

APPLIED LINGUISTICS THROUGH LITERARY WORLD IN THE POEM OF “THE GARDEN OF LOVE” BY WILLIAM BLAKE

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ABSTRACT

Applied Linguistics is the academic discipline concerned with the relation of knowledge about language to decision making in the real world. It is used to reveal human language feature expression into language function. Poetry is one of literary world that emphasizes on individual performance and underlies the theory of elocution. Figurative language is a tool that an author employs (or uses) to help the reader visualize (or see) what is happening in a story or poem. There are three types of figurative language used in the application of poem. They are: Metaphore, allusion, and Imagery. “The Garden of Love” is one best poem ever talking about a church. It is a kind of imagery that refers to a place of a private life of joys and happiness that is the church in a whole light. It is not easy to interpret poetry unless the readers have schematas in their mind.

Keywords: *Applied Linguistics, Figurative Language, Poem*

INTRODUCTION

Stylistics is a (linguistics) study of style. In more specific, stylistics is known as the investigation of the aesthetic function of language, expressive means of language, and emotional coloring of language. Linguistic study becomes literary only when it serves the study of literature, when it aims at investigating the aesthetic effects of language. That is stylistics. (Wellek and Warren, 1956:177). Stylistic can be an approach to text analysis.

In terms of literary texts, stylistics is particularly used to interpret poetry. The meaning of poetry is contextual. Since stylistics is a tool to interpret literary text, hopefully the interpretation of the poem “The Garden of Love” could be revealed by applying the stylistic devices. Allusion is the certain point in this application as one of stylistic devices. Allusion is a visual word that

refers to an object either person, thing, animal, etc. The allusion of ‘the Garden of Love’ by William Blake is a kind of allusion that refers to a church. Thus, the poem would be approached through stylistic analysis and allusion particularly.

The need for applied linguistics

Language is the heart of human life. Without it, many of our most important activities are inconceivable. Try to imagine relating to your family, making friends, learning, falling in love, forming a relationship, being a parent, holding a religious faith, having political ideals, or taking political action, without using words.

Throughout history and across the world, people have used language to gossip and chat, flirt and seduce, play games, sing songs, tell stories, teach children, worship God, insult enemies, pass on information,

make deals, remember the past, and lament the dead. Such activities seem to be intrinsic to human life, as natural to us as flight is to birds. People do them without conscious analysis. It does not seem that we need to know about language to use it effectively.

Language use, then, is in many ways a natural phenomenon beyond conscious control. Yet there are also aspects of language use in which we can intervene and about which, consequently, there are decisions to be made. For example, ‘how to interpret exactly a particular poem by applying a certain theory?’

Basically, our knowledge of our language is immensely complex. We carry with them not only a vast knowledge, intricately patterned code, but also an experience of its varying surrounding circumstances. We should set out to investigate and understand the facts of language use. Thus, pragmatics are needed to find the meaning behind the context.

Stylistics and Applied Stylistics

Applied linguistics is the aspiration. It is the academic discipline concerned with the relation of knowledge about language to decision making in the real world. Applied linguistics puts linguistic theories into practice in areas, such as, sociolinguistics, education, stylistics, etc. One of those areas that will be discussed in this paper is stylistics in a poem.

Literature is human’s activity both spoken and written that should be appreciated. It is done since it may give us the reflection of life, philosophy, values, behaviour, etc. A literary work is created by humans for telling, describing and explaining about the reflection of life or it is just the imagination of an author. Literature is an imitating life that is displayed by an author.

Stylistics is the study of linguistic factors that place a discourse in context. As Widdowson (1975:3) states that stylistics is the study of literary discourse from a linguistic orientation. What distinguishes stylistics from literary criticism on one hand and linguistics on the other is that it is essentially a means of linking the two and has no autonomous domain of its own. Thus, stylistics is an area of mediation between the two subject: English language and literature. The relationship between the two can be illustrated as follows:

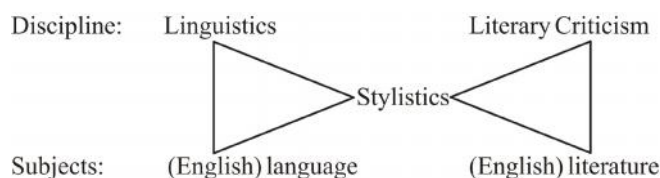


Figure 1: Language and Literature (Widdowson,1975:4)

Based on the diagram above, it can be seen that stylistics is not either a discipline or a subject but it is means of relating disciplines and subjects.

