

**STYLISTIC ANALYSIS OF THE POEM “THE RED WHEEL BARROW” BY
WILLIAM CARLOS WILLIAM**

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ABSTRACT: *This paper analyses the linguistic features of this poem, including phonological, lexical, and semantic features, and we can have a more clear idea of this poem. 'The Red Wheelbarrow,' focusing on its use of imagery, metaphor, literary features, and language. This analysis defines how writer uses different techniques and how he wants to convey his idea in an appropriate manner.*

KEYWORD: Linguistics Feature, Stylistics Analysis, the Red Wheelbarrow.

LITERATURE REVIEW

Literature and Linguistics are broad fields of study so vast that it can be difficult to imagine them in the same landscape. However literature's medium of transmission is language Troyer, R. A. (2007)

According to Kate Wales in A Dictionary of Stylistics, (Pearson, 2002)

“The end of most stylistics is not simply to depict the formal features of texts for their own sake, but in order to show their functional meaning for the understanding of the text, or order to relate literary effects to linguistics cause where these are felt to be relevant.” In fact, an interesting experiment would be to give a group of people the words that Williams uses and ask them to arrange the words into the structure of a poem.

Different scholars have discovered different levels of meanings in our under discussion poem. Most of greatly famous poets produce beautiful poem. William Carlos Williams is one of famous poets who writes beautiful poem. He is a famous American modernist poet of 20th century. The Red Wheelbarrow is one of his poems and repeatedly considered as the great work of American 20th century poetry.

One critic commented on Williams' avoidance of characters by saying, "Williams' strategies also seek to dissolve the personal ego of the reader. Forgetting self, the reader achieves a moment of pure awareness. The poet John Hollander (1975) cited "The Red Wheelbarrow" as a good example of enjambment to slow down the reader, creating a "thoughtful" poem.

According to Stanley Archer's (1976) interpretation of "The Red Wheelbarrow" must rely heavily on its visual imagery. There is the vague, casual beginning, "so much depends," then the images of the wheelbarrow and the white chicken. The first object power notice when the reader read this poem is that it doesn't have any long words. The Red Wheelbarrow is the simply and unique poem. Because of that, I interest to analyze this poem use stylistics.

ANALYSIS

Methodology of the Poem

Williams's poem is a perfect example of Imagism, development of Modernism, in which an author gives direct management of "the thing", whatever that might be. Williams is using a minimalistic approach of as few words as possible. The important thing here is to maintain every word's importance. We can clearly see that Williams chose all of his words very carefully. Words such as "glazed" evoke a much stronger image than, say, "wet" or "damp." It provides a great contrast of color between the "red wheel barrow" and "the white chickens." As a final note, the way in which he breaks up his lines is very interesting. The way in which the stanzas are broken up seems to create the shape of a wheelbarrow itself, thus serving to subconsciously get our brains fastened to the concept of wheelbarrow.

Modernism was basically a subjective rejection of tradition, with a newfound occurrence of a stream of consciousness. Modernist writers often experiment with new forms like imagism and primitivism, bringing new life to old poetic themes and genres.

Phonological Features

In terms of sounds, quite apart from its images or its vocabulary, Williams intricately tunes the poem.

The first and second stanza are linked by the long "o" in the words "so" and "barrow" and by the short "u" in the words "much", "upon" and "a". "l" and "r" interlace the core stanza that is the second and the third stanza. These two sounds, however, are not in the first and the fourth stanza.

This simple device distinguishes the framing stanza from the central stanza. One result of this distinction is that the central stanza are harsh, the frame stanza uneven. In the last stanza, another loop is closed when the sounds "ch" and "ens" in the last word of the poem repeat the sounds in the first line: "so much depends". The fourth, sixth and eighth lines each has only one word. "barrow", "water" and "chickens". These words are all stressed on the first syllable and weaken on the second syllable.

Graphical Features

This poem is a sentence "So much depends upon a red wheelbarrow glazed with rain water beside the white chickens." to be divided into four stanzas.

These four stanzas are always three words and then one word, the one word, moreover, always of two syllables, while the three-word line having four syllables the first and the last time, but only three syllables on its two middle occurrences.

