Accessing Pastoral Ideologies in R. Frost's 'Birches'

Via Lexical Tools in Terms of Galperin's Classification

A Stylistic Study

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Abstract

The present work focuses mainly on the use of lexical expressive means to expose ideological perspectives in R. Frost's *Birches,* which is a pastoral poem written to artistically portrait the world in symbolic images. The detailed investigation is conducted by applying Galperin's classification to come to terms with the establishment of Frost's strong connection between the human and natural world. The lexically thorough inspection of the poem reveals human beings' interwoven linkage with elements of nature, and how the latter inspire the formers' actions. Further, the lexical stylistic devices, divided according to their semantic features, help in the comprehension of the emphasized conflict between the real world and the poetic imagination stimulated by the poet.

Introduction

Znamenskaya (2004: 34) defines expressive means as 'those linguistic forms and properties that have the potential to make the utterance emphatic and expressive', whereas, stylistic devices are seen as "literary models in which semantic and structural features are blended so that they represent a generalized pattern". Stylistic devices are counted as expressive means in that all of them are considered as being expressive, but not all the expressive means are synonymous with the stylistic devices, (ibid). Znamenskaya (2004:35) explicitly states that Galperin in his book 'stylistics' (1977) refers to a stylistic device as a 'generative model' especially when a recurrent manipulation of a piece of language is resulted into being a stylistic device. Accordingly, some stylistic devices have ensued from expressive means (ibid). Further, some semantic features are generally implied within a stylistic device and used for an expressive goal such as the feature of interplay in the case of metaphor, the feature of interaction in the case of metonymy, and the feature of clash such as irony, (ibid). In other words, these words inevitably result in exposing affinity (metaphor), proximity (metonymy) and contrast (irony) which become stylistic devices, (ibid). it is all-purpose to assort the stylistic devices into distinct categories in order to scrutinize them more precisely at various levels.

1. Galperin's Classification of Lexical Expressive Means and Stylistic Devices

Generally, Galperin's classification is firmly based on the core levels of language. The subdivision of expressive means and stylistic devices is phonetically, lexically and syntactically oriented. At the lexical level, Galperin (1977) broadly divided these devices into three classes depending on their semantic properties applying various semantic processes. These divisions are namely: the interaction of different types of lexical meaning, intensification of a certain feature of a thing or phenomenon and the peculiar use of set expressions.

1.1 Interaction of Different Types of Lexical Meaning

Lexical semantics, at the level of expressiveness, neatly labels the relations between lexical items as the relation of identity, inclusion, overlap and disjunction (Missikova, 2003: 39). In other words, synonyms, Missikova (ibid) clarifies, corresponds to the relation of identity, hyponymy refers to an asymmetrical sense relation implying the idea of inclusion of one category into another, the symmetrical sense relation parallels compatibility, whereas, the relation of disjunction is referred to as incompatibility.

1.1.1 Interaction of Dictionary and Contextual Meanings

The lexical item may be expected to receive additional sense (meaning) when used in context, and in this case, it has a transferred meaning from the logical one found in dictionary. If this emerges as an abrupt change in its fixed meaning, there should be a registration for a stylistic device (Missikova. Ibid). In this case, three principles emerge to show the interplay between dictionary and contextual logical meanings. These are metaphor (the principle of affinity or proximity), metonymy (symbol/referent relation) and irony (the principle of opposition) (ibid:40).

Norgaard et al. (2010:107) define metaphor as "a figure of speech, or trope, and is often seen as a kind of linguistic embellishment". Two different things are compared as in "X is Y"; in this case 'Y', the metaphorical term, transfers its meaning into the subject 'X', (ibid). The subject is specifically referred to by I. A. Richards (1936) as 'tenor' and 'vehicle' is used for the metaphorical term, (ibid). But Lakoff and Johnson (1980) prefer 'target' and 'source' instead, (ibid). That's, the topic or concept being presented via metaphor, Simpson (2004: 41) explains, is carried out by the target domain and the source domain embodies the concept through which one can carry out the 'metaphorical construction'. Further, Metaphor and linguistic form, Simpson (2004: 42) adds, have an indirect bond in that the same conceptual metaphor can be communicated via several language structures.

