

A Linguistic and Stylistic Analysis of Ted Hughes's "Hawk Roosting"

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Abstract—The world of birds in Ted Hughes poems has always been the subject of a controversy and critical interest. His attempts to majestify their violence, and project their terrifying and brutal traits might tend to give the impression that the poet is the envoy of terror. However, a closer inspection indicates that the bird-of-prey-world is boldly a foil to project human concerns and moral behaviour. This study provides a linguistic and stylistic analysis of the poem "Hawk Roosting". Metonymically, the figure of the Hawk in the poem stands for birds of prey, and allegorically, it refers to political dictators in human history. The study, and for the first time, applies the concept of mind style, dramatic monologues and mask lyrics in its analysis to reflect the Hawk's strange psychology and worldview depending on the rhythmic form and stylistic features. Thus, the study shows how distinctive linguistic features—such as, the use of pronouns, simple present tense, polysemy, enjambment, and deviant constructions among others—relate to the mental representation of the Hawk's world. This view indicates that there would always be a Hawk to plague, or a dictator to rule, no matter where you are, or which time you live in.

Index Terms—Hawk, bird, prey, hooked head, creation, mind style, polysemy

I. INTRODUCTION

The poem "Hawk Roosting" refers to a bird of prey, which demonstrates its power of destruction, arrogance, superiority, and reveals its ability to suppress change. Implicitly, the poem is a satire of cruel tyrants of the world, who are devoid of mercy or humanity, and know nothing except violent killing. According to Shekhawat (2012), the Hawk represents "a tyrant who does not listen to the people around. This has allegorical significance in reference to human beings that unrestrained power in human beings, when twisted and deformed, leads only to tyranny and oppression" (p.2). In fact, the Hawk, "which is the poetic persona, is roosting in its natural habitat" (Inan & Nur Boland, 2017, p58). The demonstration of the physical superiority of the Hawk at the beginning of the poem is detailed with eyes, head, and feet, while it is sitting on top of a high tree illuminated by sun rays "ready to inspect and observe its prey conveniently" (p.58). The poet, presents the brutal traits of the Hawk by employing different poetic imagery, metaphor, rhetorical patterns, and other non-human features.

This study provides an analysis of the inner structure of the poem. It tries to reflect the Hawk's superpower, weird psychology, and mental perception of the world by analysing and looking into its linguistic and non-linguistic features. The poet follows dramatic monologues and mask lyrics to describe the mind style of the Hawk, thus this study tries, for the first time, to apply the notion of mind style to the analysis of the linguistic and stylistic features of the poem. It is worth mentioning that, Ted Hughes relies on the use of the first personal pronoun "I" to refer to the Hawk. Thereby, following Verdonk (2013), this study has incorporated the use of "he" instead of "it" and "who" instead of "which", throughout the interpretation of the poem.

II. LITERARY OVERVIEW

The task of interpreting poetry presents great challenges and is far more complex than other genres. This difference in complexity between poetry and other types of literature can be attributed to the fact that poetry does not "make direct reference to the world of phenomena, but provides a representation of it through its peculiar and unconventional uses of language, which invite, motivate, and sometimes even provoke readers to create an imaginary alternative world" (Verdonk, 2003, p. 12). Leech and Short (2007) suggest that the aim of the linguistic analyst turns round understanding the relationship between the linguistic form of text and its intrinsic function.

According to Culler (2002), the interpretation of poetry should preferably begin with an in-depth discussion of the poem's literary effect, and illustration of how certain linguistic features contribute towards developing this effect. Grounds for utilizing this particular analytical approach are given on the basis that poems may employ divergent linguistic structures, and on the way they may violate the expectations of linguistics. Nevertheless, a work of art may be interpreted in a variety of ways, depending on the schematic knowledge of the readers, their cognitive awareness, and the situation of reading. As there is an infinite number of potential readings, one should also accept that there is a limited number of ways for interpreting a text. Nonetheless; Verdonk (2013) considers different readings of the same text as minor variances.

