<td>Set2</td>
<td>nightingale, cuckoo, skylark, sparrow, redbreast, wren, robin, eagle, dove, swallow, raven</td>
</tr>
<tr>
<td>Set3</td>
<td>death, grave</td>
</tr>
<tr>
<td>Set4</td>
<td>horse, lamb, dog, kitten, fawn, stag, pony</td>
</tr>
<tr>
<td>Set5</td>
<td>rock, tree, mountain, wood, iron, ground, stone, snow, cave, clock</td>
</tr>
</tbody>
</table>

This leads to the level of proposition.

Level 2: Propositional Structure:

The proposition explains the idea behind the simile:

Tenor:

P1 [ stood motionless the man ]
Focus Frame
REFL

P2 [ REFp the man "Leech-gatherer" ]
Focus Frame
REFL

P3 [ MOD old "Leech-gatherer" ]

Vehicle:

P1 [ motionless a cloud ]
Focus Frame
REFL

P2 [ MOD a cloud ]

The use of the adjective 'old' with the tenor as a modifier in the simile is quite striking and this proposes that it applies not only to the man but also to the cloud.
Therefore, the cloud is old which again proposes that it does not have much strength as of youth. Here youth, in respect of cloud, stands for being condensed with water vapours so as to be able to rain. The cloud is not filled with required amount of vapours. As a result, it stands motionless.

Conceptual Structure:

In a simile, there is conceptual mapping from different semantic fields. NP$_1$ is compared with NP$_2$ i.e. the entity of man and cloud are brought together on the basis of analogy.

<table>
<thead>
<tr>
<th>Man</th>
<th>Cloud</th>
</tr>
</thead>
<tbody>
<tr>
<td>[+ animate]</td>
<td>[- animate]</td>
</tr>
<tr>
<td>[+ generic]</td>
<td>[+ generic]</td>
</tr>
<tr>
<td>[+ specific]</td>
<td>[- specific]</td>
</tr>
<tr>
<td>[+ adult]</td>
<td>[± adult]</td>
</tr>
<tr>
<td>[+ male]</td>
<td>[± male]</td>
</tr>
<tr>
<td>[- floats]</td>
<td>[+ floats]</td>
</tr>
<tr>
<td>[- vapours]</td>
<td>[+ vapours]</td>
</tr>
<tr>
<td>[+ white]</td>
<td>[+ white]</td>
</tr>
<tr>
<td>[- ethereal]</td>
<td>[+ ethereal]</td>
</tr>
</tbody>
</table>

Conceptually, both entities are made to look similar. The conceptual structure shows the metaphorical mapping of a source domain (the old man) onto a dissimilar target domain (a cloud). Therefore, their respective semantic fields have been extended. There is an overlapping between them.

Level 3: Message:

The word ‘motionless’ serves as the common ground for both he NPs. Therefore, this word is the key-word on which the analogy is formed. Hence:

```
The Man --- motionless --- a cloud
```
Who is still and unmoving? Who is motionless? Is the old man and a cloud static on earth and sky respectively? Here, at the locutionary level, the old man is still like a cloud. But, the illocution of the statement is that the old man is not disturbed by the poet who is approaching him with ‘gentle pace’ just as the cloud remains unaffected by the winds blowing beneath. He is stock-still in his adversity and is not affected by it just as the cloud is not affected by his surroundings as well as the loud wind. He is grey like a cloud. He is a solitary figure like the cloud. It is quite interesting to note that the poet is also moving in solitude when he sees this old man.

Besides, the verb ‘stood’ also has emotive value and implications. It suggests that the old man is upright and firm even in his misfortune. Therefore, though he is physically bent and aged, he becomes a source of strength for the poet. Even in his old age, he has the tolerance to face the hardships. Stood also means ‘cease to move’ which again stands for being ‘motionless’ which suggests that the leech-gatherer is facing troubles to earn his bread but his poverty is not able to move his inner strength.

Adding to it, another word “old” is semantically dense and presents interesting cognitive study. This word is an adjective attached to NP₁ and is present
The Man is old but the cloud practically has no age. Nevertheless, the poet has made the analogy semantically dense by selecting this word. The Man is feeble yet resolute. He is wise and an expert in the skill of leech gathering. Though his physical activities are decreased yet his maturity and inner strength of the mind are dignified. He stands as an emblem of Nature.

Therefore, the old man becomes a typical Wordsworthian figure living close to Nature. His being closely assimilated with his surroundings make him a part of Nature. Like the cloud, which travels only as a body and not in scattered bits, the old man journeys as a symbol of perseverance of the spirit and courage, resolution and independence.
Appreciation:

Stylistically speaking, the capitalization of the letter ‘M’ in the NP, ‘the old Man’ also makes it suggestive and emphatic. The old man not only becomes the central figure in the poem but also stands as a symbol [+ generic] for the whole human race. Though, he almost appears like an inanimate object (a cloud) who is ‘not all alive or dead’, yet he acquires universal dimension and appeal.

The impression that the leech-gatherer makes on the poet is tellingly conveyed through the choice of words but the reality on which this impression is based is less substantial. The use of the indefinite article ‘a’ with ‘cloud’ gives the feeling of missed significance and a mysterious flavour. The stylistic significance of this use speaks of—a thing yet unknown to the hearer but known to the speaker. Syntactically, it has been kept at the introductory position but actually it stands as a second member of comparison. Such a use of the indefinite article is usually followed by a qualifying phrase or a further statement. The relative clause “That heareth ... all” supplies this qualifying phrase.

Therefore, the simile speaks of Wordsworth’s contention of idealizing the common place, poetizing the unpoetic and sublimation of the platitudinous. Wordsworth’s approach is manifested through the figurative utterance and the image it sketches through its metaphoric structure is more idealistic than realistic. Nevertheless, the creativity of the poet lies in juxtaposing his words and the manner in which he sequences them in the sentence to bring maximum effect. His poetic reflection, centres not on figures of speech alone but also on speech as figure. The simile illustrates the poet’s discovery that loneliness and uncanniness stir his imagination; this discovery both passes into and covertly contends with the notion of moral efficacy embodied in the figure of the Leech gatherer.

The analysis of the simile at Level1 demonstrates that though language may seem simple at the surface, it is actually figurative. The foregrounded ideas and the conceptual structure of Level2 show how does language become figurative step by step and different semantic spheres are extended and overlapped. Level3 displays how does the deviance at syntactic, and semantic level make the language metaphoric; how the lexical choice makes the language catchy and resonant,
thereby, enhancing its cognitive and emotive value. Therefore language which is a means at Level₁ becomes an end at Level₂-₃.

iii) The Prelude, Book-I.

"lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;"

(372-376).

Level₁:
Linguistic Structure:

The clause “my boat ... a swan” presents a simile. It is culled from the famous boat episode incorporated in The Prelude. This is an example where the item “heaving” brings the metaphoric link. Here, ‘my boat’ which is NP₁ is working as subject as it is in the nominative case in the metaphoric structure. The lexical item ‘my’ is working as a possessive pronominal. Now, this boat is compared to NP₂ ‘a swan’ on the basis of analogy. Whereas NP₁ has been given a determiner which is a possessive, NP₂ has been given an indefinite article as its determiner. To understand the simile diagrammatically, the binary divisions are as under in Fig.₁:

```
<table>
<thead>
<tr>
<th>my</th>
<th>boat</th>
<th>went</th>
<th>heaving</th>
<th>through</th>
<th>the</th>
<th>water</th>
<th>like</th>
<th>a</th>
<th>swan</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>M</td>
<td>M</td>
<td>H</td>
<td>M</td>
<td>H</td>
<td>M(C-W)</td>
<td>H</td>
<td>M</td>
<td>H</td>
</tr>
<tr>
<td>M</td>
<td>H</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H (Subj.)</td>
<td>M (Predicate)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Literally speaking, how can a boat heave? This makes the participle ‘heaving’ as a cardinal figurative word which triggers the metaphoricity in the simile. ‘Like’ is an adverbial working as a comparative word. ‘Through the water’ is a prepositional phrase which gives extension to the figurative element ‘heaving’ and
applies both to NP₁ and NP₂ equally and logically. As a result, the phrase 'heaving through the water' becomes figurative all together. The verb 'go' is an intransitive verb of incomplete predication in past indefinite tense (went) which makes the statement again a reminiscence of the past. The other verbs in the preceding lines like ‘dipped’ and ‘rose’ are also in the simple past tense thereby emphasizing the point. Hence:

Tenor : my boat  
Vehicle : a swan  
Common Ground : heaving  
Connector : like

The literal and the figurative elements of the statement are further separated, dropping the comparative word, to make a better grasp on the simile (Fig.2):

L : my boat went ________ through the water ________
F: ________ heaving ________ a swan.

The text- gaps can literally and possibly be filled as:

L: My boat went [quickly] through the water [of the lake].
F: [Notice the] heaving [of] a swan.

Lexical Choice:

It is quite a positive assumption that the poet chooses a particular word culled from the lexicon with a special focus in mind. Therefore, Wordsworth chose the word ‘swan’ as his vehicle with a specific purpose whereas he had a range of other words at hand. The table below attempts to show some of the possible lexical sets:

<table>
<thead>
<tr>
<th>Lexical Category (N)</th>
<th>Lexical Sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swan</td>
<td>Set1 water-fowl, duck, fish</td>
</tr>
<tr>
<td></td>
<td>Set2 water-lily; foam</td>
</tr>
<tr>
<td></td>
<td>Set3 cloud, kite, wind, bird, leaves</td>
</tr>
<tr>
<td></td>
<td>Set4 butterfly</td>
</tr>
<tr>
<td></td>
<td>Set5 nightingale, cuckoo, skylark, sparrow, redbreast, wren, robin, eagle, dove, swallow.</td>
</tr>
</tbody>
</table>
This leads to the level of proposition.

Level$_2$:

The proposition explains the idea behind the simile:

Tenor:

<table>
<thead>
<tr>
<th>Pred.</th>
<th>REFL</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>my boat</td>
</tr>
<tr>
<td>Focus</td>
<td>Frame</td>
</tr>
<tr>
<td>Pred.</td>
<td>REFL</td>
</tr>
<tr>
<td>P2</td>
<td>heaving my</td>
</tr>
<tr>
<td>Focus</td>
<td>Frame</td>
</tr>
<tr>
<td>P3</td>
<td>MOD my “Wordsworth”</td>
</tr>
</tbody>
</table>

Vehicle:

<table>
<thead>
<tr>
<th>Pred.</th>
<th>REFL</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>went through the water a swan</td>
</tr>
<tr>
<td>Focus</td>
<td>Frame</td>
</tr>
<tr>
<td></td>
<td>REF$_1$</td>
</tr>
<tr>
<td>P2</td>
<td>MOD heaving a swan</td>
</tr>
</tbody>
</table>

The boat cannot move by itself on its own as it is lifeless whereas a swan can. This proposes that it is Wordsworth who is floating on water implicitly through the medium of a boat as a swan does through the medium of his body. Here, the poet’s imagination is working as an instrument of revelation. Therefore, it is the boy Wordsworth, who is heaving being boarded on the boat which has become a part of himself and which works as a medium of expression.

Conceptual Structure:

In a simile, there is conceptual mapping from different semantic fields. NP$_1$ is compared with NP$_2$ i.e. from the source to the target domain through the method of comparison which is the characteristic of a simile.

<table>
<thead>
<tr>
<th>Boat</th>
<th>Swan</th>
</tr>
</thead>
<tbody>
<tr>
<td>[- animate]</td>
<td>[+ animate]</td>
</tr>
<tr>
<td>[- generic]</td>
<td>[+ generic]</td>
</tr>
</tbody>
</table>

This leads to the level of proposition.
The semantic markers illustrate that the qualities of a swan are conceptually imposed on a boat. It is seen as an aquatic bird with all its attributes.

Level3: Message:

Since the boat is made [+ animate], it is heaving like a swan. Therefore, heaving is the common ground for both the noun phrases:

\[
\begin{array}{c}
\text{My boat} \rightarrow \text{heaving} \leftarrow \text{a swan}
\end{array}
\]

The strand of meaning of this word is furnished as:

- Lift or haul with great effort
- rise and fall rhythmically
- haul by rope

At the locutionary level, the boat is heaving. There is a rise and fall in the movement of the boat on water. The boat, since it is made alive by the poet through
the comparison, has to pull itself with force and effort. Besides, just as the swan makes small circles in water when it peddles itself with its webbed feet, similarly, the boat is casting “small circles” (1 - 365) in water.

But the illocution of the simile states that the word ‘boat’ is not only representative of itself but also of the poet. Therefore, it is not the boat which is heaving but the boy Wordsworth who is heaving. The reason is that he is rowing “lustily”. Therefore, his chest observes rhythmic rise and fall and he is breathing with effort just as a swan would experience being weary after peddling himself strenuously. Pragmatically seen, the boat has been seen as an ‘active being’.

Besides, another word “dip” in the co-text encaptures the imagery presented. It connotes many ideas. Though I cannot call it a suggestive word in the real sense of the term, yet, it assimilates many associations and echoes many frequencies:

Dip means immerse and here the poet is fully absorbed in his fairy world. His imagination invests the boat with symbolic value. Therefore, the boat which was a ‘small skiff’ becomes an ‘elfin pinnace’. A combination of solitude, holiday
freedom and the lateness of the hour has encouraged fantasy. As a result, the landscape is typically transformed by his imagination into a world of romance. And, the boat becomes an emblem of it.

Furthermore, the poet as a child has committed an act of stealth by stealing the boat. It is an act of temporary decline as he has the realization of what he had done. Like the oar is plunged in and out of water or the swan plunges himself in and out of water, similarly the poet is swooping between delight and fright, guilt and innocence. This symbolically makes him ‘heave’.

The word ‘water’ present in the simile is also a metaphoric symbol. When the poet confers incorporeality upon the boat, he has given it a new life and a new emotive power. Therefore, dipping in ‘water’ has a cognitive value of being baptized into the creed of Nature.

Besides, there is an affecting contrast between the noise of rowing and the silence of the lake which becomes an emblem of contrast between the worldly restlessness and spiritual peace.

Appreciation:

The verbal adjective is stylistically significant because it brings the perceptual and emotive effect. Herein, feelings grow into meaning. Therefore, the action set forth by the verbal phrase “went heaving through the water” is easily paired, symbolically with gesture and sound. The content-words become stylistically resonant. They work directly with expression to make the impression upon senses and feelings, transforming these impressions to uncover the meanings they contain. Hence, the simile becomes at once pliant and profoundly suggestive.

Not only this but the use of the definite article with “water” assumes familiarity. It brings in associations of previous experience. It also commences the visual and auditory images in the simile. The indefinite article applied to “swan” again creates an atmosphere of mystery. This use is [+ generic] and does not challenge to decode the entity of the vehicle term. The use of the possessive “my” with “boat” stylistically creates a genitive link, which gives suggestive force to the
tenor term also. The raw material of language at level\textsubscript{1} is processed at level\textsubscript{2} and comes out in the shape of a product at level\textsubscript{3}.

This emphasizes ‘\textit{alamkriyate iti alamkāra}. The analysis of this example illustrates that poetic language is not a bloodless manipulation of words. Herein, the vision / imagination of the poet takes command on the creative process, shaping, forming, and moulding the material he has before him. This also speaks of the fact that Wordsworth’s poetic language may appear simple but it is not actually devoid of figurative expressions, since poetic language is metaphoric or figurative language.

iv) The Excursion, Book-V.

