

## **Jakobson's Paradigmatic Metaphoric Aspects in Selected English Romantic Poems**

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### **Abstract**

The present study deals with the metaphoric aspect of Romantic poetry from Roman Jakobson's point of view. The romantic poetry is distinguished and stands remarkable through the language picked by the poet. The potency of language of romantic poetry owes to the collection of the words that have been selected not only out of intelligence but also pure feeling. The enchanting and magical language of the romantic poetry is the product of metaphoric matter that requires elaboration. Romantic literature is distinguished by the unique language which is used within it. The language that the romantics use is filled with emotion and feelings since it conveys the real feelings of the author in a tangible way through metaphors and other figurative devices. The result would be a poetic or prosaic language which is suitable for writing poetry. Consequently, the dominant genre becomes poetry in this literary movement and many great poets of England belong to this era. This research studies Jakobson's metaphorical aspects of selected British Romantic Poets. The research investigates the manifestation of metaphors within romantic verses to depict how the romantic poet has been able to grasp the reality of an object and transform it into a far-fetched idea throughout the similarity of relations. To do so, the researcher would use Jakobson's theory of language regarding metaphoric and metonymic aspects of language. Jakobson's notions of metaphor and metonymy are investigated in selected British Romantic Poetry to show why the dominant genre for romantics is poetry not prose and metaphor is the basis for poetry in comparison to the realists for whom metonymy is the basic form. Moreover, the researcher studies syntagmatic and paradigmatic relationship within Romantic poetry to show how meanings are created through association of meanings and displacements.

**Keywords:** Conceptual Metaphor, Syntagmatic, Paradigmatic, Mapping.

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## I. Introduction

Romanticism, as a literary movement, was dominant in the eighteenth century and it embraced different elements. However, the most distinguishing feature of romanticism and its literary products are the linguistic aspect of this movement that is emotional and metaphoric which makes poetry a dominant genre. Since this movement highlights the dream, or inner, world of the individual, the language that is used to convey romantic poetry is required to mirror such visionary elements. In other words, it can be said that the language that is used in the realm of philosophy or science are not capable of fulfilling romantic ideals in the form of poetry. Therefore, the polished and literary language of Neoclassicism of seventeenth century needs to be adjusted to a more simple and rustic medium that is capable of expressing the poet's feelings. Consequently, metaphoric aspect of language must be accounted for as the responsible for both rusticity and emotional aspect of the romantic task.

### A. Age of Romanticism

Romanticism was arguably the largest artistic movement of the late 1700s. Its influence was felt across continents and through every artistic discipline into the mid-nineteenth century, and many of its values and beliefs can still be seen in contemporary poetry. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature - all components of modernity. The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It assigned a high value to the achievements of individualism and artist, whose examples would raise the quality of society. They promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art.

Romantic period gave an importance to nature where poetry



expresses the beauty of nature in addition to individual imagination and knowledge as the outcome of intuition. The well-known romantic poets have independent poetry with various features. They reacted against previous literary styles of eighteenth century and earlier philosophers.

Roman Jakobson (1896-1982) like some of his contemporary or preceding thinkers is interested in the issue of language. The potency of poetic language originates from metaphoric aspect of it which makes using imagination and emotion within poetry possible. Although according to some linguists, metaphor is the matter of mental processes as Zoltán Kövecses believes “metaphor is a property of concepts, and not of words” (23), metaphor is the matter of language itself and it has been inserted deeply in the textures of the language. In fact, it is through this feature of language that the romantic poets are able to transform reality into fantasy.

### **B. Roman Jakobson as a Linguist**

Roman Jakobson, a linguist, was “a member of Moscow linguistic circle” (Makaryk 375), which had a major role in Russian formalism. As indicated by William A. Haviland, “Pioneering structural analyzing of language” (206), Jakobson devoted most of his studies and articles to grammar and phonology. His ideas of literariness, “what makes a given work a literary work” (Makaryk 51), and figures of metaphor and metonymy revolutionized the literary criticism. To Jakobson, “the poetic function projects the principle of equivalence from the axis selection into the axis of combination” (*SWWL* 358). Using the Saussure’s paradigmatic and syntagmatic axes of language, Jakobson posited their relevancy to the figures of metaphor and metonymy. To Jakobson the speaker uses two sorts of activities unconsciously, that is, selection and combination. In other words, the selection of words corresponds to metaphor and their combination to metonymy. To him a person suffering from aphasia fails in accomplishing the activities of combination and selection (Jakobson 233). Pursuant to Sean Homer’s idea: “Jakobson pointed out that metaphor is an act of substitution of one term for another and thus corresponded to the paradigmatic axis, or the axis of selection” (Homer 43). Sean Homer adds that “metonymy is a relation of contiguity, in that one

term refers to another because it is associated or adjacent to it, and therefore it corresponds to the syntagmatic axis, or the axis of combination” (43).

