


Discerning Pervasive Figures of Speech in English Poetic Constructions

Lok Raj Sharma

*Associate Professor, Department of English
Makawanpur Multiple Campus, Hetauda, Nepal*

 <https://orcid.org/0000-0002-5127-2810>

OPEN ACCESS

Manuscript ID:
ENG-2024-12037703

Volume: 12

Issue: 3

Month: June

Year: 2024

P-ISSN: 2320-2645

E-ISSN: 2582-3531

Received: 12.04.2024

Accepted: 22.05.2024

Published: 01.06.2024

Citation:
Sharma, Lok Raj.
“Discerning Pervasive
Figures of Speech in English
Poetic Constructions.”
*Shanlax International
Journal of English*, vol. 12,
no. 3, 2024, pp. 17-26.

DOI:
[https://doi.org/10.34293/
english.v12i3.7703](https://doi.org/10.34293/english.v12i3.7703)



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Abstract

A figure of speech serves as a literary device, strategically employing words or phrases in a manner that transcends their literal meanings, and creates a distinct effect. This article aims to discern pervasive figures of speech in English poetic constructions crafted by various poets. Employing a qualitative stylistic approach, the article involves examples as the demonstrations, boldface words as discernment and explication of discerned figures of speech as clarification. It reveals the findings that figures of speech in poetic construction suggest rich layers of meaning, evoke vivid imagery and emotions, conveys symbolic significance, enhance the musicality of the text, and invite readers to engage in interpretation and exploration. They are essential tools for poets to express complex ideas and evoke profound emotional responses from their readers. It is expected to prove beneficial to college students pursuing poetry as a major subject, as well as teachers keen on instructing figures of speech in English poetry. It is significant as it indicates that enhanced capacity for memorization and comprehension of figures of speech augments the overall grasp of poetic constructions thereby fostering a more profound understanding of entire poems among both students and teachers.

Keywords: Figurative Devices, Figures of Speech, Poetry, Scheme, Trope

Introduction

Poetry, a revered and predominant genre within literature, serves as a conduit for unraveling enigma, beauty, sentiment, and emotion through an artistic language imbued with imaginative nuances. It provides one permissible mode of saying one thing and meaning another. It can be conceptualized as an articulate manifestation of elevated thought, imagination, and sentiment expressed in a rhythmic, metrical composition, engendering distinctive meanings. The genre’s richness lies in its adept utilization of figures of speech, fostering a spectrum of interpretations. Poetry as a kind of language expresses ideas more intensely than an ordinary language (Laurence and Arp). It embraces linguistic deviation, resulting in a bespoke form that defies conventional norms. It is more difficult to understand (Pradipta) and translate (Preiss et al.) than other literary forms as it employs uncommon phrases to convey the poet’s ideas. The difficulty to understand the meaning of the poetry is due to its essences of having aesthetic attributes, indirect expressions, and compression (Dirgeyasa). Literature is vitally an expression of life through the means of language. It employs a number of figures of speech for artistic expressions. Figures of speech are a form of speech artfully varied from common usage (Corbett).

This author identifies tropes and schemes as integral constituents of figures of speech, with tropes pertinently addressing deviated meanings of words and schemes intricately linked to deviations from the ordinary arrangement of words. The article selectively introduces 26 figures of speech, recurrent in poetic compositions.

In the educational landscape of Nepal, poetry, as an English subject, has long been imparted to students at various academic levels from schools to universities. However, students often find the intricacies of poetry daunting, perceiving it as complex, eccentric, and futile.

Figures of speech are rhetorical devices that depart from the ordinary use of language to create a specific effect. They include metaphors, similes, personification, alliteration, assonance, and other literary techniques. Discerning pervasive figures of speech in English poetic constructions holds great significance because it enables readers to engage more deeply with poetic language by uncovering its hidden meanings and emotional resonances. By developing an awareness of various figures of speech and their functions within poems, we can enhance our understanding of literary texts and appreciate their artistry more fully.

Literature Review

Literature review encompasses definition of figures of speech, tropes and schemes, major figures of speech, demonstration of figures of speech, significance of figures of speech and significance of teaching figures of speech.