A. *Dramatic Monologue and Mask Lyrics*

'Hawk Roosting' is a kind of dramatic monologue where the Hawk wears a mask and hides under the shadow of a ruthless dictator, or a deity practising appalling deeds. In fact, mask lyrics and dramatic monologues have been developed to be the central forms in British poetry in the Victorian era. In the nineteenth century, "interest in the creation of masks and the poetry based on it, is closely linked with the rising tendency to investigate the unconscious" (István, 2011, p.72). Poets used this genre "to give evidence of the illusory nature of the autonomous and unified Romantic subject" (Byron, 2003, p.3). Morrison and Motion (1982) state that in recent poetry, there is a noticeable renewed interest in narrative, or what can be called "constructing dialogicity in poems" (István, 2011, p.14). By this, István (2011) means that the poet constructs his/her poetry in the form of a mask to represent "both the social games that a poem reconstructs and the act of its subversion" (p.72). Goffman (1990), adds that "our activity is misrepresented because we use masks in the social games of defending our integrity" (p.72). According to Wilde (1991), mask in poetry means the creation of a real self rather than the genuine social self of the poet. In general, the mask in this study refers to a method of communication with the reader where the author, Ted Hughes, hides his protagonist behind a bird of prey, and as Verdonk (2013) states, "the poet has deliberately hidden behind a mask for rhetorical reasons" (P. 164).

Furthermore, both mask lyrics and dramatic monologues are forms of poetry where the constructions of masks, narrativization, and dramatization, play equally important roles. Rader (1976), distinguishes between these two types by considering "dramatic monologue proper, neither the speaker, nor the setting is symbolic: everything is literal and natural, but nothing is actual" (p. 139). The role of the reader is very much similar to that of the spectator in the theater, where he is invited to make a moral judgement of the protagonist. This position entails a double function, visions into the state of the reader, and the objectivity "which makes the moral judgement possible" (p. 68). Therefore, it is very important for the reader to understand the writer's intention to be able to build his moral judgement. However, the readers are "ignorant of the final outcome of the actor's act as it develops in relation to its dramatized object, our understanding of the actor himself, and his motives is always superior, as it is with real people" (p. 139). On the other hand, mask lyric addresses the reader directly, and both the setting and the speaker are created as symbolic. The speaker should be recognized from the poet himself, or the implied figure of the poet in the poem. According to Ráz (2011), mask lyrics and dramatic monologues refer to poems where the speaker is obviously built as a literal character. This character is a focal point, and is different from the author as in any piece of fiction. It determines the constituents of the text, more than the events do (p.68).

B. *Mind Style*

The concept of 'mind style' was developed by Roger Fowler (1977, p. 103). He used the term as a reference to the way authors present their fictional world to the audience. He maintained that mind style is "any distinctive linguistic presentation of an individual mental self" (p. 103). More specifically, "mind style" refers, not to the textual object, but to the method through which that object is perceived, "apprehended, or conceptualized" (Leech and Short, 2007, p.187). The crux of the mind style theory lies in the ability of the reader to elucidate the behaviour of character in terms of underlying states of mind (Zunshine, 2010, p. 179). Within fiction, this term has been utilized to depict how any distinctive linguistic representation may exhibit conceptualization of reality in a particular mind. It includes consistent occurrences of specific linguistic patterns accounting for the perception of a distinct worldview during the textual reading. Semino (2007) states that this term has been used in the expression of the character's abilities, limitations, personal and cognitive habits, or any values and beliefs, which may arise from them (p.18). She further adds that metaphor plays an integral role in the projection of the character's mind style or conceptualization of reality (p. 8).

Furthermore, mind style is concerned with the construction and expression in the language of conceptualizing reality in a particular mind. The basis of this definition rests on two central assumptions. The first claims that a person's reality is deeply informed by perceptual and cognitive processes, which may vary on an individual basis (Eyoel, 2013, p. 2). The diverse ways, in which different individuals perceive the world are thus, represented through their differing conceptualizations of similar experience. The second, however, considers language as a central part of the process through which individuals gain an understanding of the world around them (p. 2). In essence, texts produced by authors are highly reflective of the way they perceive and conceptualize reality (p.3).

Palmer (2004) adopts a broad definition of 'mind' that includes dispositions, beliefs, perception, emotions, and cognition (p.5). Further, he considers that through the analysis of mind style one is capable of capturing the feelings, dispositions and peculiarity of a character's world view (p.5). Differently, Leech and Short (2007) claim that it is observed through formal language construction, such as lexis and grammar. It includes consistent occurrences of specific linguistic patterns accounting for the perception of a distinct worldview during the textual reading.