```
Moral truth
Is no mechanic structure, .................
...........................................
... like the water-lily, lives and thrives,
Whose root is fixed in stable earth, whose head
Floats on the tossing waves.”
```

(562-569)

Level\textsubscript{1}:

Linguistic Structure:

It is a beautiful simile which covers many lines. This simile is a deliberate and well-weighed comparison where man’s ever-shifting apprehension of moral truth is compared to a water-lily floating on the surface of the waves, though rooted below in ‘stable earth’. Structurally, it has two clauses working as extension for the subject and then comes the object of comparison which again has two clauses working as extension to provide ample dimensions to the thought of the metaphoric structure of the simile. I will take only the subject NP ‘Moral truth’ for grammatical analysis dropping the two spreaders, a term from John Crowe Ransom. The IC for the simile is as under:
I have not given further binary divisions for the verbal element in the metaphor because both the verbs possess equal weight and should be taken as a collective unit in order to access the total significance of the metaphoric structure and also its semantic value. The clauses ‘whose root ... earth’ and ‘whose head ... waves’ are working as post-modifiers for the NP ‘the water-lily’ which is the object of comparison. The verbs are in the present indefinite tense and the tone is declarative. Hence:

**Tenor** : Moral truth  
**Vehicle** : The water-lily  
**Common ground** : lives and thrives  
**Connector** : like

To obtain a proper understanding of the simile, the literal and the figurative elements present on the surface structure are separated:

L: Moral truth

F: the water-lily lives and thrives, whose root ... waves.

The dashes representing the text-gaps can possibly be filled as:

L: Moral truth [is a virtue to be learnt].

F: [It is in water that] the water-lily lives and thrives, whose root ... waves.
Lexical Choice:

Since it is deliberate and well-weighed comparison, the choice of the word working as the vehicle is significant. The poet has selected this lexeme from the whole range of the lexicon and also his personal vocabulary with certain specific aim in mind. The table below tries to show the possible lexical sets available to the poet:

<table>
<thead>
<tr>
<th>Lexical Category (N)</th>
<th>Lexical Sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water-lily</td>
<td>Set1  pansy, kingcups, buttercup, daisy, primrose, violet, eglantine</td>
</tr>
<tr>
<td></td>
<td>Set2  calandine, daffodil, rose, tulip, snowdrop iris,</td>
</tr>
<tr>
<td></td>
<td>Set3  flower</td>
</tr>
<tr>
<td></td>
<td>Set4  foxglove bell, poppy</td>
</tr>
<tr>
<td></td>
<td>Set5  peony, bluebell.</td>
</tr>
</tbody>
</table>

Level2: Propositional Structure:

This level tries to build the thought thereby building a bridge between thought and language.

**Tenor:**

P1  [  
  Pred. lives and thrives  
  Focus  
  Pred. REF \_ Moral truth \_ Frame  
]

P2  [ MOD moral truth  
  REF \_ “Virtue and Faith”  
]

**Vehicle:**

P1  [  
  Pred. lives and thrives  
  Focus  
  Pred. REF \_ the water-lily \_ Frame  
]

P2  [ fixed in the stable earth lives  
  Focus .  
  Pred. REF \_ Frame  
]

P3  [ floats on the tossing waves thrives  
  Focus .  
  Frame  
]
The proposition speaks how this abstract idea is related to a concrete figure and also of proposed instability.

Conceptual Structure:

Conceptually, different objects are made alike on the basis of analogy:

<table>
<thead>
<tr>
<th>Truth</th>
<th>The water-lily</th>
</tr>
</thead>
<tbody>
<tr>
<td>[- flower]</td>
<td>[+ flower]</td>
</tr>
<tr>
<td>[- water plant]</td>
<td>[+ water plant]</td>
</tr>
<tr>
<td>[- dicotyledonous]</td>
<td>[+ dicotyledonous]</td>
</tr>
<tr>
<td>[- floating leaves]</td>
<td>[+ floating leaves]</td>
</tr>
<tr>
<td>[+ abstract]</td>
<td>[- abstract]</td>
</tr>
<tr>
<td>[+ actual]</td>
<td>[+ actual]</td>
</tr>
</tbody>
</table>

Thus, the semantic markers present here show that the comparison is far-fetched. Truth is based on reality and the water-lily exists in the real material world. Therefore, one entity belongs from an abstract world of ideas and other to the world of substance. The entity of the source domain is transposed to the target domain. It is noteworthy that the target domain is richer in its implications.

Level 3: Message:

The common ground is the verbal element present on the surface structure:

| Moral truth | lives and thrives | the water-lily |

Now, here is an interesting image. The verb 'to live' has positive connotations and the verb 'thrives' emphasizes it further. Thus, the strand of meaning of the verb 'live' is as under:
Live also means to enjoy life intensely. It is quite thought-provoking that the verb ‘thrive’ also means: a) to prosper or flourish (b) grow rich (c) (of a child, animal, or plant) to grow vigorously.

What lives and thrives? Is it moral truth — which has been given a comparative equation with water-lily? Is moral truth a “structure” which lives and thrives? And does this structure have “proportions”? Evidently, moral truth represents a living structure of any society. But this structure is not a mechanic structure according to the poet. It exists as a real entity — “a thing”. Moral truth endures different blows from the society. But, it sustains its position. Nevertheless, to sustain its reputation, it has to feed itself on the experience of life of men. Moral truth dwells in human mind and it grows continuously (thrives). Additionally, it is also a virtue that guides to spend one’s life in a specified way.

The poetic force in the word ‘lives’ is also representative of the mind’s excursive power. This excursive power also depends for subsistence on inspiration and stimulus from Nature. Just as a water-lily takes its elemental ingredients through its roots which makes it live and thrive, the poetic mind roots itself in imagination and visionary gleams and prospers through experience of life.

Besides, another word “floats” captures many images:
The analogy has a strong emotive force cryptically inculcated. The water-lily lives and thrives on water. The root of the lily is fixed at the bottom (on the earth) but its head and leaves are above water. The lily does not immerse in water if the level of water goes high and vice versa. This suggests that how man’s spiritual concerns develop out of material beginnings, how the high and the low in human nature are related, how altruism for example, is rooted in egotism and to put it most bluntly, how morality grows out of immorality.

It is noteworthy that the poet has not said ‘truth’ but ‘Moral truth’ and morality is subject to change. Truth is always one and suggests conformity with the facts or with reality, either as an idealized abstraction or in actual application to statements, ideas, acts etc. but by giving a modifier ‘moral’, it has been made subject to change. As a result, it floats. That moral truth is not a “mechanical structure, built by rule” reinforces the idea veiled in the metaphoric utterance. It has to face “vital accidents” while floating on the “tossing waves” like a water-lily.
Here, the phrase “tossing waves” speaks of restlessness. The lines not only convey deep conviction that the human condition is marked by lack of rest, rest being achievable only in the grave which is a symbol of “stable earth”, but also suggest the typically revolving nature of Wordsworth’s syntax.

Appreciation:

The simile is introduced in the text by a coordinator “and”. Stylistically seen, the simplest kind of parallelism is with and. Strictly speaking, it states that A is one thing, B is another. Yet it implies that they are similar. It is difficult to equate two terms with and because the impression it gives is rather that of implied comparison. Therefore, the simile sets the tone of an implied comparison. Moreover, the vehicle term grows out of a qualifying phrase entailed to the substantive “a thing” which in turn stands for the principal NP “Moral truth”. The use of the definite article with “water-lily” adds a special meaning to its general meaning. It particularizes it with certain special trait with a mysterious flavour. There is a transfer from the abstract to the concrete. The metaphoric structure of this simile has a strong element of activity and brings the thing before the eye in action.

Therefore, the simile provides multitudinous glimpses of the phenomenal world. There is an interweaving of moral abstractions with the water-lily as being fixed yet thriving and floating. The language strives to imagine a match between words and things, aspirations and realities, temporality and the wish to endow with permanence which is suggested by the image of ‘the water-lily’. Therefore, the poet’s imagination invests the water-lily with symbolic value since a symbol in literature working as a key-image taps and summarizes a dense and often fluid complex of doubts, intuitions, emotions, preoccupations and the like. Its metaphoric reach is too complex and many-faceted extending and deepening its significance from layer to layer.