Figures of Speech

The figure of speech stands as a pivotal and inherent constituent within the fabric of a poem. According to Wren and Martin, it represents “a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect” (Wren and Martin 488). This notion aligns with Corbett’s characterization of figures of speech as “a form of speech artfully varied from common usage” (424). The employment of figures of speech serves to expand the spectrum of meanings inherent in linguistic expression. Ogbulogo contends that figures of speech afford writers the capacity “to extend the meaning of concepts or phenomena, resulting in polysemy or transfer of senses” (45). The linguistic mode that incorporates figures of speech is denoted as figurative language. Figurative language is a noticeable departure from what users of language apprehend as the standard meaning of words to achieve some special meaning or effect (Abrams). It expresses the writes’ ideas in a special way (Perrine).

Katz, Cacciari, Gibbs, and Turner contribute to this understanding by elucidating that “figurative language is a language of imagination that helps convey meaning in an artistic manner. It breaks language rules, uses colorful words imaginatively, or even invents new words” (Katz et al. 131).

Tropes and Schemes

Corbett delineates a comprehensive classification of figures of speech into two primary categories: “Tropes and Schemes” (Corbett 424). Tropes, as explained by Corbett, involve an artful departure from the ordinary or primary signification of a word, encompassing devices, such as metaphor, simile, metonymy, oxymoron, pun, hyperbole, litotes, and synecdoche, among others. Tropes manifest by employing a word in a manner that deviates from its conventional or anticipated usage. In contrast, schemes, also falling under Corbett’s categorization, represent artful deviations from the ordinary pattern or arrangement of words, exemplified by rhetorical devices like anaphora, epiphora, anadiplosis, and the like.

It can be posited that a trope entails the transference of meaning while a scheme involves the transference of word order and grammatical structure. In essence, a scheme is construed as a creative alteration in the customary sequence of words.

Materials and Method

Discerning prominent figures of speech in English poetic compositions involves a careful examination of the language used by the poets. Figures of speech are literary devices that add depth, vividness, and layers of meaning to language. Verse lines of English poems indicating figures of speech were collected as materials. Literary resources or books that explained and illustrated different figures of speech were consulted for discerning figures of speech. It adopted the qualitative approach and a lexico-semantic analysis was done to discern and clarify diverse figures of speech. Simply, the collected verse lines that hint at particular figures of speech were demonstrated as examples and pinpointed the key features that turned the verse lines into figures of speech or figurative expressions.

Demonstrations and Discernment

The words in the boldface indicate the use of particular figures of speech in the poetic constructions.

Demonstration No. 1

Hello Darkness, My Old Friend

I've come to talk with you again. (1-2) (Simon: *The Sounds of Silence*)

Discernment: The poetic person addresses "darkness" as if it is present and it has the ability of understanding and sharing of experiences, feelings, ideas, etc. It is an example of apostrophe. It is an exclamatory rhetorical figure of speech, when a speaker or writer breaks off and directs speech to an imaginary person or abstract quality or idea. Apostrophe involves addressing a thing, place, abstract quality, or deceased/absent individual as though they were present and able to comprehend, serving as a figure of speech (Cuddon).

Demonstration No. 2

Lo! The baby is in the state of nature,

So lively, so benign, and so innocent. (1-2) (Sharma: *The Baby*)

Discernment: In the first line, "in the state of nature" is a mild and pleasant phrase that is used to substitute for a harsh, blunt, or offensive term "naked". It is an instance of euphemism. Abrams defines euphemism as an unoffending expression used in place of a blunted one that is felt to be disagreeable or awkward. It is used to express a mild, indirect, or vague term to substitute for a harsh, blunt, or offensive term. It is often contrasted with dysphemism. Some euphemisms intend to amuse, while others intend to give positive appearances to negative events or even mislead entirely.

Demonstration No. 3

All the world's a stage;

And all the men and women merely players. (Shakespeare: *As you Like It*)

Discernment: "All the world is a stage" is a good example of metaphor. In this example, 'the world' is compared with 'a stage'. The aim is to describe the world by taking well-known attributes from the stage. We are all players performing particular roles.