While, Leech and Short (1981:12) defines stylistics as the (linguistic) study of style. It constitutes the scientific or a methodical study. Then, it is stylistician responsible to make a methodical study of the principle of style. The stylistician primarily deals with what the users of language know when language used (Turner,1973:18). The situation in which a type of language is found can usually be seen as appropriate or inappropriate to the style of language used. Thus, explanation in stylistics depends on examining the circumstances of language, the situations in which it is used (Turner,1973:26).

Specifically, stylistic refers to the choice of linguistic item that is used by person in his work. The concept of style, basically is

the choice of linguistic feature that is presented in sentence or expression. Moreover, Turner (1973:23) says that style is easily recognized than analyzed. It means that it is more easily caught in an impressionistic phrase than revealed in detailed grammatically or syntactically described complexity. Therefore, one important approach to the study of style based on him (ibid,27) is based on an analysis of meaning into its “denotative” and “connotative” elements. In this case, stylistics looks at what ‘going on’ within the language; what the linguistic associations are that the style of language reveals. The application of language reveals is based on the term of impressionistic of circumstances of language used toward a factual thing and emotive thing of an idea. As Turner (1973:28) says, meaning is merely the attachment of a particular word to a particular ‘thing’.

When one looks at the communication pattern through spoken or written it is actually not reality and not raw emotion but it is a pattern of reality and emotion. While the other language, lyric poetry concerns to the pattern of feeling (Turner,1973:29). Furthermore, stylistics is used to determine to the connections between the form and effects within a particular variety of language.

In the applied of stylistics, there are the differences between applied to language of poetry and applied to spoken language. According to Turner (1973:34), the analysis of stylistic in applied to language of poetry will become a theory of metrics, while the analysis of stylistic in applied to spoken language, with more emphasis on individual performance, it will underlie the theory of elocution.

Study of Style in Stylistics

Style is a highly phenomenon that occurs in many views of language depend on

the particular circumstances. What a writer style, based on Enkvist et al (1964:xi), is regarding as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre, and his purpose within it offer him. Then, there is a reaction between readers or hearers with varying attitudes toward textual stimuli.

Previously, language is the point to get one’s impression of one’s thought. Therefore, Groce (Turner, 1973:7) says about language that is expression in the task of aesthetic. It constitutes a creative activity of the individual rather than a system of signals shared by the group. In addition, Turner (ibid) states language is a set of means of expression which are simultaneous with thought. A form of thought can be objective in intellectual form which conforms to reality as closely as possible. That is ‘style’.

Furthermore, style, according to Enkvist et al (1964:12):

‘....is as a shell surrounding a pre-existing core of thought, or expression; as the choice between alternative expression; as a set of individual characteristics; as deviations from norm; as a set of collective characteristics; and as those relations among linguistic entities that are statetable in terms of wider spans of text than the sentence.’

What one thought may be different with another thought. In other word, one style may be different with another style. The effect of style is choice (Enkvist et al,1964:20). It means that style is an emotional effect that has different interpretation whether it is functional or non-functional. That is why style can be stated as a deviation from a norm (ibid, 25). It is due to code choice that one use in encoding language in order to carry the message in a particular discourse. Using style

must be based on the context and linguistic form. Context in this case is situation, including the speaker, the listener, and their relationship and environment. For example, 'Please pass the salt' similarly contrasts stylistically with 'Please give me ten milligrams of sodium chloride', which is likely to appear in a related, but different situational context. In the first sentence, the speaker does so at the table, and the second, in the laboratory. But, 'Please pass the salt' does not contrast stylistically with 'please pass the pepper', which is likely to occur in exactly the same situational context in the dining room. In other words, the choice between salt and sodium chloride is stylistic, and that between salt and pepper is non-stylistic. Therefore, besides knowing the context, one must understand about what behind the context, called pragmatics.