Jakobson’s works are so comprehensive that it could affect other fields and thinkers including Freud and Lacan. Elisabeth Roudinesco asserts “a few months before delivering his lecture he discovered with amazement fundamentals of language, published by Jakobson and Morris Hall. The book contained an article entitled “Two Aspects of Language and Two Types of Aphasia” which would allow him to polish his hypothesis of a language-unconscious” (305). His innovation was making a connection between Jakobson’s structural model of metaphor and metonymy and with Freudian dream symbolism, i.e. condensation and displacement. As Russell Grigg affirms:

It is well known that Jakobson’s article on aphasia found an immediate echo in Lacan’s “The Instance of the Letter in the Unconscious, or Reason since Freud,” stimulating Lacan’s claim that metaphor and metonymy are poetic functions equivalent to the unconscious mechanisms first uncovered by Freud of condensation and displacement. Nowhere prior to 1957 does Lacan attach any particular importance to metaphor and metonymy, even though as early as 1952 the influence of Jakobson’s work is apparent.

(Grigg 151–152)

Metaphor is the use of one signifier instead of another without any direct comparison. According to Jakobson it corresponds to the axis of selection. Condensation, on the other hand, is when the unconscious part of the mind uses a particular kind of dream image to symbolize a number of indistinct objects. A lion, for instance, in a dream may symbolize an employer, a pedagogue, etc. that is detested by the dreamer. Because in the dream the focus is on the lion rather than what it symbolize, it can be claimed that it is the common point between the unconscious and language, in a sense that both are including lack. Metonymy means using of a word instead of what that is associated with. To Jakobson metonymy corresponds to the axis of combination. Displacement, another defense mechanism, requires redirecting the feelings to a less threatening object. In metonymy and displacement there is a substitution of an object or a person for another. Again the focus is on the quality of the screaming at the child rather than the real

cause that has engendered the unconscious wound or conflict.

## II. Discussion

### A. Metaphoric Aspect of William Wordsworth's Poetry

The whole poem and even the title of the poem which is "I wandered lonely as a cloud" signifies metaphoric mode of language. The speaker of the poem functions at paradigmatic level of language to show how feelings can be expressed throughout selection of the different signifiers instead of each other. The poem depicts celebration of nature and nostalgic memories of the past with which the romantic poets are concerned. Wordsworth acts as a proponent of nature. Therefore, Wordsworth attempts to show his concerns and feelings in a poetic diction which can be best expressed throughout metaphors. His poem starts as such:

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.  
(Stanza I)

The use of metaphors is dominant throughout the poem. Wordsworth selects and replaces different words at vertical level. In fact, mostly he focuses on paradigmatic level in which words can be placed with each other due to similarity and being in the same category. The speaker associates his loneliness with the word 'cloud' which is selected from a set of nouns. The speaker wants to view nature from a dominant standpoint, so that he needs to be flying and floating over the heels. Moreover, 'cloud' signifies individuality which is the base of romantic poetry. Therefore, the use of 'cloud' as a metaphor for loneliness, individuality, and having a dominant position is the best choice to make it influential and poetic. Moreover, in this metaphor, the loneliness and individuality of the speaker as the target domain are depicted in the source domain of cloud and the mapping of this metaphor refers to the individuality of pieces of cloud in the sky which resembles departed Island. In fact, the speaker of the poem identifies himself with a lonely cloud which circulates in the sky.

Another metaphor used by Wordsworth refers to the word



‘crowd’ which is replaced for ‘daffodils’ in this stanza. The poet works on the vertical axe of language and selects the concept of ‘crowd’ instead of ‘daffodils’ to show the abundance of this type of flower in the nature. The flowers are shaking in the wind and the speaker is observing this scene from the sky, so that the best way to describe such a scene is through metaphor. As a result, Wordsworth implies daffodils look like dancing crowds. In this metaphor, the source domain is ‘crowd’, and the target domain is ‘stars’. The mapping is the number of these flowers since there are plenty of them, they look like crowds that the speaker is watching them. Since romantic poetry deals with nature, the beauty and blessing of nature must be admitted throughout metaphors. In the second stanza, the poet writes:

Continuous as the stars that shine  
 And twinkle on the milky way,  
 They stretched in never-ending line  
 Along the margin of a bay:  
 Ten thousand saw I at a glance,  
 Tossing their heads in sprightly dance.