Metaphor is a figure of speech in which one thing is described in terms of another. Barber takes metaphor as one of the influential tools that poets employ, but it also occurs in prose and speech.

Demonstration No. 4

O my love is like a red, red rose

That's newly sprung in June,

O my love is like the melody

That is sweetly played in tune. (1-4)

(Burns: *A Red Rose*)

Discernment: In the above stanza, the poet has compared his love with a red, red rose and the melody by using a syntactic marker "like". A red, red rose suggests freshness that is pleasing to behold and the melody suggests tunefulness that is pleasing to hear. It is an example of simile. Wales assumes simile as a figure of speech whereby two notions are originally and descriptively compared. It is a figure of speech in which a comparison is made between two dissimilar things by using the syntactic words "like", "as....as" or "so".

Demonstration No. 5

I wandered lonely as a cloud

That floats over vales and hills,

When all at once I saw a crowd

A host of golden daffodils. (1-4) (Wordsworth: *I wandered lonely as a Cloud*)

Discernment: In the above stanza, the poet has compared himself with a cloud by using a syntactic marker "as". This comparison that shows loneliness and wandering nature of the poet employs simile. A simile is less forceful than a metaphor.

Demonstration No. 6

Why, then, O brawling love! O loving hate!

O anything, of nothing first create!

O heavy lightness! Serious vanity!

Misshapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick health!

Still-waking sleep that is not what it is!

(Shakespeare: *Romeo and Juliet*)

Discernment: In this piece, "loving hate", "heavy lightness", "serious vanity", "bright smoke", "cold

fire” “walking sleeping” and “sick health” combine incongruous and contradictory words for special kinds of meanings and effects. They make us think and meditate about the situation. These are the examples of oxymoron. Wales opines oxymoron as a figure of rhetoric which juxtaposes apparently self-contradictory expressions for witty or striking effects. It presents a kind of compressed paradox. Similarly, Cuddon views oxymoron as a figure of speech which conglomerates incongruous and apparently contradictory words and meanings for a special consequence.

Demonstration No. 7

The child is father of the man. (7) (Wordsworth: *My Heart Leaps Up When I Behold*)

Discernment: This poetic line is absurd on the surface level, but it is actually right. A child becomes matured as time passes. He gets married and becomes father of another child. It shows the natural continuation of life through the time past, present and future. The line employs a paradox. It means this is a paradoxical line. Abrams asserts that paradox is a proclamation which seems on its face to be self-contradictory or incongruous yet turns out to make good sense. It is a statement which seems to be bizarre or self-contradictory but it turns out to create a good sense. Paradox as a figure speech delivers two things which are contradictory (Kennedy and Gioia).

Demonstration No. 8

And even the stable boy will find
This life no stable thing. (45-46) (Hood: *Death in the Kitchen*)

Discernment: The poet has used the homonymous word “stable” two times. The use of such a word is called homonymy. It carries two different meanings. One is “working at a stable.” and another is “constant”. It is an example of pun. A pun, also called paronomasia, involves a word play which suggests two or more meanings of a word, or of the similar-sounding of two different words for an intended humorous or rhetorical effect. Cuddon defines pun as a figure of speech which encompasses a play upon words.

Demonstration No. 9

He did not see any sea,
Nor did he have craze for fish;
He just kept himself aloof,
So did he miss his own miss? (1-4)
(Sharma: *Sadness of a Lonely Runner*)

Discernment: The first poetic line employs homophony with the words “see” and “sea” and the last line involves the use of homonym with the word “miss”. This poetic piece uses pun as a witty remark. It states that if a man does not enjoy love affair in his youthful days, he will miss a great chance in life and he will have to repent in the old days by missing someone near and dear. It also satirizes modern men who are busy working day and night for earning more money by forgetting human relations.

Demonstration No. 10

The little buried mole continues blind,
Why flesh that mirror Him must someday die.
(3-4) (Cullen: *Yet Do I Marvel*)

Discernment: Here, Cullen uses “flesh” to represent humans, and questions God about why we have to die when we are created in His likeness. It is an example of metonymy. Cuddon holds metonymy as a figure of speech in which the name of an attribute or a thing is substituted for itself. It is a figure of speech in which a word or expression normally used for one thing is used for something else.