Furthermore, Galperin (1977: 139) comments on the stylistic aspect of metaphor:

> A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition
>
> of some or all of the inherent properties of one object on the other which by
>
> nature is deprived of these properties. Such an imposition generally results when
>
> the creator of metaphor finds in the two corresponding objects certain features
>
> which to his eye have something in common.

Cruse (2006: 108) defines metonymy as "a variety of figurative use of language". It usually implies associative relation including many kinds. Galperin (1977:144) adds that contextual metonymy is a genuine metonymy where used in language in action and completely exposes "an unexpected substitution of one word for another" In addition, metonymy, Galperin (1977: 146) states, is ultimately based on a number of relations. The following points identify the basic types:

1) A concrete thing used instead of an abstract notion.
2) The container instead of the thing contained.
3) The relation of proximity.
4) The material instead of the thing made of it.
5) The instrument which the doer uses in performing the action instead of the action or the doer himself.

When the dictionary meaning seems opposed to contextual meaning, we register irony which is, Missikova (2003:43) argues, a stylistic device stimulating the realization of the shifted meaning. Thus, irony establishes the antonym relation of and it has two functions, the first of which is to show a positive evaluation of person, event or nature with an opposite meaning. For example, exaggerated praise may engender a negative effect. The second function implies that positive qualities of people, events and various other things are well expressed with negative meaning which implies self-criticism or self-irony (ibid).

1.1.2 Interaction of Primary and Derivative Logical Meanings

Most words are too apt to change through the passage of time where new meanings gradually ensue besides their primary meanings. These acquired derivative meanings may have quite different meanings (Galperin, 1977: 148). We can register a stylistic device if there is some sort of interplay between the primary and the new derivative meaning, (ibid: 149). Thus, stylistic devices are

based on, as far as this phenomenon is concerned, polysemantic effect, zeugma and pun.

Murphy and Koskela (2010: 122) define polysemy as "the phenomenon where a single lexeme is associated with multiple distinct but related senses". In this case, in everyday usage, Galperin (1977: 148) adds, polysemantic word is a source of ambiguity, and hence, we cannot recognize a stylistic effect unless the context produces a definite meaning. On the other hand, Zeugma and pun show no complicated senses when materializing their meaning, thus, working on the surface of the text.

Zeugma was, Bussmann (1996: 1303) explains, generally a manifestation of grammatical ellipses, but now specifically, it refers to "certain coordinated structures whose common predicate connects two semantically or syntactically unequal parts of the sentence". Galperin (ibid: 149) adds that zeugma occurs when there are different semantic relations for two adjacent words but having the same grammatical relation, with reference to the context. One of these semantic relations is being literal (concrete and primary) and the other one is being transferred (derivative), (ibid).

Another stylistic device is pun, which is, Missicova (2003:44) clarifies, "the interaction of two well-known meanings of a word". It is mostly evident in advertising, slogans, headlines, jokes, etc. (ibid). Pun is also dependent upon a context for its realization, sometimes even as large as a whole work of text is used to determine one of the two or more meanings of a pun, (Galperin, (ibid: 150).

1.1.3 Interaction of Logical and Emotive meanings

Galperin (1977:152) argues that logical and emotive meanings are constituted in mind and largely exhibited at various aspects and levels as soon as one may think of 'various phenomena of objective reality". Different words are rather inclined to fall apart at the emotional level and other emotional elements immediately start to re-establish their emotiveness, (Galperin, ibid).

Stylistics pays considerable attention to the emotive meaning of a word for it is highly important to recognize the author's attitude towards the thing being described for the purpose of evaluation on part of the reader. Expressive means of such sort are interjections, which are references for an emotional tension, and exclamatory words. These are seen as stylistic devices if they are effectively and properly used in context as expressive means (Missikova, 2003: 45).

Leech (2003: 117) states that interjections are "words whose only function is to express emotion". Such emotions are communicated via some expressions as '*Oh'* and *'Ah'* which are used to indicate satisfaction, recognition, etc; *'Wow'*

to indicate great surprise; *'Ouch'* a sign for pain, *'Ugh' for disgust,* besides others, (Leech, ibid). There are two types of interjections: primary, where there is a devoid logical meaning, and derivative which may retain logical meaning (Missikova (2003:45). On the other hand, exclamation is a sentence type intended to show the speaker's feeling or attitude such as expressing enthusiasm, etc. (Leech, 2003: 210). The exclamatory sentence, Leech (ibid) argues, starts with 'what' as a determiner in noun phrases and 'how' as a degree word with adjectives or adverbs .

