

## A Comparative Study of the Use of Language in the Selected Poems of William Wordsworth and M. Athar Tahir

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**Abstract** -This research paper aims to make a comparative stylistic analysis of the selected poems of William Wordsworth and Pakistani Poet M. Athar Tahir. The researcher has made a stylistic analysis to acknowledge the use of style on the four levels lexical, grammatical, figure of speech, cohesion, and context suggested by Leech and Short (2007) in their book 'Style in Fiction'. The study's main concern is to analyze and compare the style adopted by the two diverse poets who share a common love for nature.

**Keywords:** Style, Stylistic and Stylistic Analysis

Style is a specific way of doing something or a distinct method of performing some specific task. The term style has many different implications. Galperin comments on some definitions of the word 'style' suggested by several scholars. For Buffon, "Style is the man himself"; Derbyshire "Style is depth"; Enkvist "Style is deviations"; Murry "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author"; and Bloomfield "Style is a selection of non-distinctive features of language" (1977, p.11). According to Warner (1961, p.1), style is "the manner of expressing one's thoughts and feelings in words. Style is described by Leech and Short in their book 'Style in Fiction': 'In its most general interpretation, the word 'style' has a fairly uncontroversial meaning: it refers to how language is used in a given context, by a given person, for a given purpose, and so on". (Leech and Short, 2007 pg. 9)

Stylistics is a branch of applied linguistics that deals with the style and analyses the style of any material related to any genre. Stylistic is the study of different styles in writing or speech. It tells us how appropriately the words or language are used in any writing. Stylistic analysis of any piece of writing differs from the literary text as stylistic analysis is much more objective and

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based on facts. Our sole purpose in doing stylistic analysis is to identify how the impact of words and feelings expressed through words make us feel when we read them.

Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language. (Leech and Short, 2007 pg.11).

### **1.1. Review of the Literature**

Stylistics can be categorized as attributional and literary. The focus of literary stylistics lies on aesthetic appreciation while attributional one is on linguistic description such as the frequency of certain linguistic items to explore the writer's linguistic use that becomes his/her linguistic 'thumbprint' (Leech, 2000). The research of Nosher Ali, Mohammad Nawaz Zafar, and Khalid Mahmood on the subject of ultra-earthliness in the chosen poems by Wordsworth is the study's culmination. *Ishrat-e-qatrah hai darya main fana ho jana*, or "One's ultimate pleasure lies in merging and unifying with Allah," is the reason behind this research, which is inspired by the spiritual perspective of the poem wrapped in the stylistic mastery of the poet (Ghalib, 2010).

In most cases, a quantitative strategy has been used in conjunction with the qualitative research paradigm. Using textual analysis as a tool, sampling was conducted by hand-picking the chosen poems (non-probability sampling approach). Data analysis and interpretation have been done using computational and descriptive statistical methods. The research concludes that Wordsworth's poetry centers on the manipulation of humanizing metaphor, nature imagery, oxymoron, and symbolism leading to the theme of ultra-earthliness and is an antidote for the fever and worry of the day as the frustration and depression of the postmodern individual can be alleviated through his/her reconciliation with nature. Reading his poetry is like reading daffodils; an Eastern reader begins 'Dhamal' (dancing in ecstasy) with the rhythmic motions of the blossoms. His poetry is like reading daffodils for spiritual healing. Metaphors that humanize and images of the natural world are important stylistic elements that emphasize poetry's ultra-earthliness and have been used more frequently than oxymorons and symbolism. {Ali, 2017 #38}

A study by Batool, Kiran, and Azhar is based on a stylistic analysis of the poem 'Daffodils' written by the very famous romantic poet William Wordsworth. This analysis is made on the graphological, phonological, morphological, and semantic levels to analyze what the poet wants to convey by mentioning the memories of a very small, yet important cure for human beings in the form of gifted memories of a lovely past. Stylistic techniques and methods are used to unfold the

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hidden beauty of the poet's thoughts. Since stylistics is the study of different devices used in language that gives expressive or literary style to any writing, keeping in view, this article aims to figure out the secret jewels of these beautiful lines. {Batoool, 2016 #40}