This simile also shows Wordsworth’s straining of language to its limits and fullness. Here, the poet succeeds in outflanking the gloomier perceptions of deconstruction. Stylistically, the language enshrines the eternal within the quotidian through words.
3.3.2 Metaphor:

(i) Ode: Intimations of Immortality

"The cataracts blow their trumpets from the steep;" (25)

Level 1:

Linguistic Structure:

This clause has no syntactic deviance because all the lexical items are placed according to the grammatical categories. Yet it is figurative. In it, semantic deviance is visible. The surface structure of the clause is:

Subject + Verb + Object + Adjunct

Making binary divisions to understand it through IC along with the grammatical labelling would be:

The cataracts / blow / their trumpets / from the steep

M: The cataracts
V: blow
H: their trumpets
X: from the steep

The Preposition-phrase “from the steep” is working as an adverbial of place and “the steep” is a case of metonymy. The grammatical element “their” works as a possessive pronominal adjective. The literal element “The cataract” in the surface structure functioning as the Subject of the metaphor is the Tenor. But here, it has an implied sense also because in it the waterfall of the cataract is the actual Tenor. Therefore, it has to be inferred since the Tenor has a metonymic tint. The Vehicle, which is the object to which the Tenor (Subject) is compared, is not stated. Thus, it is not visible on the surface structure. It has to be inferred and the phrase “blow their trumpets” gives the clue and the word “trumpet” in this phrase suggests the vehicle. The common ground for comparison is hidden in the figurative verb ‘blow’. Hence:

Tenor : The waterfall of the cataracts
Vehicle : The musicians blowing their trumpets
Common Ground : sound (blow)
Now, in order to understand the figurative nature of the metaphor, let us separate the literal and the figurative as seen at the surface structure. The literal phrase would be marked ‘L’ and the figurative would be marked ‘F’ respectively. The text-gaps would be signified with a dash.

L : The cataracts ___________ from the steep

F : ___________ blow their trumpets ___________

Fig. 2

The dashes signify the text-gaps. These gaps can be filled by supplying possible lexical categories:

Ten : The cataracts [flow] from the steep

Veh : [The musicians] blow their trumpets [from their position in the orchestra]

Lexical choice:

Though metaphor has its footing in each domain, lexis is the means by which metaphoric expressions are inserted. In the figurative phrase ‘blow their trumpets’, the word ‘trumpet’ is significant. The poet chose this word from the lexicon for some specific purpose. The table below shows the variety of possible lexemes available:

<table>
<thead>
<tr>
<th>Lexical category (N)</th>
<th>Lexical sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>Set₁</td>
<td>bugle, horn, clarion, bellow</td>
</tr>
<tr>
<td>Set₂</td>
<td>hoot honk, peal, toll,</td>
</tr>
<tr>
<td>Set₃</td>
<td>shout cry, call shriek, outcry, scream, outburst</td>
</tr>
<tr>
<td>Set₄</td>
<td>crash, boom, bang, bluster, clap, clatter, thunder</td>
</tr>
<tr>
<td>Set₅</td>
<td>blare, blast, roar, blow, uproar, echo</td>
</tr>
<tr>
<td>Set₆</td>
<td>bay, clamour, rumble, hullabaloo, noise, hubbub, resound</td>
</tr>
<tr>
<td>Set₇</td>
<td>reverberation, resound, vibration, resonance, tone, sound</td>
</tr>
</tbody>
</table>

It is by the use of this word that the sound imagery comes into play and that too a musical, melodious sound rather than a mere noise.
Level 2: Propositional Content:

Before we build the proposition, I may again remind certain terms and symbols. The literal unit would be labeled as: ‘REFL’ kept under the linguistic ‘Frame’ and the non-literal unit will be labeled as: ‘Pred.’ kept under the linguistic ‘Focus’. Any non-literal concept being built in the ‘linguistic frame’ will be termed as: ‘REFp’ and the implicit literal referent constructed from the co-text or the context will be kept in inverted commas (" "). Any modifier would be labeled as: ‘MOD’.

Since there is imposition which makes a metaphor, the literal entity is swallowed and made identical by superimposition by the metaphoric entity. Hence, the linguistic frame of the metaphor itself becomes metaphoric and therefore the focus of the non-literal.

Tenor:

**\[
\begin{array}{ll}
\text{Pred.} & \text{REFL} \\
\text{P1} & [ \text{blow the cataracts} ] \\
\text{Focus} & \text{Frame} \\
\text{P2} & [ \text{REFp the cataracts} ] \\
\text{Focus} & \text{Frame} \\
\text{P3} & ( \text{MOD the } \text{"Musicians"} ) \\
\end{array}
\]**

Vehicle:

**\[
\begin{array}{ll}
\text{Pred.} & \text{REFL} \\
\text{P1} & [ \text{blow the trumpets} ] \\
\text{Focus} & \text{Frame} \\
\end{array}
\]**

Conceptual Structure:

The Tenor and the Vehicle are both NP, and there is a semantic mapping from the source domain to the target domain. This is encaptured by using semantic markers:

**\[
\begin{array}{ll}
\text{NP}_1 & \text{NP}_2 \\
\text{The cataracts} & \text{the musicians} \\
[- \text{animate}] & [+ \text{animate}] \\
[+ \text{generic}] & [+] \text{generic} \\
[- \text{human}] & [+ \text{human}] \\
\end{array}
\]**
These two entities are superimposed as to make them metaphoric. This has resulted in the enlargement of their respective semantic fields also. Both the terms have gained extension and amplification through this enlargement.

Level 1: Message:

The message is veiled and concealed in the verb ‘blow’ which works as the common ground for both i.e. the Tenor and the Vehicle. It applies to both of them equally and triggers the figurative mode:

The diagrammatic strand of meaning for ‘blow’ is as below:

The cataracts -> blow <- the trumpets

The trumpet is blown by musicians with the plosiveness from their mouths which sends out a current of air into the trumpet and makes a sound when blown thereby shaping a musical note. Similarly, the cataract is a current of water which acquires speed because of the fall from a high altitude as well as gravitation and
effect of wind; and forms a shape and falls down with a rushy noise from the steep on the rocks. Therefore, the illocution of the statement lies in fact that the waterfall of cataract has a musical but explosive sound. The sound is not jarring or a mere noise but it is rhythmic and melodious.

The identity of the water of the cataracts rushing down with a sound from the steep and the sound of the trumpets blown by the musicians is made identical thereby making the vehicle as foregrounded in the linguistic as well as semantic structure. It is also a spectacle to grope into the poet’s schematic vision when he uses the word ‘trumpet’ which has resonance:

The trumpet is generally made of brass metal which is its elementary metal. It has a curved shape. Similarly, the cataract is connotatively made of of its native elements viz. rocks and water. The air when blown by some musician into a trumpet makes sound. Similarly, the wind and the movement of water controls the sonic rhythm of
the cataract. The sound of the waterfall and the wind itself becomes musical. This
music is the source of joy and delight. It is refreshing and soothing and melodious.

The emotive value is that the harmonious, mellifluous trumpet-like sound of
the cataracts relieves the poet from grief and sad thoughts. He becomes strong again
and the whole earth becomes "gay" for him. This sound becomes a panacea for the
poet.

Appreciation:

It is a musical metaphor whose effect is achieved with semantic deviance. To
speak literally, how can a cataract blow a trumpet? It is an ‘incongruent expression’
a term from Halliday. The verb ‘blow’ demands an animate subject which the NP
‘the cataracts’ does not fulfill. The tenor (from the domain of nature) and the vehicle
(from the domain of human beings) are fused together as identical. The use of the
definite article in “The cataracts” and “the steep” projects a specific emphasis. It
connotes a familiarity and previous knowledge of the entities under discussion. It
speaks of their special traits and intimate association.

The metaphor, thus, reflects Wordsworth’s view of grief on the loss of the
enjoyments of childhood, which is compensated by the mellifluous sound of the
trumpet which in turn refers to the sound of the waterfall of the cataract, an object of
nature. The power of sound also suggests an articulation of an inward echoing of the
human mind. Since the metaphor has a musical quality, it shows the poet’s intense
emotions and also presents a perfect harmony between thought and expression. The
words sparkle and imbue emotive and cognitive content. They act as linguistic signs
to unfold the beauty and magnitude of the expression.

ii) The Prelude, Book-I:

```
"welcome light
Dawns from the east, but dawns to disappear
And mock me with a sky that ripens not
Into a steady morning"
```

(124-127)
The clause “a sky that ripens not into a steady morning” is an interesting metaphor. In this clause selection restriction rules are violated. How can the sky ripe? The verb “ripe” cannot take “sky” as a subject in ordinary circumstances. Hence, a case of semantic deviation. Consequently, a metaphoric utterance. Besides, there is syntactic deviance at the surface structure in the relative clause. The negative element “not” is introduced without an auxiliary and has been placed after the main verb. A grammatical though metaphoric utterance would have been: ‘a sky that does not ripe into a steady morning’.

To understand the metaphor better, the immediate constituents are as under:

```
H (Subj.)  H (Predicate)
```

It is quite curious to note that the poet has used ‘a’ the indefinite article with ‘sky’ instead of the definite article. Therefore, it is also figurative. Besides, the verb in the relative clause is the element which triggers the metaphoricity. But before we go further let the figurative and the literal be separated according to the surface structure.

```
F: a sky ripens not into a steady morning.
```

Making the grammatically correct, thereby stepping down in the hierarchy for the deep structure, the text-gaps are filled with the possible lexemes:

```
L: [ The ] sky [ has turned ] into a steady morning.
F: A [ fruit ] does not ripe [ before time ].
```

Now, this metaphor is also an example in which the vehicles are stated and the tenors are implicit. Therefore, the tenors have to be inferred from the text-world.
There are two vehicles “a sky” and “a morning”. Here, the former is the vehicle of the primary tenor and the latter of the subordinate. The superimposition of the primary image is based on the item “ripens” whereas the secondary is based on the item “steady”. Hence:

**Tenor** : Poet’s mind  
**Vehicle** : a sky  
**Common Ground** : ripens

**Tenor** : Poetic composition  
**Vehicle** : a morning  
**Common Ground** : steady

The governing image is commenced with the word “ripens” which controls the metaphor and gives it force.

**Lexical Choice:**

The poet has picked two words from the infinite lexicon to fulfil his purpose to make them work as vehicle and to generate the conceptual image. Both the lexemes are from the category of Nouns. The table given beneath attempts to provide some examples of possible lexical sets:

<table>
<thead>
<tr>
<th>Lexical category (N)</th>
<th>Lexical sets</th>
</tr>
</thead>
</table>
| Sky                  | Set$_1$ sun, moon, star, cloud  
|                      | Set$_2$ rainbow, horizon  
|                      | Set$_3$ sea, ocean, shore, bay  
|                      | Set$_4$ field, vale, groove  
| Morning              | Set$_1$ evening, night, midnight, noon, day  
|                      | Set$_2$ sunshine, light, day-light, moonlight  
|                      | Set$_3$ summer, winter, spring, autumn, season  
|                      | Set$_4$ colour, image, motion, |

**Level$_2$:**

**Propositional Content:**

The proposition presents an interesting processing.

<table>
<thead>
<tr>
<th>Tenor :</th>
<th>Pred.</th>
<th>REF$_i$.</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>ripens not the mind</td>
<td>]</td>
</tr>
<tr>
<td>Focus</td>
<td>Frame</td>
<td></td>
</tr>
<tr>
<td>P2</td>
<td>mind “thoughts”</td>
<td>]</td>
</tr>
<tr>
<td>Focus</td>
<td>Frame</td>
<td></td>
</tr>
<tr>
<td>P3</td>
<td>thoughts “Wordsworth”</td>
<td>]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The stylistic choice of the indefinite article proposes that it has been used to make the argument figurative because it does not stand for 'the sky' but something special. Therefore, it presents a grammatical contradiction in respect of generalization and specification.

The secondary metaphor also presents a proposition:

Tenor:

```
  Pred.          REF_L
P1  [          a sky ]
  steady poetry
Focus Frame

P2  [ REF_p poetry ]
P3  [ MOD steady "inspiration"]
```

Vehicle:

```
P1  [          morning ]
  ripens not morning
Focus Frame

P2  [ MOD steady morning ]
```

This metaphor is, therefore, a metaphor within metaphor at the level of proposition. It can be diagrammatically represented as:

```
   Metaphor1
   Metaphor2
```

Conceptually, both the tenor and the vehicle are fused together making them identical. This is known as superimposition.
The semantic markers illustrate how superimposition is done, mapping the tenor from the source domain to the target domain.

Level 3: Message:

Practically seen, the word ‘ripen’ works as the common ground of comparison on the surface structure and serves as a controlling force for the embedded metaphor.

\[
\begin{array}{c}
\text{a sky} \quad \downarrow \text{ripen} \quad \uparrow \text{a morning}
\end{array}
\]

The strand of meaning for the word is as under:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>ready to be reaped, picked or eaten</td>
<td>1. r</td>
</tr>
<tr>
<td>advanced</td>
<td>2. i</td>
</tr>
<tr>
<td></td>
<td>3. p</td>
</tr>
<tr>
<td></td>
<td>4. e</td>
</tr>
<tr>
<td>red and full (of the complexion etc.)</td>
<td>5. n</td>
</tr>
</tbody>
</table>

Attaching a negative to the verb makes the whole image negative. At the locutionary level, it is the sky that does not ripe into a steady morning. But the illocution of the statement is that the poet’s mind is not ripe with his poetic thoughts.
to compose poetry. The poetic inspiration is not fully mature for poetic creation. The direction ‘east’ is the source of Poetic Muse from where poetic inspiration originates. And with the rising of the sun the poetic inspiration comes but it fades into nothingness because the light of hope does not brighten up at all.

The emotive value of the statement suggests that the poet has only the gleam or flashes of inspiration and he is frustrated because he is not able to write good poetry. Though the mind is equipped with infinite thoughts yet it is not able to produce refreshing, pleasing and fuller ideas. It is not ‘steady’. It is not ‘ripe’. The cognitive value of the utterance speaks that the poet is grappling to achieve mellowness and maturity in his poetic inspiration. It is because of this that the light of hope ‘dawns’ but soon disappears. Therefore, there is an imbalance. Whatever he wants to achieve through his poetic mind and poetic inspiration, he is ‘not’ able to perform and produce. Hence he fails to harvest a considerable work of art.

Besides this, another word captures many inherent ideas. The word is not suggestive so as to speak from the point of view of Indian Alamkāraśāstra but goes till Laksanā. The word is indeed reverberating and connotes and implies many frequencies of the scheme of the poetic vision:
The light, which is the ‘welcome light’ of hope, disappears. The poet feels robbed of his poetic impulse and imagination. His poetic inspiration ceases (though temporarily) to function. The morning does not form the dawn. His impulse of creation is almost lost. It is not steady. This disappearance mocks at the poet.

Appreciation:

Linguistically, there is a fusion of elements like that achieved by the chemist. The relative pronoun works as a pointer to allude to the catalysis. The metaphoric verb “ripens” works as a semantic arrow to point in more than one direction. Besides, the use of negative “not” which generally states that A is not B, is working differently. In Wordsworth, the implication is A is B. Stylistically seen, the preposition “into” works as a type of provenance between A and B. It distinctly expresses the part - relationship. The juxtaposition of the abstract and the visible is effective though the idea of metaphoric collectivity is partly given up. Nevertheless, the verb + preposition structure i.e. “ripens not into . . .” allows more far-fetched metaphor. By developing this structure, an ordinary metaphoric entities (sky, morning) are enhanced thereby making the link more active.

Therefore, in this example poetic language tends towards semantic plenitude though keeping a cautious semantic economy at the surface level. This shows the poet’s competence in processing metaphoric language.

iii) The Prelude, Book- IV

“The moon in splendour couched among the leaves
Of a tall ash ..................................................
..........................................................while to and fro
She rocked with every impulse of the breeze .” (88-92)

Level1:

Linguistic Structure:

This is a beautiful metaphor which spreads its extensions in L-90-92 of the text. Nature is represented here in most tender shades. The main image inaugurates itself in the clause “The moon ...ash”. This clause supplies the Tenor of the
metaphoric utterance. The other clause which gives it extension starts with “to and fro She (the moon) ... breeze” which is semantically and to a lesser degree syntactically subservient though it can stand as an independent unit. The verbs in the clauses of the metaphor are in the past indefinite tense which exhibits that it is a past-reverie. Besides, they are also in passive construction but the auxiliaries are not present at the surface structure thereby making it syntactically deviant. Since both the clauses can stand as separate entities, I am furnishing two diagrams of binary divisions:

The moon in splendour couched among the leaves of a tall ash

M H M H M H
M H M H
H M

The pronoun ‘She’ stands for the Moon thereby adding information and giving expansion to the syntactic structure. The phrase ‘to and fro’ is working as a premodi Her for the subject. Regarding this clause, I have taken the phrase ‘to and fro’ for the analysis because the line ‘In the dark ... tree’ is again an extension of the premodi Her. There are in all five NPs in both the clauses and these work as the fibre