Another means of emotive expressions and attitudes is *epithet* which is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase and even a sentence (Missikova, 2003:46). An object is described and made explicit to the reader via epithet focusing on some properties of that object. In this case, the epithet is clearly labeled as having subjective and evaluative orientations (ibid).

Oxymoron is another lexical device at the level of emotiveness which is regarded as a figure of speech having contradictory combination of expressions. Mostly, the combination includes an adjective and a noun or an adverb with an adjective (Missikova, ibid).

1.1.4 Interaction of Logical and Nominal Meanings

The type of interaction between logical and nominal meanings of a word is referred to as *antonomasia* where the realization of the two meanings is to exhibit the word simultaneously. If one of the two realized meanings is 'materialized in the context', we cannot register a stylistic device, (Galperin, 1977:164).

1.2 Intensification of a Certain Feature of a Thing or Phenomenon

This group of lexical devices has its own linguistic nature. It principally focuses on the inner qualities of the object being defined in terms of something else, and thus, these qualities clearly expose its importance. Galperin (1977: 166) states that "In this group, the quality picked, but for a special reason, it is devoted to the greatest importance and made into a telling feature". Simile, periphrasis, euphemism and hyperbole are instances of lexical stylistic devices with the function of intensification.

Simile serves to intensify the properties of a concept featuring its essentiality when being compared to another object. One can register a stylistic device at the level of simile if the two objects being compared belong to heterogeneous classes (Galperin, 1977: 167). Structurally, similes can be accurately identified through certain connective words such as 'like', 'as', 'such as', 'as if', 'seem' etc. (Missikova, 2003:47).

Periphrasis is "a roundabout way of referring to something by means of several words instead of naming it directly in a single word or phrase", (Baldick, 2001:189). Circumlocution is sometimes used instead of periphrasis, and it , Baldick (ibid) adds, functions as a euphemistic expression such as 'passed away' for 'died', and it has effective emphasis on poetry especially in the 18th century poetry as an embellishment. Galperin (1977:168) comments that periphrasis is an indirect renaming of a familiar object replacing the direct names. Its main concern is the intensification of an object via its features making it more noticeable and significant. Further, a periphrastic expression becomes a stylistic device only if it is deciphered within a context, hence, referred to as a stylistic periphrasis. If it is comprehended easily outside the context, it is, hence, merely a synonymous expression called dictionary, language or traditional periphrasis (ibid:169).

Euphemism, Missikova (2003:48) asserts, is a variety of periphrasis which is " a word or phrase used to replace an unpleasant word or expression with a conventionally more acceptable one". Lobner (2002:36) adds that euphemism is a roundabout expression for 'tabooed things'. Various semantic fields, such as the fields of death and sexuality, are abundant in euphemistic expressions.

Galperin (1977: 173) argues that euphemisms fall into certain categories as in religion, in morality, in medicine or in parliament. Despite their widespread use, euphemistic expressions are transitory in that they, after being associated with the referent, "give way to a newly-coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or indelicate concept" (ibid).

Hyperbole is a stylistic device which shows the intensification of a particular feature of an entity via exaggerating or overstating that feature to an 'illogical degree'. But, a hyperbole may become part of the language system when it is frequently used and, hence, it may lose its quality as a stylistic device (Galperin, 1977:175).

1.3 Peculiar Use of Set Expressions

Cliché is one type of set expressions which through the passage of time, it has become 'hackneyed and trite', (Galperin, 1977:176). In creative writing, it is essential to bypass those expressions insinuated as cliché since they exhibit derogative attitudes (ibid, 177).

At the level of semantic aspect, proverbs and sayings can be seen as set expressions where the ideas are indirectly expressed (Missikova, 2003:50). What is important in proverbs and sayings is that the recipient should infer the

producer's ideas where the literal meaning is not so required, hence, their transferred meaning has to be concentrated upon, (ibid).

Another example of set expressions is the catch phrase which is "a short sentence or an expression which is well-known because it is often used by a particular well-known person…" and connected with a particular historical event, (Missikova, 2003:50).