In a research by Farida Ansari, the language of a collection of poems by Khalilullah Khalili and William Wordsworth is examined in light of the distinctive ways in which the English language is used. Their inventive language use provides a break from the mundane. This study examines in great depth the stylistic methods used in the poems, including their lexical processes, grammatical categories, figures of speech, cohesiveness, foregrounding, subjectivity, parallelism, deviation, and critical analyses. Both William Wordsworth's "Lyrical Ballads" and Khalilullah Khalili's "Assembly of Moth" have a similar spirit in expressing their desire for a better existence. The goal of this research is to examine how the two poets, Khalilullah Khalili and William Wordsworth, utilize language differently in their respective styles. However, this study may also uniquely communicate comparable ideas by nearly voicing the same emotions in the chosen poems. The study's second objective is to present a concise history of Afghan and English poetry. {ONUR, #26}

There is not much stylistic analysis research on the poetry of Tahir so maybe this is the first attempt that has been made by the researcher to comparatively and stylistically analyze the selected poems of related topics or themes.

All the above discussion is a review of the research works that were conducted on stylistic analysis of the poetry of Wordsworth and M. Athar Tahir. In the shadow of all these research works; the researcher is going to research her topic: **A Comparative Study of the Use of Language in the Selected Poems of William Wordsworth and M. Athar Tahir.**

### **1.2. Purpose of the Study**

The primary focus of this study is on analyzing the linguistic style elements of selected poems written by two nature poets who, while being from different eras and nations, sing about their shared love of nature. This is a comparative stylistic analysis of the selected poems of related themes and topics by William Wordsworth and M. Athar Tahir by following the checklist of linguistic and stylistic categories presented by Leech and Short (2007). The aims of the present research work are:

- To determine the stylistic devices in the selected poems of William Wordsworth and M. Athar Tahir.
- To compare the use of stylistic devices in the selected poems of William Wordsworth and M. Athar Tahir.

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- To examine comparatively the linguistic features in the selected poems of William Wordsworth and M. Athar Tahir.

### **2. Method**

This is mixed method research as all the data is analyzed qualitatively and then analyzed quantitatively. A checklist of linguistic and stylistic categories from Leech and Short (2007) from their book 'Style in Fiction' is selected for stylistic analysis. The analysis has been done on four levels:

- Lexical categories
- Grammatical categories
- Figure of speech
- Cohesion and context

#### **2.1. Participants**

The samples that are selected for stylistic analysis are poems that have related topics or themes. Wordsworth's selected poems are downloaded from the internet and M. Athar Tahir's poems are selected from his book 'The Last Tea' (2005).

#### **2.2. Data Collection Procedure**

The data that is selected for stylistic analysis is the selected poems of Wordsworth and Pakistani Poet M. Athar Tahir that have relatable topics or themes. The poems of Wordsworth are downloaded from the internet as they don't belong to a single source and Tahir's poems are selected from his book 'The Last Tea' (2005).

#### **2.3. Data Analysis**

### **It is a Beauteous Evening Calm and Free by William Wordsworth**

#### **A: Lexical categories**

##### **i. General Interpretation**

This sonnet was written by William Wordsworth after a walk in Calais (France) with his nine-year-old daughter Caroline. The poem is descriptive in its nature and the vocabulary is simple. Wordsworth's tone seems quite relaxed and expressive while describing the beauty of the evening. The words used belong to the religious semantic field (holy, nun, adoration, heaven, mighty being, divine, Abraham's bosom, worshipp'st, temple's inner shrine, God). The author has used these words to create harmony between the beautiful evening scenes and religious activities 'The holy time is quiet as Nun' (2) describing the serenity and quietness just as a Nun who is also quite busy in her worship.

##### **ii. Nouns**

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There is frequent use of abstract nouns in the poem that are used to depict beautiful scenes. Abstract nouns are (evening, time, adoration, tranquillity, motion, sound, thunder, thought, nature, bosom, and year). The concrete nouns are (nun, sun, adoration, heaven, sea, child, girl, Abraham, temple, shrine, and God).

### iii. Adjective

To accompany the visual imagery adjectives are frequently used in the poem to describe the beautiful scene of the evening.