(Stanza II)

In the second stanza, Wordsworth functions at the paradigmatic level in which he writes that the ‘daffodils’ are shown in the stars. This means that from the categories of nouns, the poet replaces ‘daffodils’ with stars that are shining constantly. In other words, the use of such metaphors and working at paradigmatic level depend on the plot of the poem which is concerned with nature. The plot is simple and it shows the poet’s wandering and his discovery of a field of daffodils near the lake. This brings him the memory of the past which pleases and comforts him when he is lonely or he is not at peace. The characterization of the sudden occurrence of a memory causes the poet to write about this poem. The whole poem shows an inherent unity between man and nature, so that the use of metaphors would elaborate it. In other words, nature provides the ultimate good influence on the human mind. All manifestations of the natural world—from the highest mountain to the simplest flower elevated thoughts and passionate emotions in the people who observe these manifestations. Wordsworth repeatedly emphasizes the importance of nature to an individual’s intellectual and spiritual development.. A good relationship with nature helps

individuals connect to both the spiritual and the social worlds. In fact, human beings cannot survive without a good natural environment, but how to deal with our environment is essential to human beings. There are two different attitudes toward nature:

Either be intimate with nature or even be subject to the changeable temper of nature, or violently to control it and even ruthlessly to conquer or transform it by every means possible. That is, whether we should beautify nature according to its rule or reform it at our own will are two different views toward nature. If we cannot do it in a proper way, we will be punished by nature. (Wang 292)

That is why the linguistic aspect of the work must be ornamented in a way which can depict the beauty of nature and the love for it. Meaning in structural linguistics is tied up the paradigmatic relationship. The words are selected in order to create meaning. However, for Wordsworth, it is not just the matter of meaning. They must be selected to create beauty as well and convey the poetic function as well. Jakobson's enduring contribution to linguistics is identifying the core functions of language. Communication is not the only function. Two functions that Jakobson pointed out, that needed pointing out, were the phatic function and the poetic function. Here the function is on the poetic aspect in which expression of feelings is the main goal of Wordsworth. Therefore, at paradigmatic level, he has selected 'stars' as a replacement for 'daffodils'. In this metaphor, the source domain is 'stars' and the target domain is 'daffodils' and the mapping of this relationship is beauty. The stars make the sky beautiful through shining when there is no cloud and daffodils make a valley or a plane mesmerizing by outstanding harmony.

Jakobson believes poetry "draws upon the same network of associative paradigmatic choices. His idea that speech sounds (phonemes) are not atomic entities devoid of further analysis but complexes of phonetic properties (distinctive features) inhabits the same sphere of perception. Wordsworth's poem is prosaic site of metaphors since different words are accessible for the poet to choose from. All of these words are associated with nature

Being away from nature causes the man to lose touch with both surrounding world and himself. In other words, the man is lost since he is away from nature which is the reason of his very



existence. In other words, people become selfish and immoral when they distance themselves from nature by living in cities. Humanity's innate nobility of spirit becomes corrupted by artificial social conventions and modern life. As a result, it is required to make to tie man and nature once more. This can be done by Romantic poetry and the set of similar words in the category of nature fulfill such a critical mission. The paradigm of lexicons that signifies natural concepts at vertical level create metaphoric mode of language which is poetic.

### 1. Metaphoric Mode in Ode on Immortality

“Ode on Immortality” is featured with metaphoric mode of language in which replacement of different words makes the poem more sensuous. Since throughout this poem, the speaker believes that there was a time when all of nature seemed dreamlike to him. Therefore, such a dreamy land needs to be described through metaphoric device. The ‘heavens’ here is described to resemble body of a human being which is bare and it is not dressed. The vastness of sky that is glorious and breath-taking. Therefore, at paradigmatic level, the poet replaces the sky with a more poetic choice of word. Here the source domain would be ‘body’ which is ‘bare’ and the target domain is ‘sky’ and the mapping is the visibility of both. The poet emphasizes the elements of nature through metaphoric mode of language. It is known that in Wordsworth’s work, nature provides the profound influence on the human mind. All depictions of the natural world from the tiniest pieces found in the nature to the greatest ones are shown in his poetry and they can be identified and conceptualized through metaphoric and poetic mode of language.