of the metaphoric utterance. Among them, the principal NP is 'The moon in splendour'. Another NP is working as a pronominal for the Principal NP and three others again stand figurative in order to construct the complete metaphoric image. Taken collectively, maintaining their metaphoric structure, both the clauses can be arranged to make a complete sentence as:

To and fro, the moon in splendour couched among the leaves of a tall ash rocked with every impulse of the breeze.

Besides, the use of the verb 'couched' and 'rocked' is deviant for it violates selection-restriction rule. This makes them figurative as well as the key-elements to launch the figurative imagery. In other words, this metaphor can be called a verbal metaphor. The tenors are pronounced at the surface and the vehicles are implicit.

Tenor: The moon Tenor: The Leaves Tenor: The Breeze
CG: couched → CG: rocking → CG: impulse

To understand the metaphor better, the literal and the figurative elements are separated taking both the clauses together as a complete metaphoric utterance:

L: ______ the moon in ______ among the leaves ______ the breeze.
F: to and ______ couched ______ rocked with ______
    fro ______ every impulse of ______

The text-gaps can possibly be filled as:

L: [ The light of ] the moon in splendour [is visible] among the leaves of a tall ash [stationed in] the breeze.
F: To and fro [went the baby] couched [in the cradle] rocked with every impulse of [ the hand of its mother].

Lexical Choice:

The poet has chosen these conceptual metaphoric vehicles keeping in view some particular purpose. But, the verbs ‘couched’ and ‘rocked’ are the pivots present on the surface structure which if replaced would make the whole metaphor
collapse. He could choose any other word to function as verb from the lexicon. Some examples are tabled:

<table>
<thead>
<tr>
<th>Lexical category (V)</th>
<th>Lexical sets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Set₁ wail, yell, scream</td>
</tr>
<tr>
<td></td>
<td>Set₂ seated, reposed, languished, retired, fallen, ceased</td>
</tr>
<tr>
<td></td>
<td>Set₃ drooped, slackened, staggered, sustained, remained</td>
</tr>
<tr>
<td></td>
<td>Set₄ recoiled, dropped, tired, depressed</td>
</tr>
<tr>
<td></td>
<td>Set₅ rooted, placed, rested, registered</td>
</tr>
<tr>
<td></td>
<td>Set₁ boxed, knocked</td>
</tr>
<tr>
<td></td>
<td>Set₂ tingled, wavered, hurried</td>
</tr>
<tr>
<td></td>
<td>Set₃ passed, worked, pursued, advanced, turned, darted, crossed</td>
</tr>
<tr>
<td></td>
<td>Set₄ moved, roved, walked, trod, stepped, trottered, paced</td>
</tr>
</tbody>
</table>

The table shows the significance of the verbs used in the metaphor.

Level₂:
Propositional Structure:
Tenor:

P₁ [ Pred. rocked REF₁₄ ]
      Pred. Focus
      Focus

P₂ [ Pred. couched among the leaves rocked ]
      Pred. Focus
      Focus

P₃ [ Pred. to and fro rocked ]
      Pred. Focus

Vehicle:

P₁ [ Pred. rocked ]
      Pred. Focus

REF₁₄ The moon
Frame

REF₁₄ rocked
Frame

REF₁₄ rocked
Frame
Conceptually, there are three equations: the first talks of the subject *entities* which are superimposed on each other, i.e. the moon and child; the second equation i.e. the leaves and cradle, talks of the *manner or mode*; and finally, the breeze and mother are conceptually superimposed in respect of the *agents* of an action. I will not give conceptual structure for the second equation since it is conceptually superimposed in respect of shape and movement where as the structure with the help of semantic markers for the rest two is as follows:

<table>
<thead>
<tr>
<th>Moon</th>
<th>Child</th>
<th>Breeze</th>
<th>Mother</th>
</tr>
</thead>
<tbody>
<tr>
<td>[- animate]</td>
<td>[+ animate]</td>
<td>[- animate]</td>
<td>[+ animate]</td>
</tr>
<tr>
<td>[- human]</td>
<td>[+ human]</td>
<td>[- human]</td>
<td>[+ human]</td>
</tr>
<tr>
<td>[+ generic]</td>
<td>[+ generic]</td>
<td>[- adult]</td>
<td>[+ adult]</td>
</tr>
<tr>
<td>[+ specific]</td>
<td>[- specific]</td>
<td>[- female]</td>
<td>[+ female]</td>
</tr>
<tr>
<td>[+ celestial body]</td>
<td>[- celestial body]</td>
<td>[+ life giving]</td>
<td>[+ life giving]</td>
</tr>
<tr>
<td>[+ splendour]</td>
<td>[- splendour]</td>
<td>source]</td>
<td>source]</td>
</tr>
<tr>
<td>[+ beautiful]</td>
<td>[+ beautiful]</td>
<td>[+ nurtures]</td>
<td>[+ nurtures]</td>
</tr>
<tr>
<td>[- tender]</td>
<td>[+ tender]</td>
<td>[+ refreshing]</td>
<td>[+ refreshing]</td>
</tr>
<tr>
<td>[- delicate]</td>
<td>[+ delicate]</td>
<td>[+ cool]</td>
<td>[- cool]</td>
</tr>
<tr>
<td>[+ mature]</td>
<td>[- mature]</td>
<td>[+ responsible]</td>
<td>[+ responsible]</td>
</tr>
<tr>
<td>[+ lovable]</td>
<td>[+ lovable]</td>
<td>[+ caring]</td>
<td>[+ caring]</td>
</tr>
<tr>
<td>[- innocent]</td>
<td>[+ innocent]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Though logically, moon as a celestial body is not tender and delicate but according to the poetic traditions, it has associations like being [+ tender] and [+ delicate]. And moonlight is taken to be cool, pure and healing. The ‘The moon in
splendour' also gives the associative value that it is a full moon. It is also a symbol of brightness and radiance which again are the symbols of the bliss of vision. Therefore, the semantic markers show how the semantic field of a word is extended by superimposition. There is a mapping from the source domain to the target domain.

Level of Message:

The verbs convey the essential dynamism of the process. Between the two verbs, the verb 'rock' works as a controlling force and applies to both the Head Tenor and the Vehicle. Therefore, the verb "rocked" is working as the common ground for the metaphor. Hence:

```
The moon ----------------► rocked ◄----------------------- a child
```

The strand of meaning is as under:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>to move or sway back and forth in a gentle manner</td>
<td>1. rock</td>
</tr>
<tr>
<td>(cradle, a child in arms etc.)</td>
<td>2. maintain rocking motion</td>
</tr>
<tr>
<td>vibrate</td>
<td>3. c</td>
</tr>
<tr>
<td>perturb</td>
<td>4. shake, oscillate</td>
</tr>
<tr>
<td></td>
<td>5. k</td>
</tr>
</tbody>
</table>
Now, rock means to oscillate gently and the moon is being oscillated between the leaves by the impulse of the breeze. But the illocution of the statement is that it is the leaves, which are metaphorically depicted as a cradle, which are being moved by the breeze and not only the leaves but also the ash tree. Just as a child is couched in a cradle, the moon seems to be couched among leaves of the 'waving' ash tree. The breeze is causing perturbance and therefore the leaves are vibrating rhythmically. The illocution also states the breeze of night as gentle and not rough. It is a clear and pleasant night.

Sound and sight of nature is brought into play with these words. Emotionally seen, this metaphor describes the beauty of the natural scenery in softer hues. The ash has tough and springy wood and its leaves have a feather-like arrangement in them. Therefore, the imagery of feather-like leaves brings in soft, supple and delicate image of a child lying in the cradle. The wood is springy which allows movement. Therefore, the ash tree is the frame of the cradle and the leaves are the soft mattress on which the moon which is a baby, is couched. The moon, here, becomes a live entity.

The image of the breeze as a mother suggests that it is also a ‘being’. It is loving, caring and nurturing. It is a scientific fact that wind or breeze is responsible of pollination. For this reason, it germinates life. It is that source which bears the seeds of life. Hence, it is metaphorically seen as a mother. The cognitive implications portray the breeze as a responsible mother caring for its child. It also implies that the ash tree works as its arms which are rocking its beautiful baby which is the moon. The image is rich in its cognitive implications. Natural objects such as the moon, ash tree and the breeze are seen as living beings.

Besides, there is another word which echoes and gives us the opportunity to have a glimpse of his poetic vision:
The poet's stare of reverie ("fixed eyes") works as a poetic inspiration. The natural scene becomes a stimulus which motivates the poet. The pushing of the cradle describes the 'rock-a-bye-baby' appeal of the child's naïve illusion that the moon was being blown to and fro by the wind. The ash tree, the leaves, the moon, the breeze, the ambience of the night etc. all work as a driving force and send poetic vibrations to his mind. They are a source of joy and an impulse to pulsate his poetic imagination.

Appreciation:

Stylistically, the metaphor gives a Chinese-box effect. The poet remembers himself as a student and the student remembers his childish self-years before watching the moon in the tree through the bedroom window. The metaphor uses the stylistic device called 'spreaders', a term from John Crowe Ransom, in which words and phrases explore the vivid concreteness in the objects and events, even while
seeming to prosecute a discourse in logical terms which would refer only to their figurative use. Through this technique a spectacular metaphor is produced.

Besides, genitive links are metaphorically interesting: The moon in splendour, the leaves/Of a tall ash, summit of the waving tree, impulse of the breeze. All genitive relationships are activity relationships. Linguistically, the relationships with the genitive link of are specially noticeable because at the deeper strata of language, the relationship between two nouns is essentially a verbal one.

The use of the pronoun “She” is merely for personification and giving gender. The use of the demonstrative “that” in “a tall ash that near our cottage stood” is of a pointer but it is rather dull and of the syllogistic type. The verbs “couch’d” and “rocked” are in passive construction but the auxiliaries are missing. The expulsion of auxiliaries from the grammatical construction gives tremendous force to the metaphoric structure and also makes these verbs pivotal and positively charged.