Beauteous .... Adjective of the quality, gradable, attributive, physical, emotive, evaluative adjective

Calm .... Adjective of the Quality, predicative, evaluative, gradable adjective

Free .... Adjective of quality, evaluative adjective

Holy .... Adjective of quality, gradable, evaluative, attributive adjective

Quiet ..... Adjective of quality, gradable, evaluative, attributive adjective

Breathless ..... Adjective of quality, absolute, attributive adjective

Broad ..... Physical adjective, gradable, evaluative, attributive adjective

Gentleness .... Attributive, gradable, evaluative adjective

Eternal ..... Adjective of quality, evaluative, attributive adjective

Dear ..... Gradable, attributive adjective

Solemn ..... Attributive, evaluative, and gradable adjective

Divine .... Adjective of quality, the predicative adjective

All .... Adjective of quantity, attributive adjective

### iv. Verbs

The use of verbs is limited as compared to other categories like adjective nouns. There is also the use of the linking verb (is) three times.

Sinking ..... dynamic, transitive verb, motion verb

Broods .... Stative and transitive verb

Awake .... Stative, intransitive verb

Make .... (1) .... Dynamic and transitive verb

Walkest .... Dynamic and transitive verb, motion verb

Appear .... Dynamic and transitive verb, motion verb

Liest ..... Dynamic, transitive verb

Worshipp'st ..... (2) Dynamic and intransitive verb, motion verb

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Know .... Stative, intransitive verb

Linking verbs are used in the following lines: It is a beautiful evening (1) The holy time is quiet as Nun (1) Thy nature is not, therefore, less divine (2).

### v. Adverb

Adverbs are not used much by Wordsworth but they play a vital role in the text.

Down (1) ..... Adverb of direction), Here (2) .... Adverb of place, less divine: (2) ..... Adverb of negation, Not. (2) ... Adverb of negation, Less divine: (2)...Adverb of degree

Conjuncts are used (if, therefore, and) to join the clauses in the sentence. Subordinating conjunction 'if' and the conjunctive adverb 'therefore' is used in the poem.

## **B: Grammatical Categories**

### i. Sentence Type

The author uses declarative and evaluative sentences as he describes the magnificent evening scene with the sinking sun and compares it with the holiness and serenity of a Nun. An exclamation mark is used in three places to make attentive his listeners.

### ii. Sentence Complexity

In this poem, there are five sentences and 14 lines consisting of phrases and clauses. These clauses and phrases are joined by semicolons and commas. The average sentence length is comprised of twenty words. The ratio from the dependent to the independent clause is 0.27. The first four sentences are compound sentences and the fifth and last one is a compound-complex sentence and the complexity is due to both subordination and coordination.

### iii. Clause Types

Wordsworth has used mostly independent clauses in five sentences of the sonnet that's why there is frequent use of semicolons and limited use of other conjunctions that are used to join the phrases and clauses.

It is a beautiful evening... Independent clause

The holy time is quiet as Nun breathless with adoration ... Independent clause

The broad sun is sinking down its tranquillity; ... Independent clause

The gentleness of heaven broods o'er the sea; (1) ... independent clause

The mighty being is awake ... independent clause

And doth with his eternal motion make

A sound like thunder—everlastingly. (2) .... Independent clause

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Dear Child! Dear Girl... Independent clause

That walkest with me here ..... Adjective clause

If thou appear untouched by solemn thought (5) .... Conditional clause

Thy nature is not therefore less divine ... (5) ..... Independent clause

Thou liest in Abraham's bosom all the year; .... Independent clause

And worship' st at the Temple's inner shrine ... Independent clause.

God being with thee (5) .... Independent clause

When we know it not. (5)..... adverbial clause of time.

### **iv. Clause Structure**

Wordsworth uses independent clauses more frequently and the poem consists of compound and compound-complex sentences. There is not any unusual ordering of clauses rather the sentence starts from an independent clause and is followed by a dependent clause.

### **v. Noun Phrases**

Noun phrases are frequently used by the poet and play an important role in the poem to give a vivid description. Both pre and post-modified noun phrases are used here.

A beauteous evening..... Pre modified

The holy time .... Pre-modified

The broad sun... Pre-modified

Its tranquillity .... Pre-modified

The gentleness of heaven ..... Post-modification by a prepositional phrase

The mighty being ..... Pre-modification

His eternal motion .... Pre-modified

A sound ..... Pre-modified

Dear child ..... pre-modification

Dear girl .....pre-modification

Thy nature ..... Pre-modified

Less divine ..... pre-modification

All the year .....Pre-modified

God being with thee ... Post-modified

### **vi. Verb Phrases**

There are not too many verb phrases in the poem the verb phrases are (is sinking down, is awake).