Wordsworth constantly highlights the importance of nature to an individual’s faculty of mind and spiritual development. Throughout the paradigm of lexicons for nature, a good relationship with nature helps individuals connect to both the spiritual and the social spheres. In another line, the poet states ‘the sunshine is a glorious birth’. In this line, the metaphor is beautifully inserted into the heart of the poem . Sunshine is combined with birth and birth is substituted with ‘beginning of the day’ or ‘dawn’ to make it more poetic. ‘birth’ signifies a new beginning which is associated with a human beings. However, throughout this context,



the concept of 'birth' points out the renewal nature which takes place every day. When a new day begins, man is promised a new beginning and provided with new opportunities. In this metaphor, the source domain is 'birth' and the target domain is 'sunshine' which is magnificent. The mapping is renewal and recreation of nature. In the next stanza, the poet mentions:

Our birth is but a sleep and a forgetting:  
 The Soul that rises with us, our life's Star,  
 Hath had elsewhere its setting,  
 And cometh from afar:  
 Not in entire forgetfulness,  
 And not in utter nakedness,  
 But trailing clouds of glory do we come (Stanza V)

In another stanza, Wordsworth makes a contradictory statement regarding birth. He states that human life is just like sleeping and forgetting. In fact, throughout this line he denounces earthly life by saying human beings used to dwell in a purer, more glorious realm before they enter the earth. This statement regarding life is made possible through metaphoric use of language. Instead of saying 'life is ignorance' or 'life is purposeless', Wordsworth selects the words 'sleep' and 'forgetting' to show the effect more profoundly. The selected words by Wordsworth which are based on similarity signify poetic message. Therefore, the source domains are 'sleep' and 'forget' and the target domain is 'birth' and the mapping is the dominant neglect at both domains. In the next line, Wordsworth works on paradigmatic level and implies that man's soul is the star of life. In this line, soul is combined with 'life's star' and 'life's star' is the substitution for other set of words including 'a shining object' or 'valuable thing'. Through referring soul to the concept of star, the purity of heart can be realized and cherished by Wordsworth as the Romantic poet. Therefore, here life's Star is the source and soul is the target domain and the mapping is the value, and shininess of both domains.



## 2. Metaphoric Aspect of John Keats' Poetry

Keats as a romantic poet composes his poetry in a metaphoric mode of language in which signifiers are replaced at paradigmatic level. In fact, he selects more poetic words as metaphors. In his poem, "An Ode to Psyche", the speaker opens the poem with an address to the goddess Psyche, asking her to hear his words, and requiring if she can forgive him for singing to her own secrets or not. The speaker remembers that while walking through the woods, he saw two creatures embracing.

Keats calls the different names. In fact, the poet is praising Psyche for her status and beauty. In this metaphoric line, she is the loveliest vision. Instead of saying, Psyche is beautiful, the poet replaces it with this metaphor since they signify the same meaning. In the following lines, the poet has filled his poems with metaphors:

O brightest! though too late for antique vows,  
 Too, too late for the fond believing lyre,  
 When holy were the haunted forest boughs,  
 Holy the air, the water, and the fire;  
 Yet even in these days so far retir'd  
 From happy pieties, thy lucent fans,  
 Fluttering among the faint Olympians,  
 I see, and sing, by my own eyes inspir'd.  
 So let me be thy choir, and make a moan  
 Upon the midnight hours;  
 Thy voice, thy lute, thy pipe, thy incense sweet  
 From swung censer teeming;  
 Thy shrine, thy grove, thy oracle, thy heat  
 Of pale-mouth'd prophet dreaming.  
 (Stanza III)

In the second stanza, the speaker addresses Psyche again, describing her as the youngest and most beautiful of all the Olympian gods and goddesses. He believes this, he says, despite the fact that other divinities, Psyche has none of the trappings of worship. She has no temples, no altars, no choir to sing for her. Moreover, the speaker attributes this lack to Psyche's youth. The speaker says that even in the fallen days of his own time, he would like to pay respect to Psyche and become her choir, her music, and her oracle.