Demonstration No. 11

O Rose, thou art sick!
The invisible worm,
That files in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark secret love Does thy life destroy.
(1-8) (Blake: *The Sick Rose*)

Discernment: This brief poem by Blake is quite symbolic. Here ‘Rose’ is a symbol of beauty, youth, innocence, female quality, etc., whereas ‘the worm’ a symbol of experience, male quality, destructive force, etc. One of the basic themes of this poem is the destruction of innocence due to experience. Cuddon defines symbol as a thing, animate or inanimate,

which signifies or stands for something else. The word “symbol” is derived from the Greek word “Symbolon” which stands for mark, token or sign. It is an object, animate or inanimate, which stands for something else.

Demonstration No. 12

The **western wave** was all a-flame.
The day was well was nigh done!
Almost upon the western wave
Rested the broad bright Sun” (71-74) (Coleridge:
The Rime of the Ancient Mariner)

Discernment: The “western wave” is a synecdoche, as it refers to the sea by the name of one of its parts, a wave. Synecdoche is a figure of speech in which a part of something is used to represent the whole or the whole of something is used to represent part of it. It is considered to be a special kind of metonymy. Wales states that synecdoche is a trope in rhetoric in which part of a referent is named and signifies the “whole” or vice versa”. Very simply, it is figure of speech in which a word or expression denoting a part is used to refer to a whole and vice versa.

Demonstration No.13

The world feels he is nothing,
His country feels he is something,
His home feels he is everything. (4-6) (Sharma:
His Existence)

Discernment: Here, the words “world” , “country” and “ home” are the whole things which represent their parts “ people of the world”, “people of the village” and “ his family members” respectively. It is also an example of synecdoche.

Demonstration No. 14

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth; (1-5)
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference. (18-20)
(Frost: *The Road Not Taken*)

Discernment: In the first stanza shown above, Frost’s narrator faces a conflict: should he take one road, or the other? By the last stanza, he has made his decision. At the climax of the poem, he reveals he has taken the road “less traveled by”. Verse lines employ climax which refers to a figure of speech in which words, phrases, or clauses are arranged in order of growing significance. Cuddon opines climax as the part of a story or drama at which a crisis is reached and resolution is attained.

Demonstration No. 15

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?
(69-70) (Shelley: *Ode to the West Wind*)

Discernment: The poet achieves the desired effect by asking this rhetorical question instead of making a statement. The answer to this question is not sought; rather, an effect is successfully created giving a fine finishing touch to the ode. It affirms that the end of something always means there is another thing to have rebirth around the corner. This reveals his hope that there is an afterlife for him. He desperately hopes that he might leave behind his dying body and enter into a new life after his death. Wales defines a rhetorical question as a question which does not anticipate an answer, since it really asserts something which is known to the addresser and can’t be denied. The same idea is expressed by Harmon who defines a rhetorical question as a question propounded for its rhetorical influence and not requiring a reply or intended to induce a reply. It is asked just for effect or to lay emphasis on some point discussed when no real response is expected.

Demonstration No. 16

“The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.” (101-104) (Coleridge: *The Rime of the Ancient Mariner*)

Discernment: In the above poetic line, the consonant sound / f / is repeated at the beginning of the words of “fair”, “foam” and “flew” in the first line. Similarly, the consonant sound / f / is repeated in the words “furrow”, “follow” and “free” in the second line. Finally, the consonant / s / is repeated in the words

“silent” and “sea”. This is an example of alliteration. Wales assumes alliteration as the repetition of the initial consonant in two or more words. It is the repetition of initial sounds in neighboring words.

Demonstration No. 17

Noust in the grass
 Grass in the wind
 Wind on the lark
 Lark for the sun
 Sun through the sea,
 Sea in the heart
 Heart in its noust
 Nothing is lost. (Glenday: *Grain*)

Discernment: In the poem, the word “grass” that occurs at the end of the phrase is at the beginning of the next phrase. Similarly, the words “wind”, “lark”, “sun”, “sea” and “heart” that occur at the end of the phrases are at the beginning of the next phrases. It is an example of anadiplosis. Cuddon affirms that anadiplosis is the repetition of the last word of one clause at the beginning of the following clause to gain a distinctive effect. It is the repetition of the last word of a preceding clause. The word is used at the end of a sentence, and then used again at the beginning of the next sentence.