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### Other phrase types

There is also the use of prepositional phrase types other than noun phrases and the detail is here. The prepositional phrases as post-modifiers are (with adoration, of heaven, with thee) and as adverbials are (in its tranquillity, over the sea, with me here, by solemn thought, in Abraham's bosom, at the temple's inner shrine). Possessive phrases are (temple's inner shrine, Abraham's bosom)

### vii. Word Classes

**Prepositions** play an important part in sentence development and to portray the scene perfectly they are the following, with, down, in, over, here, by, and at.

**Conjunctions** are not much used in the poem despite long sentences comprising phrases and clauses. The reason is that most clauses are independent and joined by semicolons. Other sentences have dependent clauses that are joined by using the following conjunctions (that, and, if, therefore, and when).

**Pronouns:** Wordsworth uses archaic type words in pronouns like (thou, thy, thee). Other pronouns are third-person pronouns (it, his).

**General:** Wordsworth has used parenthetical, and coordinative construction in the construction of his sentences. The use of coordination is according to the standard construction.

### C: Figures of Speech

**Phonological schemes:** This poem is an Italian sonnet and comprises 14 lines. Traditionally Italian sonnet has the following rhyme scheme of ABBA ABBA and CDE CDE or CDC DCD but in this poem, Wordsworth has deviated from this rule by introducing a new rhyme scheme of the octave is ABBA ACCA and in sestet DEF DFE and this is an unusual variation. The use of assonance is in line 'Is sinking down in its tranquillity;' (4). Graphological deviation occurs when the writer unnecessarily uses capital letters in all the beginning lines and sometimes in the mid-sentences too. He also uses capital letters at the end of some lines to emphasize the meaning. 'The holy time is quiet as a Nun (2), Dear Child! dear Girl! that walkest with me here, (9)

### i. Simile

The simile is used by the writer to represent the ideas by making a comparison and we observe it in line 2 The holy time is quiet as a Nun (2) and the time's quietness is represented as holy as a nun who is breathless with adoration and busy in her worship. Another simile is used in line no 8



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to give the writer's thoughts on God's presence everywhere. A sound like thunder—everlastingly.  
(8)

### **D: Context and Cohesion**

#### **i. Cohesion**

The poem lacks explicit links rather internal connections of meanings are used by Wordsworth. There is no use of any elegant variation and cross-reference is made by using pronouns (its, thou, thy, thine, thee) and demonstratives (that).

#### **ii. Context**

The writer is addressing directly his readers in the first eight lines of the sonnet as he is describing his feelings over a beautiful beach in France while walking with his nine-year-old daughter Caroline. He also addresses his readers through the character of his daughter and gives them an idea about the presence of God.

### **Evening**

By M. Athar Tahir

#### **A: Lexical categories**

##### **i. General**

This poem is a quintet as each stanza carries five lines. Tahir has composed this poem in four stanzas and it is like Wordsworth's poem 'It is a Beauteous Evening, Calm and Free' describes the evening scenes differently. There is no obvious agent rather the observer is just exposing different scenes of the evening. The sameness can be seen in these poems as there is frequent use of adjectives and fewer verbs and descriptions of evening scenes. The language is simple and formal. The words used here relate to nature fields like (river, sand, wind, banks, day, furrows, fields, plain, land, and sky). Wordsworth focuses on spirituality and human relations with the presentation of the evening scenes and Tahir focuses on the depiction of natural scenes like rivers, fields, darkness, and time.

##### **ii. Nouns**

Nouns are frequently used by Tahir just like Wordsworth has used in his poem 'It is a Beauteous Evening Calm and Free' to depict the time of the evening with multiple different scenes. Tahir chooses the scene of rivers and fields to portray the evening. Concrete nouns are used to depict the scenery. (River, snakeskin, sand, wind, banks, bulrushes, light, furrows, rapeseed fields, eucalypti, plain, land, mud mounds, foliage, sky, flat, shades) are concrete nouns. The abstract

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nouns are (thoughts, day, sameness, darkness, perspective, distance, dimensions, and three). These abstract and concrete nouns are used by the poet to portray the real scene before his reader's eyes.