Stylistics Devices: Figures of Speech

In literature in writing, a stylistic device is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling to the literal or written. Figurative language is a tool that an author employs (or uses) to help the reader visualize (or see) what is happening in a story or poem. There are three types of figurative language used in the application of poem. They are: Metaphor, allusion, and Imagery.

1. Metaphor, use of a word or phrase denoting one kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two. Thus, in the biblical Book of Psalms, the writer speaks of God's law as "a light to his feet and a lamp to his path." Other instances of metaphor are contained in the sentences "He uttered a volley of oaths" and "The man tore through the building." A metaphor is a figure of speech which omits the comparative term

(like, as, the) and implies that one thing is another. For example, 'All the world is a stage'. A simile says that x is like y, but a metaphor says that x is y.

2. Allusion is a brief reference to a person, place, phrase, or event drawn from history or literature (Hoepfer&Pickering,1990:31). It is effective not because of the meaning of the word itself but because of the associations or connotations that allusive words carry for the informed reader. It allows poet to reinforce an argument by illustration, to compress complex ideas into brief phrases, and to suggest thoughts they may not wish to state directly.

Allusions in writing help the reader to visualize what's happening by evoking a mental picture. But the reader *must be aware of the allusion* and *must be familiar with what it alludes to*.

For example:

"As the cave's roof collapsed, he was swallowed up in the dust like Jonah, and only his frantic scurrying behind a wall of rock indicated that there was anyone still alive."

The allusion in the sentence above is to Jonah. The reader is expected to recognize the reference to Jonah and the whale, which should an image of being 'swallowed alive'..in the case, behind a wall of dust and rock.

3. Imagery

Words that call upon our senses are referred to as images. Most poetry use the poetic symbols. Writers of poetry are fond of using words that have more than one meaning. When a poet speaks of the seasons, for example, he may not only the time of year but also the time of life. Thus spring can mean the youthful period of life; summer, manhood and early maturity; fall, middle age; and winter, old

age and approaching death (Kirkpatrick&Goodfellow, 1968:15). Colors are also symbolic, for instance, the dark may suggest evil, and light indicates goodness. It is the same with symbolic in animals like a raven as evil and albatross as good. The sea an terms can also be symbolic, such as, a voyage indicates the journey of life; a harbor, the goal or end of journey; a reef, difficulties along the way. There are countless symbols taken from all areas usually used in poetry.

Application Stylistics into Discussion

After immersing to the concept of style and the devices of stylistics, we turn to the application of the items to the analysis of texts. Firstly, we will discuss the nature of stylistics analysis. Stylistic analysis is indiscriminately combined with study of content-links, sources, and other matters such as recurrent allusions (Wellek and Warren, 1956:181). It is actually a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text. With stylistics we aim to explain how the words of a text create the feelings and responses that we get when we read them. Leech and Short (1984:74) even assert that every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language.

There is a difference in purpose of the analysis of literary studies and linguistic. Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text. On the other hand, stylistic analysis in linguistic refers to the identification of patterns of usage in speech and writing.

In doing the analysis, there are several principles which have to be perceived, that the analyst should look for the writer's intention and, second, raise a question 'do the

components of his writing fulfill that intention?' "If a style satisfies and completes the writer's intention, then it is successful; if it frustrates or is contrary to his intention, then it is failure" (Hughes and Duhamel, 1966:229). By this idea, we can agree on what Hughes and Duhamel further say that, "There is no such thing as a 'good' stylistic device or a 'bad' stylistic device; there are only functional and non-functional devices (ibid).