Moreover, the speaker continues with these declarations and mentions he will become Psyche's priest and builds her a temple in his own mind, a region surrounded by thought that resemble the beauty of nature and tended by imagination. All these ideas require the speaker to use metaphoric mode of language. In the first line, the speaker implies that she is a star by using the adjective of 'brightest'. Therefore, the line can be written as such: Psyche is a star. The metaphor of star is selected out of a set of noun words that are associated with nature and can be used for psyche as well. The conceptual metaphor includes Psyche as a target and star as a source domain. The mapping for this metaphor is the beauty and the shining feature of both which is exaggeration for psyche. There are other metaphors which are used as well. The speaker desires to be psyche's choir and music. He knows that her voice is sweet and harmonious. As a result, he wants to be her voice.

In another poem titled as "Ode on Indolence", the speaker uses several metaphors to embellish the language of his poetry. In the second stanza, the speaker addresses the figures directly, asking them how it was that he did not recognize them and how they managed to sneak up on him. He suspects them of trying to leave without a task and goes on to describe how he passed the morning before their arrival: by lazily enjoying the summer day in a sort of sublime numbness. He asks the figures why they did not disappear and leave him to this indolent nothingness.

### 3. Ode on Indolence

My idle days? Ripe was the drowsy hour;

The blissful cloud of summer-indolence

Benumb'd my eyes; my pulse grew less and less;

Pain had no sting, and pleasure's wreath no flower:

O, why did ye not melt, and leave my sense (Stanza II)

According to the poet, both pain and pleasure are shown in metaphoric forms. The concept of pain might be shown to be like an insect that can be biting and excruciating. Therefore, instead of saying pain is excruciating, Keats uses the word sting in order to refer to the fact that pain might not be very pleasant. In the other metaphor, the sense of pleasure could be like an object or human that wears wreath of flowers. These words have been selected out of similarity of meanings. In the last metaphor, the speaker

considers the addressee as an object which could be melted. Therefore, it could be realized as a piece of ice that can fade away.

Keats's speaker opens his first stanza by addressing Autumn, describing its abundance and its intimacy with the sun, with whom Autumn ripens fruits and causes the late flowers to bloom. In the second stanza, the speaker describes the figure of Autumn as a female goddess, often seen sitting on floor, her hair 'soft-lifted' by the wind, and often seen sleeping in the fields or watching a cider-press squeezing the juice from apples. The used metaphor in the following lines can be realized as the speaker mentions summer is a woman:

domain is autumn. The mapping would be the beauty and the softness of both domains.

Thy hair soft-lifted by the winnowing wind;

Or on a half-reap'd furrow sound asleep, (Stanza II)

At paradigmatic level, Keats has used the metaphor of the woman to depict the beauty and tenderness that autumn has. The words including 'hair' or 'soft-lifted' are associated with the female figure. As a result, it could be a proper replacement for the concept of autumn since it is a pleasant season which requires metaphors that suit it. The source domain is female figure and the target

In the third stanza, the speaker tells Autumn not to wonder where the songs of spring have gone, but instead to listen to her own music. At twilight, the small gnats hum among the trees, lifted and dropped by the wind and lambs bleating from the hills, crickets sing, robins whistle from the garden, and swallows, gathering for their coming migration, sing from the skies. In this stanza, metaphors have been used as well:

Where are the songs of spring? Ay, Where are they?

Think not of them, thou hast thy music too,—

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue;

Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft

Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;

Hedge-crickets sing; and now with treble soft

The red-breast whistles from a garden-croft;

And gathering swallows twitter in the skies. (Stanza III )



At vertical level, the poet replaces the line describing the beauty of spring. The line implies that spring is a singer with a pleasant voice. In fact in this line, Keats associates the harmony that both a singer and the season can recreate.

The poem shows Keats's speaker paying respect to a particular goddess and in this case, the deified season of Autumn is the object of praising. The selection of this season implicitly takes up the other odes' themes of temporality, mortality, and change: Autumn in Keats's ode is a time of warmth and plenty, but it is perched on the brink of winter's desolation, as the bees enjoy and the harvest is gathered from the fields, the lambs of spring are now grown. The other metaphor is 'day' which is associated with human features as it might die. Therefore, the line can be rewritten as such: the day is a dying human. This notion refers to the fact that a 'day' is not permanent and it might end. Here Keats replaces the line 'a day is short' with a 'dying day' since at vertical level both have the same meanings. In another metaphor, the speaker implies gnats mourn which refers to the sound that they make. Therefore, there is a replacement of word in this line which makes it metaphoric.