### iii. Adjective

Adjectives are also used to portray the image beautifully. Adjectives referring to colours are frequently used in the second stanza to vividly describe the fields (rust, red, mustard, sheen, green, new silver) Compared to Wordsworth Tahir uses colour adjectives and Wordsworth has not used them in his poetry.

Snake-skin .... Physical adjective, evaluative, attributive adjective

Dry .... Evaluative, predicative adjective

Late ... Evaluative, attributive adjective

Last ..... Evaluative, attributive adjective

Passing .... Attributive adjective

Young ..... Evaluative, physical adjective

Green ..... Colour adjective

Vast .... Evaluative, attributive adjective

Gathering ..... Attributive, evaluative adjective

Shades ..... Predicative, evaluative adjective

Two ... Numeral adjective

Sculpting .....Attributive adjective

### iv. Verbs

Verbs are not frequently used in the poem but play a prominent role in depicting natural scenes. One verb is used in the first three stanzas after a long detail of adjectives and nouns to represent the idea, the following:

Sway ... dynamic verb, intransitive

Pale ... stative, intransitive verb

Colour .... Dynamic, transitive verb

Merge .... Dynamic, intransitive

The last stanza has more than verbs

Move .... Dynamic, transitive verb

Rush .....Dynamic, transitive verb

Change ..... Stative, transitive verb

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The linking verb is in sentence 'The river is snake-skin dry (1) and in sentence 5, This is darkness in the flat (5). This aspect is common in both poets' work as they make less use of dynamic verbs and frequent use of descriptions of the scenes with less action.

### v. Adverbs

Adverbs are not much used by Tahir like Wordsworth in their poems. Sentence adverbs are used to conjunct the ideas in the sentences (as, then). Adverbs of time are (now, past, then) and adverb of manner is (as). All these sentence adverbs are used to conjunct the ideas and they work as both, conjunctions and adverbs.

### B: Grammatical categories

#### i. Sentence Types

There is the use of declarative and evaluative sentences same as Wordsworth used in his poem. Sentences are complex and compound and are used in a brilliant way to transfer the idea.

#### ii. Sentence Complexity

Tahir uses simple and complex sentences in his poem. The average sentence length is 13.25 and the ratio of dependent clauses to independent clauses is 0.57. The nature of complexity varies in each sentence. In sentence two it is due to a complex subject and in other sentences due to coordination and subordination.

#### iii. Clause Types

Different clauses are used by the poet and the description is below:

The river is snake-skin dry ..... Independent clause

And as scaled by sand and wind. (1) ..... Independent clause

On the banks bulrushes sway and pale ..... Independent clause

As late thoughts in the last light ..... Of the passing day. (2) Comparative clause

The rust and red of the furrows.....

Colour this vast plain... (3) Independent clause

Gathering dark from the land Mud mounds, foliage, and sky (4) ..... Present participle clause

Now merge to shades of sameness. (4) ..... (Adverbial clause of time).

This is darkness in the flat. (5) ..... Independent clause

No perspective, no distance ..... (Independent clause)

Till we move through or rush past. (6) ..... Dependent clause (Adverbial clause of time)

Then its two dimensions Change

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Into sculpting three. (7) ...Independent clause

### iv. Clause Structure

There is not any unusual ordering of clause constructions but the same structure is followed in which the dependent clauses are followed by the independent clauses.

### v. Noun Phrases

Wordsworth uses noun phrases mostly pre-modified by articles and adjectives. Tahir also makes use of noun phrases that are elaborated on here. The pre-modified noun phrases are (the river, the banks, the last light, the passing day, the furrows, the eucalypti, vast plain, the land, sculpting three) and the post modified are (late thoughts in the last light, the rust and red of the furrows, the mustard of the rapeseed fields, the sheen of wheat, new silver of the eucalypti,

The river .... Pre-modified

The banks ..... Pre-modified

Late thoughts in the last light.... Post modified

The last light .... Pre-modified

The passing day ..... Pre-modified

The rust and red of the furrows ..... Post modified

The furrows ..... Pre-modified

The mustard of rapeseed fields .....Post modified

The sheen of wheat ..... Post modified

New silver of the eucalypti (3).....Post-modified by a prepositional phrase

The eucalypti (3) Pre-modified

Vast plain .... (3) ... pre-modified by adjectives

Gathering dark from the land ..... Post-modified

The land.... Pre-modified

Shades of sameness gathering dark from the land ..... Post-modified

Darkness in the flat ..... Post-modified

The land ..... Pre-modified

Its two dimensions.....pre-modification by adjectives

Sculpting three ..... (7) Pre-modified

### vi. Other phrase types

Prepositional phrases are used by Tahir as they play a prominent role in the description of different scenes in the evening.