Akin to a proverb, an epigram is a stylistic device which is "terse, witty, pointed statement, showing the ingenious turn of mind of the originator", (Galperin, 1977, 183). The difference between the epigrams and the proverbs is that epigrams are coined by people whose names are known and being referred to whenever using them (Galperin, ibid).

2. Robert Frost: Reading in his Pastoral Poetry

One of the outstanding traits of R. Frost's poetry is the artistry of portraying nature in symbolic terms in an endeavour to impart ordinary images into the human world. Accordingly, nature is considerably rated as a recurrent theme in that it deeply inspires him to explore insights into both society and the human soul, (Ruby, 2000:58). In this regard, Frost wrote many poems that can be referred to as pastoral in prospect and sense, (Ruby, 2000:58).

Faggen (2001: 49) asserts that Frost's pastoral poems show a deep relation to Virgil's pastoral where Frost announces his listening to Virgil's voice in 'Eclogues' which are ten poems that are referred to as models of pastoral poetry exhibiting human equality, man's place in nature and the nature of faith. This mode of poetry vividly depicts the country life as being too simple and beautiful. But this dominating idea appears to be 'decidedly dissonant' in Frost's pastoral poems and, hence, these poems can be expected to be a rebirth for the ancient tradition to scrutinize "modern attitudes about democracy, science, and faith". Further, Frost seems to deviate from the old conventions of the 'mythical contents' of the pastoral poetry including the establishment of peaceful and beautiful landscape, the singing of the shepherds, the contemplation over work, (Faggen, 2001:50). Instead, Frost's pastoral poems encircle issues about work, class and gender as far as democracy is concerned. On the pastoral features of Frost's poetry, Faggen (2001: 50-1) comments:

> His poetry depicts retreat, rather than escape from universal chaos as a way
>
> to reflect upon and strengthen the self. The poems often poke fun at the
>
> urbanity and sophistication. But they also reveal the brutal and sinister
>
> qualities of country folk, deflating romantic fantasies of natural innocence
>
> and virtue. Frost's characters embody more "ragged individualism", as he
>
> liked to call it , than "rugged individualism; they dramatize "the paradox

that you become more social in order that you may become more of an

individual".

Joshua (2008: 136) comments that Frost, to a large extent, is a poet of nature since his themes were mostly oriented towards establishing an intimate and strong connection between the human world and that of nature full with rural landscapes and wildlife. This connection is a matter of feeling being experienced by a man's close relation to various elements of nature such as trees, leaves, snow, pasture and scythe as shown vividly in some poems such as ' after Apple Picking', 'The pasture', 'Mowing', 'Stopping by Woods on a Snowy Evening' (Joshua, 2008: 163). But Luke (1965: 1) points out that Frost "didn't consider himself a nature poet", didn't like to be called one. Instead, Frost focuses entirely only on how to make his characters interlaced with nature rejecting their individuality and thinking that they belong to nature in a good sense. Further, Frost's poems laid increased emphasis on human beings' regard to their surroundings which hold a crucial function as "a background for their actions". This background, however, radically affects their actions, whether an element of nature may appear adverse or indifferent to some actions practiced by certain figures (Luke, 1965: 3).

Lynen (1960: 1) differentiates between nature and pastoral poems. The first kind does not entail the other since the pastoral poetry addresses a particular society or a way of life using nature as a scene. However, there is close relatedness between his nature poetry and his interest in pastoralism in that some poems show the combination between the two genres where certain elements of nature hold the focus in his pastoral poems for he lives in the countryside, and, of course, he would find some relate the similarity of thought to the similarity of poetic design. But his unique view of nature cannot be easily spotted out. Lynen (1960:2) clarifies that "there is a bleakness in his landscape and a sharpness of outline in the imagery quite foreign even to Wordsworth's Cumberland". His unique approach to nature does not "evoke the same variety of emotional response".