A number of researchers have suggested that the study of fiction from the mind style perspective has the potential to depict both the worldview and mentality of fictional character. Such an approach to study fiction is particularly recommended for works that portray a peculiar kind of mental functioning as in Ted Hughes's "Hawk Roosting". The idea of mind style is particularly suited to analyse this work due to its ability to reflect the inner world of the Hawk. The study of the Hawk's psychology by applying "mind style" concept, can include forms that are distinctly poetic; such as, rhythm, sound and symbolism. A wide range of these forms are shared with prose (rhetoric, tropes, schemes, syntax, etc.), which show how these forms work either together and/or in complementary ways to deliver a poetic expression of

the Hawk's psychology. This study incorporates the application of 'mask lyrics', 'dramatic monologue', and 'mind style' concept among other linguistic features, to analyse the poem "Hawk Roosting".

III. ANALYSIS AND DISCUSSION

The poem Hawk Roosting can rightfully be considered a dramatic monologue and a mask lyric. The speaker, who is the Hawk, is clearly constructed as a literary character that is "different from the author" (István, 2011, p.14). It is considered "as a combination of a beast fable, in the Aesopean tradition, and a dramatic monologue. The power of this text is rooted in its ambivalence" (p. 14). On the one hand, we can see the figure of the Hawk representing itself as a bird of prey, and on the other, as a political allegorical figure of a dictator with a threatening voice. In addition, contrary to a narrative text, the core of a mask lyric is not the temporality of the story, but rather the character. The Hawk is the domineering character, who stands in defiance of all norms. That is to say his "character is the determining constituent of the text; this is the Archimedean point" (p. 14). In that sense, the term mask refers to a method "in constructing a literary character as an actor ... which is,..., not narrated" (István, 2015, p. 70).

A. Personification and Metaphor

It is important to note the absence of the poet within the created scenes. According to Verdonk (2013), this was a deliberate act by the poet for rhetorical reasons to leave the readers with a moral or emotional reaction "to the Hawk's self-revelatory monologue" (p.164). In fact, the mask is an example of personification, whereby the Hawk is presented with human qualities to shift the responsibility of his unpleasant actions to a personified animal (Verdonk, 2013, p.164). Thus, it is notable that this personification was not created by linguistic tools, but by the readers' schema, i.e. previous knowledge and mental representation of the Hawk's image vested with human qualities (p. 117).

The depiction of this poem as a dramatic monologue is evident from its beginning, whereby the Hawk starts with the pronoun "I". This pronoun serves the purpose of consolidating the Hawk's identity as a person with a highly superior self-ego. He demonstrates his power to rule by stating, "I sit in the top of the wood, my eyes closed". This line serves as a metaphor to demonstrate that the Hawk occupies the highest place in the "wood", similar to a king within his palace. Therefore, a likeness is made between the Hawk and the personality of an egotistical dictator. This line also depicts the Hawk's overconfident behaviour, whereby he does not feel endangered by any predator or creature when he sits with his "eyes closed", or refers to a metaphor of his position of absolute power. He can even afford to be off his guard and close his eyes. The concept of conceit can be seen to be prevalent throughout the poem. The succeeding lines of the first stanza describe the Hawk as a ferocious beast with the sole purpose of hunting and killing his prey. This lends authenticity to the Hawk's position as a powerful bird of prey that serves the purpose of personifying him in the form of a merciless killer.

A thematic reinforcement of the concept of death is personified by the Hawk who sends it as he pleases. "I kill where I please because it is all mine". It is noticeable that the poet interprets the words of the Bible "whatsoever is under the whole heaven is mine" (Bible, 41.111), making the bird repeat similar words, and assume the role of God. Hughes's mask is that of a prophet, who tries to prove a false fact, and that of a historian who cannot see the end of a narrative. The use of the word "please" refers to the intrinsic human nature of wanting to own things, and this word is used to personify the spirit of the Hawk who does as he pleases and owns everything. The Hawk's fascist nature further becomes evident through the use of the statement "no sophistry". As mentioned in the stanza, the brutal manner by which the Hawk tears off heads indicates that the Hawk does not abide by any set rules, and considers himself above moral and social mores.

The arrogant nature of the Hawk is represented through the use of metaphors, and other figurative language. Metaphorically, the Hawk in this poem stands as a symbol of oppression, superiority, and arrogance. This was confirmed by Hughes in an interview published in London Magazine, January 1971, in which he stated that "poem of mine, usually cited for violence, is the one about the Hawk Roosting, this drowsy Hawk sitting in a wood and talking to itself. That bird is accused of being a fascist ... the symbol of some horrible genocidal dictator".