Demonstration No. 18

I have been one acquainted with the night.
 I have walked out in rain—and back in rain.
 I have out-walked the furthest city light. (1-3)
 (Frost: *Acquainted with the Night*)

Discernment: Robert Frost’s use of anaphora in his poem “Acquainted with the Night” adds a sense of weariness and age. The repetition of the phrase “I have” to begin these different lines creates the image of someone with a vast amount of life experience. Wales considers anaphora a popular figure of speech including repetition of the same word at the commencement of successive clauses, sentences or verses. It appeals to the emotions of the audience, in order to persuade, inspire, motivate, and encourage them.

Demonstration No. 19

I wandered lonely as a cloud

That floats on high o’er vales and hills,
 When all at once I saw a crowd,
 A host, of golden daffodils;
 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze. (1-6)
 (Wordsworth: *I Wandered Lonely as a Cloud*)

Discernment: There is a repetition of a vowel sound / əʊ / sound in the words “floats” and “over” in the second line. We also see a vowel sound / əʊ / sound in the words “host”, “golden” and “daffodils” in the fourth line. There is a repetition of a long vowel sound / i: / in the words “beneath” and “trees” in the fifth line. Such a repetition of the vowel sound is known as assonance. Abrams contends assonance as the repetition of identical or similar vowel sounds—especially in stressed syllable in a series of adjacent words. It is a figure of speech that is found more often in verse than in prose.

Demonstration No. 20

No wonder of it: shéerplóð makes plough down
 sillion
 Shine, and blue-bleak embers, ah my dear,
 Fall, gall themselves, and gash gold-vermilion.
 (12-14) (Hopkins: *The Windhover*)

Discernment: There is a repetition of a consonant sound / r / in the words “wonder” and “sheer”. It occurs after different vowel sounds / ə / and / ɪə / in the words. We notice the repetition of / l / in the words “plod” and “plough”. It occurs before different vowel sounds / ɒ / and / əʊ / in the words. / l / in the words “blue” and “bleak”. It occurs before different vowel sounds / u: / and / i: / in the words. The consonant sound / l / is repeated in the words “fall / gall” and “gold”. It occurs after different vowel sounds / ɔ: / and / əʊ /. Similarly, there is a repetition of / n / in the words “down” and “sillion” and it occurs after different vowel sounds / əʊ / and / ə / in the words. Such a repetition of the consonant sound is called consonance. Cuddon states that consonance is the close repetition of the identical consonant sounds before and after different vowel sounds. It is the close repetition of the consonant sound within the words and such a repetition often occurs at the end of the words.

Demonstration No. 21

There was never any more inception than there is now,
Nor any more youth or age than there is now,
And will never be any more perfection than there is now,
Nor any more heaven or hell than there is now.
(40-43) (Whitman: *Song of Myself*)

Discernment: In this stanza, every line ends with “than there is now”. It glorifies the speaker’s body and life and the world around him. This is an excellent example of the way that he sees the present moment: perfect in itself. It is an example of epiphora. Cuddon defines epiphora as a figure of speech in which every sentence or clause ends with the same word (s). It lays emphasis on a particular idea, and gives a unique rhythm to the text.

Demonstration No. 22

An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest. (13-16) (Marvell:
To His Coy Mistress)

Discernment: The lover is trying to win the heart of his beloved by saying that he will spend a great deal of time praising her parts of her body. It is exaggeration of time because nobody has such long years to survive to praise his beloved on the earth. It is an example of hyperbole. Abrams asserts that the figure of speech or trope, called hyperbole, is an intrepid overstatement, or the extravagant exaggeration of fact or of possibility; it may be used either for grave or ironic or comic effect.