3. Pastoral Ideologies in Frost's *'Birches'*

One of the most outstanding poems that accosts pastoralism is 'Birches'. It is written in blank verse. It represents a highly integrated conflict between the limits of the real world and Frost's poetic imagination. The imagination world that Frost emphasizes embraces an underlying truth, innocence and solitude. But the natural world is inescapable and it is necessary to be within the limits of this world. Thus, the poem dramatically portrays this discord between the two worlds, each of which embodies a mixture of desirable and undesirable living conditions. One of the undesirable aspects of the real world, though necessary, is the imposition of limits. It is seen, Frost believes, as a catalyst for identifying an

entity and its relation to the natural world. In this regard, the birch trees are well defined by the imposing forces of people, represented by the boy, and nature, represented by ice storms. These forces, in fact, incarnate a conquest made and completed by the boy and the ice-storm that "bend them down in supplication". All in all, the poem directly approaches these three themes which are, in other words, the tension between the imagination and the real world, the imposition of limits by the real world and conquest, (Thomson, 2011: 17-18).

In short, the poem is about birch trees described by the speaker as being bent, and this constitutes the main image of the poem. These trees have been actually bowed down by the ice storms, but the poet prefers to think that they are bent because something else (a boy) caused them to bend over. The boy has been climbing and swinging , then pulling them down, and after that he has let them up until they get arched over. Thus, the poem embodies two worlds; the reality world and the world of imagination which what the poet would like to have escaped into.

Basically, the tension between the two worlds inevitably results in projecting several images, especially in the first two thirds of the poem. By means of lexical expressive devices, these implied images will become sufficiently explicit. The following table shows the findings of those stylistic devices together with their frequency of occurrence in the poem.

Table NO. (1): Lexical Expressive Means in 'Birches'

Lexical Expressive Means	Metaphor	Metonymy	Pun	Polysemy	Simile	Epithet	Periphrasis
Frequency of Occurrence	7	9	1	12	3	15	8

This table exhibits the dense use of lexical expressive means in the poem supporting the aesthetic and literary effects behind writing about birch swinging. The motion of swinging ideologically inspired the poet to speculate about opposite movements such as truth vs. imagination, earth vs. heaven, concrete vs. spirit, control vs. abandon and flight vs. return. Several metaphorical expressions are of use to expose the desire towards imagination enhanced by the world of reality where the birches are loaded with ice. Most of these metaphors are properly conducted to show how a boy bends the limbs of birches via swinging. Certain realistic images stimulate the poet before escaping into imagination. First, he feels sympathetic towards the limbs of these trees when their bark is about to be devastated. This image is metaphorically embodied in the following line comparing their bark to enamel:

As the stir cracks and crazes their enamel. (Birches, line 9)

Despite the difficult living conditions, these trees are suffering from, their extraordinary beauty is to be reflected in the morning comparing their leaves to crystal shells:

Soon the sun's warmth makes them shed crystal shell. (Birches, line 10)

There is an evocative description of the gradual falling of snow after condensing on these leaves making piles. The resulting inspiring shapes of snow are metaphorically and positively correlated to 'broken glass' and 'the inner dome of heaven' :

Such heaps of broken glass to sweep away

You'd think the inner dome of heaven had fallen. (Birches, 12,13)

The first third of the poem, in fact, shows the poet's passionate feeling towards these trees as if they were dying or suffering from old age, besides the burdens of other elements of nature represented by heaps of snow. This turn in thinking on the part of the poet records a retreat from the world of reality. But, the analogy of old age brings to light that these tress are stubborn and are not easy to be put to death creating an eminently sensual image and making use of personification together with metaphors as in the following lines where the underlying expressions depict this idea:

They are dragged to <u>the withered bracken</u> by the load,

And they seem <u>not to break</u>; though once they are bowed

So low for long, they never <u>right</u> themselves;

You may see <u>their trunks</u> arching in the woods

Years afterwards, <u>trailing their</u> leaves on the ground

(Birches14,15,16,17, 18,19)

The uses of the possessive pronoun (their) in this extract and verbs such as (right) and (trail) together with the metaphorical expressions enhance the fleeting impression of personified trees being in agony while defying the austere changes of nature, now the poet indulges in the world of imagination and feels pity for these birches. Also, this extract has its underlying perspective which is an exhibition of the theme of conquest marking the first break in the poem. At the surface level, it is the ice storm that seems to subdue these trees by bending them down and it functions as a precipitation for the poetic imagination. In a sense, this act of supplication can also be practiced by the boy in the poet's imaginative world. Thus, the imagery of conquest, in the case of these trees in

this particular moment, is likened to girls "*on hands and knees" (line 19).* The poet uses simile to compare the bowed birches to those girls that "*throw their hair before them over their heads ... . (lines 19,20).* The ideology of captivity is reinforced by the image of the birch trees being unable to right themselves just like the kneeling girls.