Furthermore, anthropomorphism was heavily used throughout the poem, with the Hawk demonstrating human attributes and feelings. The poem starts with a metonymy indicating that the Hawk considers all other creatures as subservient to him: "I sit in the top of the wood, my eyes closed". This king rests with his "eyes closed" in an indication that he does not care about the consequences of his actions, looking down on the world like a deity. This concept is further developed by the use of metaphors that depict the Hawk's consideration of himself as a God who holds the creation in his feet, and it "took the whole of Creation to produce my foot and each feather". These lines serve the purpose of conveying the Hawk's deep sense of superiority which can particularly be noted in the use of the uppercase letter "C" in the word "Creation" to refer to the work of powerful God or deity that holds the "Creation in [his] foot". The concept of God in that sense is a perfect illustration of Darwinism, and the capitalization of the word "Creation" consolidates this finding. According to Shekhawat, (2012) "Creation here refers to God (as the word is capitalized) and by his flying up, he can revolve around Creation" (p.2). In the lines that follow the Hawk asserts triumphantly this metaphysical conceit: "I hold Creation in my foot/Or fly up, and revolve it slowly". This God is so powerful that He will not only 'hold creation in [his] foot' [but] kills where and when he wishes. The reader can see that the sense of superiority is pushed to the highest level.

The last stanza incorporates the use of metonymy where the Hawk maintains that the natural features of the world exist only to provide him with limitless advantages. This supernatural power “has permitted no change” to take place and will keep everything at a standstill eternally. In addition, Hughes employed the use of metaphorical tools to convey the Hawk’s arrogant beliefs that even the sun is beneath him, and lives in his shadow. These metaphorical tools can be seen in the likening of the Hawk’s wings to a shield that can eclipse the sun’s rays as he pleases. The consistent use of metonymy and personification within this poem is thus a deep reflection of the Hawk’s mind style as a merciless killer dispensing death to lesser beings at will.

B. Rhetorical Patterns

One of the prominent technical patterns used by Hughes to grab the reader’s attention is the use of the first personal pronoun “I” and its related forms “my, me, and mine” to reflect on the Hawk’s mental and psychological mind style. These pronouns serve as the opening and ending lines of the poem, and occur 21 times, thus standing as the most dominant rhetorical pattern. It is obvious that if the orator assumes the pronoun “I”, then the addressee assumes the “you” pronoun. However, it is notable that the usage of the pronoun “you” cannot be seen throughout the poem, so there is only one addressor in the form of the Hawk speaking to his addressee, who are the readers. It can also be seen that the frequent repetition of the possessive pronoun “my” stands as a reflection of the selfish and controlling nature of the Hawk. The narrator/persona tries to assert himself and his recognized position among other elements of nature, so the use of the first personal pronoun indicates that nature and everything around him are advantages to the Hawk. These lines are also noteworthy due to their use of irony, where the Hawk ignores the concrete reality of nature as an uncontrollable and unpredictable force.

The next rhetorical pattern is the extensive use of the simple present tense, which makes it “sound like a kind of conceited self-focused commentary.... It is as if time stands still” (Verdonk, 2013, p.167). It refers to a habit or a state of the Hawk without reference to a specific time. It also reflects the role of language in meaning-making. The whole poem is in the present tense, and apart from the verbs in the last three lines, all other verbs are in simple present tense such as “rehearse, fly, revolve and assert”. The grammatical category of this tense does not always signify present time (Quirk et al, 1985, p. 175). The following examples show the frequent usages of this tense, “sits, rehearse, kills, are, are locked, hold, revolve, fly, kill, assert”. They all signify his habitual behaviour, which implies a rejection of time; so, nothing has changed since creation, and he will not permit any change. The use of the past tense twice in the third and six stanzas, “It took the whole of Creation / To produce my foot, my each feather” [stanza 3]; “Nothing has changed since I began” [stanza 6] refers to an action with present results and consequently reflects the mystical process of the creation of the Hawk. Similarly, the use of the word “Creation” in lines 10 and 22, refers first to a present and continuous process, and to the eternity of the Hawk. Nevertheless, the poet uses the present perfect tense, and the present continuous tense to refer to future actions as in the following examples: “Nothing has changed”, “My eye has permitted no change, and “I am going to keep things like this” (Hughes, 1995 p. 52).

The use of the present perfect tense, and the present continuous tense indicates an action that happened at an unspecified time before now, continuing to the present. The future does not exist for the Hawk because he will keep things as they are, and permit no change. So, the exact time is not important for him since he does not reflect on his own practices to improve them, nor will he permit anything to happen against his wish, so the cycle of nature will serve him as such, maybe, forever.