To set better understanding of this, let us take a brief analysis of 'The Garden of Love' by William Blake

THE GARDEN OF LOVE

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And "Thou shalt not" writ over the door;
So I turned to the Garden of Love
That so many sweet flowers bore;
And I saw it was filled with graves,
And tombstones where flowers should be;
and priests in black gowns were walking their
rounds,
And binding with briars my joys and desires
-William Blake, 1974

In his poem "The Garden of Love" Blake attacks the church. It is a kind of imagery that refers to a place of a private life of joys and happiness, that is the church in a whole light. Blake believes that God is happy when we are happy and that he does not want us to be bound by laws as the church believe. That why it is mentioned in four line that 'I used to play on the green' is conducted by the child. It is connected with the symbol of green that refers to previous, innocent freedom, as well as the more obvious "play". It means that children just know happiness in their life.

Chapel in line three is religious service place that means a law. What the author means in this stanza is there is no chapel before but now there is a chapel.

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Blake continues in the second stanza to describe how the church imposed itself into the private lives and joys of people. He writes that the “gates of this Chapel were shut,/ And ‘Thou shalt not’ writ over the door.” The gates of the chapel being shut symbolizes the fact that the church was separated from the common man and tried to exclude the individual from building a personal relationship with God and gaining a personal understanding of God. “The gates of the Chapel were shut”, implying that the way to the church and the way to God is cut off from ordinary people and only accessible through the aid of the clergy. Such a personal knowledge of God was discouraged by the church, which taught that it alone dictated the will of God. However, the church made many rules that God had never intended in the Bible. That tendency of the church brings Blake to the “Thou shalt not” written over the door. The church was constantly telling people what they were not supposed to do and trying to dictate every aspect of their lives, which took joy out of many things in life. It is different in previous era that people feel free to pray to God directly. Chapel itself is a symbol of corruption in the church as a protest of Old Testament.

In the third stanza Blake discovers that all the flowers that used to be in his Garden of Love had been replaced by tombstones. The flowers are representative of the joys of life, and the tombstones are representative of the fact that the church was killing the pleasures in life with its rules. Blake more bluntly states this idea in the last two lines of the poem when he says that he also found in the Garden of Love “Priests in black gowns... binding [his] joys and desires.” It is significant that Blake

chose to stress the colour black, a colour with connotations of death and joylessness, as being associated with the priests. While, this “binding” represents how the church and the moral society at that time were forcing the impressionable people who sought redemption into practicing Christianity in a uniformed and impersonal way. Also, in the poem as a whole it is significant that the joys and pleasures of life are represented by a garden and that the restrictions of the church are represented by a man-made structure. Clearly Blake sees the “garden” of love as the natural state created by God and the restrictions on joy as man-made artifice.

Therefore why language and imagery also play a critical role in ‘The Garden of Love’ as they have striking allusions to the Bible. In the ‘Garden of Love’ where the persona could “play on the green” as freely as he pleased, the “Priests in black gown were walking their rounds” (in the third stanza) have trapped him in “the gates of this chapel”. Nature is now absent, replaced with the black imagery and all its negative connotations from the Priests. In addition, how the “Priests” who are traditionally trusted to bring faith and justice into people’s lives are wearing “black gown” that brings literal death by “graves” and tombstones” and metaphorical death of innocence, freedom, “joys and desires”. Also, because the Bible’s own words “Thou shalt not” and “binding with briars” are delivered by the “Priests in black gown”, the religious allusions that can be translated as conflicting, restricting and confusing.

Conclusion

Language is not a neutral medium but comes with the contexts, ideologies and social intentions of its speakers written in. Words are living entities, things which are constantly being employed and only half taken over:

carrying opinions, assertions, beliefs, information, emotions and intentions of others, which we partially accept and modify. The situation in which a type of language is found can usually be seen as appropriate or inappropriate to the style of language used.

Poetry as an imaginative literature is a stylistic figure in a text that convey a message to the readers. Its composition takes account an aesthetics and rhyme. Its content must have figure of speech inside like in ‘The

Garden of Love’ by William Blake there are metaphore and allusion that refers to a church.

It is not easy to interpret poetry unless the readers has a schemata in their mind. Its schema is a background knowledge that readers have relating to a particular type of object, person, situation, or event.

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