Demonstration No. 23

The crow flew down, near dead with thirst,
The land below with drought was cursed,
And animals began to die
Because no rain fell from the sky.
Then that poor crow a pitcher found
Half-full of water on the ground
He stretched as far as he could bear,
But could not reach the water there.
Alas, he cried, My neck is sore,
I cannot stretch it any more,

And if the pitcher I should break
The earth will all my water take!
An owl nearby began to shout:
Put pebbles in that pitcher’s spout
To raise the water to the brink
THEN you reach in and take a drink!
It worked! He drank till he was through
And lived to crow about it too,
And learned that day it’s wise indeed
To get advice when you’re in need. (Cleary: *The Thirsty Crow Gets Good Advice*)

Discernment: This fable employs two birds a crow and an owl as characters. They talk to each other. It is a good example of a fable with the moral that answers to great problems often come from unexpected sources. Cuddon asserts that fable is a brief narrative in prose or verse which points out a moral aspect. Normally, animals and birds are characters in the fable. A fundamental objective of fable is to teach a moral message to the people.

Demonstration No. 24

I’ve hunted near, I’ve hunted far
I even looked inside my car.
I’ve lost my glasses, I’m in need,
To have them now so I can read.
I loudly swear and I curse
Did I leave them in my purse?
Are they behind the sofa, under the bed?
Oh there they are - on my head! (Scott: *Missing*)

Discernment: This poem employs the end rhyme. The rhyming words are “far / car”, “need / read”, “curse / purse” and “bed / head”. The rhyme scheme of the poem is aabbccdd. Harmon defines the rhyme as the identity of terminal sound between accented syllables, usually occupying corresponding locations in two or more lines of verse.

Demonstration No. 25

How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;

Yet the ear distinctly tells,
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the
bells,
Of the bells. (54-66) (Poe: *The Bells*)

Discernment: Poe describes bells which clang, clash, roar, twang, jangle, wrangle, sink, and swell. This is an example of onomatopoeia. Such strong descriptions of their ringing serve to evoke feelings of horror, danger, and anger in this dramatic and eerie poem. Onomatopoeia is a figure of speech that employs a word or a group of words to imitate the sound it is describing, and thus suggests the source object. Simpson states that onomatopoeia is a feature of sound patterning which is frequently thought to form a connection between style and content.

Demonstration No. 26

Do not weep, maiden, for war is kind,
Because your lover threw wild hands toward the
sky
And the affrighted steed ran on alone,
Do not weep.
War is kind. (1-5) (Crane: *War is Kind*)

Discernment: The speaker tells a maiden not to weep because war is kind. But the word “kind” is used ironically. In fact, he means to say that war is cruel and it enjoys killing the warriors. The given lines employ irony. Irony refers to the use of words whose meanings are the opposite of what they literally mean. It is an indirect way of criticizing things. Cuddon takes irony as the most exquisite and effectual weapon of the satirist.

Demonstration No. 27

I have a bed, my very own.
It’s just my size.
And sometimes I like to sleep alone
With dreams inside my eyes. (1-4) (Oliver: *Every Dog’s Story*)

Discernment: In Mary Oliver’s poem “Every Dog’s Story”, pleonasms are used to emphasize the dog’s sense of ownership with “my very own” and “just my size.” Pleonasm is derived from a Greek word

that means “excess.” It is a rhetorical device that can be defined as the use of two or more words (a phrase) to express an idea. Cuddon views pleonasm as the redundant usage of words. It refers to the repetition of same information. It means it is the use of words more than necessary.

Demonstration No. 28

I like you just like a new expensive dress in
fashion;
I remind you that I may change my taste in
another season.
Wealthy as I am, you know that I can afford
To buy a new desirable dress to myself reward.
(10-13) (Yam-tin: *A Contract Marriage*)

Discernment: This poem satirizes the rich man who compares his love for a lady is like his love for a fashionable dress always seasonal and ephemeral. Cuddon states that satire is a kind of disapproval, a sublimation and refinement of fury and indignation. It is an attack on stupid or wicked behaviour making fun of it.