Lexical Features

The image of the wheelbarrow is brought forth simply. The colorful word “red” lights up the scene. Observe that the monosyllable words in line 3 get longer the line, putting a strange gap between the word “wheel” and “barrow”. This has the effect of breaking the image down to its most basic parts. Using the sentence as a painter uses line and color, Williams breaks up the words in order to see the object more close. One more the monosyllable words elongate the lines with the help of the literary device poetry. The word “glazed” evokes another painterly image. Just as the reader is beginning to notice the wheelbarrow through a closer perspective, the rain transforms it as well, giving it a newer, fresher look.

The last lines offer up the final clash blow to this “still life” poem. Another color, “white” is used to contrast the earlier “red” and the unusual view of the ordinary wheelbarrow is complete.

Compound Words:

Wheel barrow, rainwater

It is important to know that the author means “wheel barrow” instead of “wheel” and “rain water” instead of “rain”. The rigorous metrical convention of the poem demands simply three words in the first line of each couplet and a disyllable in the second. But the line termini cut the words “wheelbarrow” and “rainwater” into their constituents, without the use of hyphenation to warn that the first noun is to be part of a compound, with the implication that they are phenomenological constituents as well.

The wheel plus the barrow equals the wheelbarrow, and in the freshness of light after the rain, things seem to lose their compounded properties. Instead of changing back and forth from original to derived meanings of words, Williams etymologizes his compounds into their prior phenomena, and his verbal act represents, and makes the reader carry out, a meditative one.

Syntactic Features:

While this poem is actually formed by a sixteen-word sentence, it does not have any complete sentences in each stanza. In fact, every stanza is a short phrase. Each stanza includes four words and the first line of every stanza is three words and the second is one word. It seems like that clause as an object at the beginning of the sentence, giving the readers a kind of feeling that the head is heavier than the feet. In this top-heavy structure, the readers may have a feeling of heaviness and stress, implies the pressure of life.

Semantic Features**Metaphor**

The wheelbarrow is described as “glazed with rainwater”, that is, shining, with a implication of hardness. The author sees the wheelbarrow immediately after the rain, when the bright sun has created the wheelbarrow’s shiny surface and has made the chickens immaculately white. In nature, this scene occurs when dark clouds still cover a portion of the sky. In this short time after the rain has ceased, the chickens have emerged from whatever refuge they sought during the storm. They are reassured that they can begin normal living again and do so calmly.

The metaphor “glazed” stanza.

Captures time in the poem. In a moment, the wheelbarrow will be dry, its sheen gone, yet the hardness suggested by the metaphor is not irrelevant. This moment is like others in life.

Rhyme

We can analyze the poem based on the rhyme. But, in The Red Wheelbarrow poem does not has lines with rhyme in the end. If in general rhyme scheme is AABB. But, it is different in this poem. Because on the end of this poem is different with the poem in general. In this poem there is no the same rhyme on the end of each line or stanza.

Based on the example of 1st and 2nd stanza of The Red Wheelbarrow poem, we can know if there is no same rhyme on the end of each line. In every line has different rhyme

Symbols and Images

There are several symbols that use in this poem which has the amaze meaning. The symbol is takes by second stanza. Williams wrote about a red wheelbarrow. Red suggest things like life, blood, courage and zeal that are a part of something that support and sustains in our life. The term glazed of wheelbarrow mean the shining of life.

The poem "The Red Wheelbarrow" is actually a bright colored picture. Imagism finds its full expression in The Red Wheelbarrow, one of the masterpieces of William Carlos Williams. For example: Red Wheel, Rain Water, and White Chickens.

Contrast in Poem

We can identify two contrasts in the poem. One is between the latest advances in machine technology and the continuing but overlooked importance of elementary machines. The other is between the universal and age-old scene depicted in the poem and the radically new free verse form in which it exists.

CONCLUSION

After an analysis of the linguistic features of this poem, we can have a better understanding of the author's idea and appreciate the beauty of every aspect of this poem. With careful word choice, attention to language, and unusual stanza breaks, Williams has turned an ordinary sentence into a great poem. Poet has beautifully explained poem with linguistics and literary choices and conveyed powerfully according to the understanding of the reader.

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