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By sand and wind. (1) ..... prepositional phrase as adverbial  
On the banks (2).....prepositional phrase as an adverbial  
In the last light (2).....prepositional phrase/ post-modifier  
Of the passing day. (2).....prepositional phrase/ post modifier  
Of the furrows (3).....prepositional phrase/ post modifier  
Of rapeseed fields (3).....prepositional phrase/post modifier  
Of wheat .....(3) ..... Post-modifier  
Of the eucalypti (3)..... prepositional phrase/ post modifier  
From the land (4).....prepositional phrase/ post modifier  
To shades ..... Adverbial prepositional phrase  
Of sameness .... Prepositional phrase/ post-modifier  
In the flat..... Prepositional phrase/post modifier  
Into sculpting three. (7)..... prepositional phrase as adverbial

### vii. Word Classes

Prepositions used by Tahir are (on, in, of, to), Determiners in the poem are (the, two, this, its), Pronouns in the poem are (we), and Negatives are (no). Besides the major class, these words are used that belong to the minor word class.

### viii. General

Tahir uses listing grammatical construction dominantly in his poem as this poem shows subject+ verb+ object in the sentences. The poem's first, second, third, fourth, and fifth sentences have the same structure to present the ideas. There is no use of standard construction as in some places the commas are missing where they are required in between the phrases.

## C: Figures of Speech

### i. Phonological Schemes

Alliteration is used by the poet to create a dramatic effect. The pairing of the initial same sounds words is (snake-skin), (and-as), (scaled by sand), (bank bulrushes), (last light), (rust and red), (mud mounds). Repetition is found in No perspective, no distance till we move through or rush past. (6) Assonance and consonance are used in the following:

And as scaled by sand and wind. (1) .....assonance  
On the banks bulrushes sway and pale .....assonance  
As late thoughts in the last light (2) .....consonance

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Of the furrows.....consonance

The mustard of rapeseed fields (3) .....assonance

The sheen of wheat, young and green (3) .....Assonance

Till we move through .....assonance

Or rush past. (6) .....consonance

### ii. Deviations

The graphological deviation is a common device used by both poets Wordsworth and Tahir as all the beginning letters of the lines are used capital to create an emphasis. Wordsworth even uses the capital letters in the middle and sometimes at the end of the lines but Tahir makes use only in the beginning.

### iii. Similes

Similes are used by Tahir and Wordsworth for portraying the scenes. Tahir resembles the dryness of the river to a snake skin which is the symbol of dryness. Similes are used by using the word 'as' at both places.

The river is snake-skin dry / And as scaled by sand and wind. (1)

In sentences one and 2, the river resembles a fish-like thing with a scaled body, and the river is scaled by sand and wind. So there is the use of simile. Another simile is used in sentence no 2 line 4. On the banks bulrushes sway and pale / As late thoughts in the last light Of the passing day. (2) Tahir is making a comparison between the swaying and being yellow of the bulrushes to the late thoughts in the last light of the passing day.

### iv. Metaphor

In the poem's first line, there is a use of metaphor to show the condition of a dry river, and its comparison is made with the dryness of snake skin. The river is snake-skin dry / And as scaled by sand and wind. (1)

## D: Context and Cohesion

### i. Cohesion

Tahir uses implicit connections for cohesion in the sentences. There is not any obvious use of linking adverbials and other linkage devices in the poem used by him. For cross-reference pronouns (its) and demonstrative (this) are used two times.