Demonstration No. 29

Ten thousand saw I at a glance. (11) (Wordsworth:
I Wandered Lonely as a Cloud)

Discernment: We can notice the inversion of the verb and the object in the given line. This is an example of anastrophe. It indicates that the poetic persona saw a very large number of daffodils. Cuddon asserts that anastrophe is the inversion of the regular order of words for a specific consequence. Figures of speech make assertions implicit, deep, imaginative, emotive, novel and interesting. They make readers curious and imaginative to discern special meanings from the assertion.

Significance of Discerning Prominent Figures of Speech

Discerning prominent figures of speech in English poetic composition holds significant importance for both readers and scholars. Recognizing figures of speech allows readers to appreciate the artistic and creative elements in poetry. By understanding metaphors, similes, personification, and other devices, readers can probe deeper into the layers of meaning within a poem. Figures of speech often

carry symbolic meanings that contribute to the overall theme of a poem. Identifying these figures helps readers unravel the poet's intended message and enhances their comprehension of the underlying themes and ideas. Some figures of speech may be rooted in specific cultural or historical contexts. Discerning these cultural distinctions aids readers in grasping the poet's intended meaning and provides insights into the social, political, or historical background that influenced the composition. Scholars and literary critics analyze figures of speech to conduct a more in-depth examination of a poem's structure, style, and linguistic choices. This critical analysis contributes to the broader understanding of the poet's craft and the literary movements or traditions to which they may belong. They display the poet's mastery of language and their ability to play with words. Recognizing these linguistic devices allows readers to appreciate the beauty and creativity inherent in the poet's manipulation of language. They encompass a wide range of literary devices beyond the commonly known ones. Identifying these devices, such as enjambment, alliteration, or assonance, helps readers and scholars categorize and analyze the poet's stylistic choices. Many figures of speech are employed to convey specific emotions or establish a particular tone within a poem. Discerning these devices enables readers to connect with the emotional content of the poem and appreciate the nuances of the poet's chosen tone. The ability to discern figures of speech in poetry contributes to the development of analytical skills. Readers become adept at closely examining language, identifying patterns, and interpreting the nuanced meanings embedded in the text. Studying figures of speech in poetry has educational value. It allows students to engage with language in a more nuanced way, fostering a deeper understanding of literature and language arts. It also contributes to the development of critical thinking skills. They often recur across various literary works. Recognizing these common devices fosters a connection between different poems, poets, and literary movements. This interconnectedness enhances the overall understanding of the literary landscape. Discerning prominent figures of speech in English poetic composition enhances the overall reading experience, contributes to a deeper understanding of poetry, and

provides valuable insights for scholars and students studying literature.

Conclusion

Figures of speech are linguistic devices and techniques used to add richness, vividness, and imaginative expression to language. They go beyond the literal meaning of words to create more impactful and memorable expressions. The discernment of prominent figures of speech emerges as a gateway to enriched literary experiences and profound understanding. As we engage with poetry, the recognition and appreciation of metaphors, similes, personification, and other figures of speech raise the encounter from mere words on a page to a journey through the poet's genuine expression. Each figure of speech acts as a note contributing to the harmonious blend of meaning and emotion. The significance of discerning figures of speech extends beyond the individual poem; it opens windows into cultural, historical, and societal contexts, unraveling layers of meaning that resonate across time. Through this discernment, readers gain a profound understanding of the poet's craft, stylistic choices, and thematic intentions. It becomes a journey of critical analysis, where scholars unravel the intricacies of language to decode the underlying messages and influences shaping the poem. Moreover, the discernment of figures of speech nurtures analytical skills, fostering an ability to closely examine language, identify patterns, and interpret sincere meanings. It is an educational endeavor that not only enhances literary appreciation but also cultivates a deeper connection with language arts. In essence, discerning prominent figures of speech in English poetic composition is a profound exploration that transcends the boundaries of mere literary analysis. It can be concluded that better understanding of the figures of speech is essential to the students for attaining a sort of proficiency in language resulting in the better understanding of the poems and other literary genres. The article writer feels the necessity to discern more figures of speech for developing linguistic power in the students and the readers.

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Author Details

Lok Raj Sharma, Associate Professor, Department of English, Makawanpur Multiple Campus, Hetauda, Nepal,
 Email ID: lokraj043@gmail.com