Metonymy also plays a considerable role in this poem. Several implied images are made explicit via the use of concrete/abstract metonymical expressions. Most of these metonyms are extensively employed to express the idea of old age and struggle against the intolerable burdens of life as appeared in the world of reality. The theme made insinuated in the two thirds of the poem concerning old age and how these birches are suffering from bleak conditions is set in concrete realizations since they are part of the real world and under its forceful barriers. These natural limits are frequent in this poem and as a result of self imagination. However, the following table shows the poet's selection of certain metonymic expressions besides their connotations.

Table NO.2 (Metonymy in Frost's Birches)

Concrete/abstract Metonyms in "Birches"	Connotation
When I see <u>birches</u> bend to left and right (1)	Trees are aging and alienated as well as standing in defeat.
Across the lines of <u>straighter darker trees</u> (2)	Other trees are young and separating the older ones. This alienation indicates that the old generation trees are part of the world.
I like to think some boy's been <u>swinging</u> them. (3)	An action strongly represents burdens of life (part of the world of imagination).
As <u>ice storms</u> do. Often you must have seen them loaded with ice... . (5, 6)	Burdens of life but in the world of reality. Though ice storms are now observed negatively, later they are visualized as embroiderers with crystalline ice.
They are dragged to the withered bracken by <u>the load.</u> (14)	Another image of burdens of life is created by the natural limits such as the sun mentioned in line 13 that melts the ice and makes it slide off the trees.
You may see their <u>trunks arching</u> in the woods. Years afterwards, <u>trailing</u> their leaves on the ground. (17,18)	Two extra notions of old age, may be dying, an invitation to feel the poet's extreme tenderness towards

He always kept his poise to the <u>top branches</u>, climbing carefully with the same pains you use to fill a cup up to <u>the brim</u>. (36,37,38)	the old birches. Vivid portrayal of the boy's manner of climbing the bending birches and how he takes hardworking in getting at the top of each one. A description of how one tries to exceed the limits of things out of the real world is clearly conveyed by filling a cup beyond the brim.

Polysemous expressions have also a contribution to the poet's sensational revelation concerning the various images that trigger the poet's deep contemplation of the beauty of nature represented by the current state of the birch trees. Many polysemous words and expressions are totally oriented towards escape to the world of imagination in addition to their use as a deliberate provocation into the surface structure of the physical world. The poet, for instance, opens the poem with a description of the birch trees being bent into opposite movements, hence, the polysemous use of the 'birches' in the first line would seem to indicate an initiation for fostering imagination. Thus, in reality, these trees are getting old which is one sense of its reference, and at the same time, they trigger the poet for speculation which is another sense. Accordingly, most of the other expressions, which have polysemous effects, overwhelmingly support and expand the notion of old age and the association of this effect to their existence in the poet's imagination. The following words and expressions have distinct related senses which acquire stylistic effects in this poetic context: 'bend' (line 1), 'loaded with ice' (line 6), 'many colored' (line 8), 'heaps of broken glass' (line12), 'load' (line14), 'subdue' (line 28), 'riding them down' (line29), 'launching' (line 33) and 'pains' (line 37). Most of these selected lexical expressive means gradually transfer the physical meaning of the ecological burdens and hindrances of life (reality world) into deep level conceptions of how these tress are being devastated by the boy's act of climbing and bending these trees where the sexual image becomes evident (imaginary world). Some of the senses of these lexical expressions add beautiful descriptions to the branches of these trees when 'loaded with ice' and 'many colored' play a role in how their beauty is conceived as being transitory. Further, the theme of conquest is largely advocated by the other set of polysemous expressions, especially those manifested in lines 28 throughout 31 and made visualized in words such as 'subdues' and 'stiffness' as in:

One by one he subdued his father's trees

By riding them down over and over again

Until he took the stiffness out of them,   (Birches, lines 28, 29,30)

One distinct sense conveyed by these lines is the reference to the idea of victory over the trees and the other sense which is more implied is the triumph of imagination over the natural world which is preferred by the poet's vision. The sexual image also supports the notion of how these trees suffer in the world of imagination especially by 'riding them down over and over again' (line 29).