In the next metaphor, the wing is associated with human features. Instead of saying the wind might either remains or disappears, the speaker mentions it might live or die. The signifiers here belong to the same category of verbs that can be replaced with more poetic ones. For this reason, the poet selects verbs associated with human features. The end of novel signifies sense of inevitable loss and makes it one of the most moving moments in all of poetry; it can be read as a simple, uncomplaining summation of the entire human condition. The line here is shown metaphorically to have poetic sense and effects. The line 'Hedge-cricket sing' is the metaphor at vertical level and it implies the sound which they produce. This line is selected out of similarity that a signing man and a singing cricket have.

"Ode on Melancholy" is another metaphoric poem by Keats which deals with sorrow in a poetic language. The three stanzas of the "Ode on Melancholy" address the subject of how to cope with sorrow. In the first stanza, the concept of sorrow is regarded with different titles and features. The speaker advises the sufferer should not forget their sadness by going to a mythological river which is metaphoric. Also, the speaker states the sufferer should not commit

suicide not become obsessed with objects of death and misery as they will make the anguish of the soul drowsy, and the sufferer should do everything he can to remain aware of and alert to the depths of his suffering. Therefore, the metaphors in the first stanza can be realized in the following lines:

No, no, go not to Lethe, neither twist  
 Wolf's-bane, tight-rooted, for its poisonous wine;  
 Nor suffer thy pale forehead to be kiss'd  
 By nightshade, ruby grape of Proserpine;  
 Make not your rosary of yew-berries,  
 Nor let the beetle, nor the death-moth be  
 Your mournful Psyche, nor the downy owl  
 A partner in your sorrow's mysteries;  
 For shade to shade will come too drowsily,  
 And drown the wakeful anguish of the soul. (Stanza I)

These lines reflect metaphoric mode of language at vertical level. Instead of saying 'do not forget your sorrow' the speaker uses the phrase 'not go to Lethe'. The use of 'Lethe' as a mythological signifier depicts that sorrow should not be ignored and the poet states it with a poetic language. In another metaphor, sorrow must be shown to be 'Wolf's-bane' and 'poisonous wine'. Instead of saying sorrow is horrible and painful, the poet uses these metaphors from the category of adjectives to describe the states of sorrow. This line 'By nightshade, ruby grape of Proserpine' means death and

#### 4. Ode on Melancholy

But when the melancholy fit shall fall  
 Sudden from heaven like a weeping cloud,  
 That fosters the droop-headed flowers all,  
 And hides the green hill in an April shroud;  
 Then glut thy sorrow on a morning rose,  
 Or on the rainbow of the salt sand-wave, (Stanza II)

In this stanza, the addresser explains what happens when grief starts to overcome in metaphoric language. The message in these lines is that the sorrow and grief would eventually end and it can be transformed into something beautiful. However, the messages are told in a metaphoric and poetic form in order to be more effective and powerful. The vertical axis of language enables Keats to



compose such lines. Jakobson “within...limitations we are free to put words in new contexts... the freedom to compose quite new contexts is undeniable, despite the relatively low statistical probability of their occurrence” (Jakobson 1978). Likewise, Keats freely selects other words with similar meanings. The message in two lines is that the grief would be revealed in form of crying and fades away at the end. However, such a message is shown differently. The addresser attempts to say ‘melancholy fit shall fall’ and the word ‘fall’ is associated with other concepts in the next line. ‘fall’ means ‘drop’ or ‘coming down’ like snow or rain. Once rain or snow fall, they can be experienced and likewise, it is said that it can be revealed in the form of crying. However, the poet does not use ‘crying’ and instead, he substitutes it with ‘weeping cloud’ that signifies tearing and being wet.