### ii. Context

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The poet is describing the different scenes in the evening time and there is no agentive verb visible rather just the depiction of the scenes. In the first three stanzas, the tone is the same, a depiction of the beautiful scenes of the evening time. But in the last stanza, the poet suddenly changes his tone just like Wordsworth did in his poem 'It is beauteous evening calm and free' and shares another idea. Wordsworth shows his tendency toward spiritualism and Tahir gives us the idea that our movements help to create the third person as a result of our thoughts. The poet gives directly the narration of the evening scenes and then elaborates on the idea, of how our thought can develop a permanent character.

### Quantitative analysis

	William Wordsworth	Athar Tahir	(general) English	
1	No. of (graphological) words in the extract	100	106	
2	No. of (graphological) sentences	05	08	
3	No. of words per sentence	20	13.25	17.8
	(A) LEXICAL DATA			
	Major word classes			
4	Nouns	20	25	25
5	Main) verbs	09	07	13.4
6	Adjectives	13	12	7.5
7	Adverbs	05	06	6.1
	<b>Total</b>	<b>47</b>	<b>50</b>	<b>52.1</b>
	Minor word classes			
9	Prepositions	10	13	12
10	Pronouns	08	01	10
11	Determiners	15	14	3.6
12	Conjunctions (coordinating)	02	03	2
13	Conjunctions (subordinating)	03	04	4
14	Auxiliaries	01	0	1
15	Negative (not/n't)	02	02	4

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16	Others	-	-	-
17	total	41	27	47
18	Total no. of words	88	77	
	Selected categories(b) of words			
	Nouns:			
19	Human	01	0	
20	Abstract: Concrete	12:08	08:17	
21	Abstract locative	0	02	
	(Main) Verbs:			
22	Stative: dynamic	03:06	02:05	
23	Copula (BE)	05	02	
24	Verbs of motion	04	05	
25	Psychological verbs	0	0	
26	Speech act verbs	0	0	
27	Transitive verbs	06	04	
28	Intransitive verbs	01	04	
	Adjectives:			
29	Physical adjectives	02	02	
30	Colour adjectives	0	01	
31	Evaluative/emotive adjectives	09/01	08/0	
	Adverbs			
32	Adverbs of location(d)	02	0	
33	Adverbs of time(e)	0	03	
34	Adverbs of manner	0	01	
35	Adverbs of degree	01	0	
36	Focusing adverbs (even, only, etc.)	0	02	
37	Pronouns: 1st person personal pronouns	02	01	
38	Pronouns: 3rd person personal pronouns	02	01	
39	Demonstratives	01	02	



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	Prepositions:			
40	Locative	09	06	
41	Other	01	07	
	Determiners:			
42	Definite article	07	10	
43	Indefinite article	03	0	
	(B) GRAMMATICAL			
	DATA Clauses			
44	Independent clauses	11	07	
45	Dependent clauses( f )	03	04	
46	Ratio of dependent clauses independent clauses	0.27	0.57	1.63
47	No. of clause coordination Dependent clauses( f )	03	02	
	(a) Finite clauses			
48	Adverbial clauses	01	02	
49	Noun clauses	0	0	
50	Relative clauses	01	0	
51	Comparative clauses	01	01	
52	Total	03	03	
	(b) Non-finite clauses			
53	Infinitive clauses	0	0	
54	Participle clauses (-ing)	0	01	
55	Participle clauses (-ed)	0	0	
56	Verbless clauses	0	0	
	total	00	01	
	Noun phrases			
57	Pre modification	12	11	
58	Postmodification	02	08	
	Verb phrase constructions			
59	Modal auxiliaries	0	0	1.4
60	Progressive aspect	01	0	
61	Perfective aspect	0	0	
62	Passive voice	01	0	

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Prepositional phrases			
63	as adverbials	06	03
64	as postmodifiers	01	07
(C) COHESION DATA			
65	Lexical repetitions Cross reference by	0	0
66	(i) personal pronouns	05	0
67	(ii) definite article	0	0
68	(iii) demonstratives	01	0
69	(iv) 'elegant' variation	0	0

### 3. Results and Discussions

The results show that though both poets Wordsworth and Tahir share a common love for nature depicted in their poems, they have different styles in the presentation of their ideas. The quantitative data further elaborates on the difference in their style.

### 4. Conclusion

The qualitative and quantitative analysis results indicate a difference in the style used by the two poets belonging to different eras and cultures yet sharing a common love for nature singing in their poems that have relatable topics and themes.

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