The table on page thirteen also features a considerable number of epithets used in the poem, most of which are oriented towards the detailed exposition of those birches as they are in the mundane natural world. These details made the simple statements in which these descriptive lexical expressions seem complicated, especially when these trees get their current bent shape. The collection of these portrayals effectively conveys exciting and brilliant images. The dominant aspect of language is descriptive incarnating the concrete realization of these trees such as 'straighter darker' (line 2), 'loaded' (line 6), 'broken' (line 12), 'withered' (line14), 'bowed' (line15), 'top' (36), 'pathless' (line 44), 'broken' (line 46), 'black' (line 55). All these descriptive tools are demonstrations of several senses of pain on the part of the trees now being old and no longer able to face or tolerate the barriers of the world. But the poet seems rather inclined to mix and juxtapose the pleasant and unpleasant images such as 'sunny' (line 6), 'colored' (line 8), 'inner dome' (line 13), 'good' (line, 58). These stimulating epithets act as a motivation for the poet's urgent desire to escape the physical world and its demands imagining the act of climbing towards heaven as the boy does and as his dream of being back to the birches when he was a boy:

He always kept his poise

To the top branches, climbing carefully   (Birches, lines 35-36)

Finally, the poet seems inclined to the use of periphrasis whenever he tries to portray the essence of the images in the poem believing that it is more affective to exceptionally elaborate those illusive moments he witnesses rather than being so terse. A physical description, for instance, needs to be appealing at the level of lexical choice as in the second line of the poem when the speaker announces the idea of distinctiveness on the part of those elder birches among the younger ones:

Across the lines of straighter darker trees   (Birches, line 2)

Periphrasis is also evident in line nine. This use is enhanced by alliteration. This poetic device intensifies the beautiful description of the frozen branches which are doomed to short living for the sun "*cracks and crazes their*

enamel". Accordingly, the aspect of destruction is introduced for the first time in this poem, and the poet wants us to have a consoling attitude towards their physical situation.

Most of the other periphrastic preferences are extremely concerned with depicting the birches in their realistic presence functioning as a justification for the poet's imaginative motives. Other uses of this type as lexical expressive tools are symbolic in nature, especially when the poet elaborates the comparison of these trees to the girls as kneeling captives and the image of conquest completed by the imaginative boy who *"subdued his father's trees (line 28).*

4. Conclusion

The swinging motion of the birches between opposites and the contrast between truth and imagination, which the poet prefers, as well as the vocabulary employed and the conversational style of the poem all make the poem highly evocative and contemplative. The following points, as far as lexical expressive means are concerned, conclude the main findings:

1) Metaphorical expressions are extensively employed to embody the poet's fanciful explanation to escape the limits of the real world.
2) The pains of both worlds, especially the pains of the adult world, are made concrete through the use of simile, such as the identification of "*pathless wood" (line 44),* and metonymy.
3) The images of conquest, which impose limits and tension between the two worlds, become heavily exposed via polysemous expressions. Each world has been fully described with a set of epithets and certain ideas are elaborated by the use of periphrasis.

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الولوج إلى الأنظمة الفكرية الريفية في قصيدة "أشجار القضبان" لروبرت فروست حسب تصنيف غيلبرن للوسائل التعبيرية للمفردات المستعملة

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قسم اللغة الانجليزية

يركز البحث الحالي بصورة رئيسة على استعمال الوسائل التعبيرية للمفردات لكشف مظاهر إيديولوجية في قصيدة "أشجار القضبان" للشاعر روبرت فروست، حيث تعد قصيدة ريفية، كتبت لتصف العالم بصورة فنية من خلال الرموز الصورية. وقد أُدير الاستقصاء المفصل عن طريق تطبيق تصنيف غيلبرن للوصول إلى ترسيخ الشاعر القوي الذي يربط بين عالم الإنسان والطبيعة. ويظهر تفحص المفردات الدقيق الرابط البشري المتحايك مع عناصر الطبيعة، وكيف يلهم الأخير أفعال الإنسان. وعلاوة على ذلك، تساعد الوسائل الأسلوبية للمفردات، وهي مقسمة حسب خصائصها الدلائلية، في إدراك الصراع المشدد بين العالم الواقعي والخيال الشعري المحفز من الشاعر.