As the poem progresses, the addresser wants to say how sorrow and crying becomes significant and useful. Consequently, in the poem, it is said grief would foster the drooping flowers and hides the hills. There are several other metaphors in these lines as well. Melancholy is associated with feature of fostering and April possesses shroud like a dead body. The message is that the sufferer should instead overwhelm his sorrow with natural beauty, glutting it on the morning rose, or in the eyes of his beloved. These lines are metaphoric as morning has rose or the rainbow which is related to salty waves. All these concepts and words are selected out of similarity and the closeness of meaning through process of substitution. The third stanza of this poem is metaphoric as well;

She dwells with Beauty—Beauty that must die;  
 And Joy, whose hand is ever at his lips  
 Bidding adieu; and aching Pleasure nigh,  
 Turning to poison while the bee-mouth sips:  
 Ay, in the very temple of Delight  
 Veil'd Melancholy has her sovran shrine,  
 Though seen of none save him whose strenuous tongue  
 Can burst Joy's grape against his palate fine;  
 His soul shall taste the sadness of her might,  
 And be among her cloudy trophies hung. (Stanza III)

In the third stanza, the speaker explains these injunctions, saying that pleasure and pain are related concepts: Beauty must die, joy is fleeting, and the flower of pleasure is forever which changes



into poison. These lines are metaphoric and poetic in order to loom beautifully. Instead of saying beauty is not everlasting, the addresser mentions 'Beauty that must die' in which the code is that beauty is doomed to disappear. However, it is humanlike which dies in it shows how substitution of words occur at paradigmatic level of language. The temporary state of joy and pleasure is depicted metaphoric as well. Joy is like a man whose hand is on his mouth to say goodbye and pleasure can be changed into poison in shortest moment. In fact, the short life of joy and pleasure is emphasized which is bitter and poisonous and Keats could find out equivalents at paradigmatic level to transfer his intention.





## Conclusion

Based in the analysis of different poems in the present research and considering different literary works in Romantic era, it could be realized that most of the literary works were written in verse in that time. The poets were under the influence of different reasons that they composed poetry about them. These poets were mesmerized by the beauty of nature or their inner state, so that they could write about what they observed or listened or how they felt. As a result, poetry was the dominant genre of literary work in the Romantic era and the poets have used metaphors to express their feelings. To do so, the researcher has investigated different poets and their poems and show how they used metaphors to express themselves.



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## جنبه های استعاری پارادایمیک یاکوبسون در گزیده اشعار رمانتیک انگلیسی

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### چکیده

پژوهش حاضر به جنبه استعاری شعر رمانتیک از دیدگاه رومن یاکوبسون<sup>۲</sup> می پردازد. شعر رمانتیک با زبان انتخاب شده توسط شاعر متمایز و مورد توجه قرار می گیرد. قوت زبان شعر عاشقانه مرهون مجموعه واژه هایی است که نه تنها از روی هوش، بلکه از روی احساس ناب انتخاب شده اند. زبان سحرآمیز و جادویی شعر رمانتیک محصول ماده استعاری است که نیاز به بیان دارد. ادبیات رمانتیک با زبان منحصر به فردی که در آن استفاده می شود شناخته می شود. زبانی که ادبیات رمانتیک به کار می برد، سرشار از عاطفه و احساسات است، زیرا احساسات واقعی نویسنده را به شکلی ملموس از طریق استعاره ها و دیگر صنایع مجاز منتقل می کند. نتیجه، یک زبان نظم یا نثر است که برای سرودن شعر مناسب است. در نتیجه ژانر غالب در این جریان ادبی به شعر تبدیل می شود و بسیاری از شاعران بزرگ انگلستان متعلق به این دوران هستند. این پژوهش به بررسی جنبه های استعاری یاکوبسون از شاعران منتخب رمانتیک بریتانیایی می پردازد. این تحقیق به بررسی تجلی استعاره ها در ابیات عاشقانه می پردازد تا نشان دهد که چگونه شاعر رمانتیک توانسته واقعیت یک شی را درک کند و آن را در سراسر شباهت روابط به ایده ای دور از ذهن تبدیل کند. برای انجام این کار، محقق از نظریه زبان یاکوبسون در رابطه با جنبه های استعاری و کنایی زبان استفاده می کند. مفاهیم یاکوبسون از استعاره و کنایه در گزیده اشعار رمانتیک بریتانیایی مورد بررسی قرار می گیرد تا نشان دهد چرا ژانر غالب این صنعت ادبی شعر است نه نثر و استعاره در مقایسه با رئالیست هایی که کنایه شکل اصلی آنهاست. علاوه بر این، پژوهشگر به مطالعه رابطه نحوی و پارادایمیک در شعر رمانتیک می پردازد تا نشان دهد چگونه معانی از طریق تداعی معانی و جابجایی ها ایجاد می شوند.

### واژگان کلیدی

استعاره مفهومی، نحوی، پارادایم، نگاشت.

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