The use of deviant constructions and collocations, which are not permissible in communicative situations, adds certain rhetorical effects to the poem. By making choices, which are not permissible in terms of the accepted code, the poet “extends, or transcends the normal communicative resources of his tongue” (Freeman, 1970, p.122). Formality and abstraction of the language are used to describe the malevolent creature as single-mindedly violent, through descriptors, such as: “inaction”, “falsifying”, “rehearse”, “inspection”, “tearing off”, “revolve” and “permitted”. Therefore, it can be said that the Hawk expresses himself in concise short sentences to make the language authoritative and direct like his actions. He uses words that reflect the cruel nature of the bird. For example, in the first line he says “I sit on the top of the wood”, the poet uses the word “sit” instead of “perch” to personify the bird like a ruling power. The use of “My feet are locked” in the third stanza instead of my claws personifies the Hawk and creates an image in the mind of the reader about the relationship between the human and the Hawk. Thus, the animate elements “feet” are given deviant inanimate features in an indication of the strength of the feet or maybe personification of a human being.

Similarly, the verb “locked” confers a mechanical aspect; a typical verb used in such a context might be “seized” or “caught”, but not “locked”. Although the use of “locked” seems odd and deviant, it gives the reader the impression that the Hawk has extreme stability, and that there is no force on earth that can remove him against his will. Likewise, in “it took the whole Creation to produce my foot, my each feather”, it is expected to find after the verb “produce” something material and man-made. It requires a complement, which is inanimate, such as “goods” or “articles”, but not “produce a foot” or “a feather”. The deviation in this collocation reflects the snobbery and vanity of that creature, which believes that the noble end of creation is only to produce his foot. It draws the readers’ attention to the strength and magnitude of the foot. If we take the next line “Now I hold Creation in my foot”, we find that the verb “hold” is transitive, which requires a complement, and we usually expect a concrete noun such as “to hold a flower” or a “book”, but not an abstract noun as “creation”. The deviation arises here from a violation of selection restrictions elaborating the idea of the strong foot.

The last example of deviation to look at is “the convenience of the high trees... are of advantage to me”. When we read this sentence, we find that the trees’ conveniences are underestimated of their recognized worth because the normal use is “the high trees are convenient to me”. The deviant usage is demonstrated by applying the word “convenience” to trees because humans do not usually think of themselves as convenient. In “My manners are tearing off heads the allotment of death”, an odd collocation has been found, instead of a complement to the word “manners” such as “my manners are good” or “sophisticated”. The use of the verbal phrase “tearing off” lies outside the normal range of selection. The use of this verb, which refers to a violent action in an inappropriate context or sequence, creates a collective clash between “manners” and “tearing off heads”, and “the allotment of death”.

The deviation here arises from introducing infirmity where there would normally be diversity. In “the allotment of death”, we see a deviant usage of “allot”. We allot a physical thing, but not death. Death is assumed to be more or less arbitrary, so the concept of a calculated death is rather odd. It reflects the self-centeredness of the Hawk, which dominates everything around him, even death itself is within his control. Furthermore, if we return back to the first stanza, it is found that the poet uses the sentence “No arguments assert my right” to reflect the notion of the Hawk’s absolute mastery over nature. Usually, it is the humans, who assert themselves, and the use of the word “argument” as a subject of this verb is not typical and represents a kind of personification.

If the poet could violate the communicative resources of his tongue by deviation, polysemy is the fourth used rhetorical pattern that could convey more than one meaning in the same sentence. Most of the sentences in the final stanza suggest a figurative meaning in addition to their literal meaning. The sentence “no argument asserts my right, / the sun is behind me” could have the literal meaning of “behind” as an adverb of place, and the meaning is that the Hawk is in front of the sun, and the sun is behind him. Nonetheless, we find hidden meanings indicating that the Hawk sees the sun as supporting him, and of course if the sun is behind him, his prey cannot easily see him. It can also mean that the Hawk is greater than the sun itself, or maybe the sun lives in his shadow as if he eclipsed it. This becomes clear when we interpret the meaning of “behind” as “to be left behind”, i.e., not making so much success. The second sentence, “nothing has changed since I began” also has two meanings, a literal meaning which is since I was born, suggesting a timeless being, or since I began to exist, and a figurative meaning which is “since I became the master of this universe”. The last sentence here “my eye has permitted no change” suggests two interpretations. The first is that nothing has ever changed since that time, or an interpretation which reflects the Hawk’s self-assurance that its eyes are not ready to accept seeing any kind of change or recognize it: I am the only master of this universe, and I shall try to keep the status quo as it is.

Most of the sentences of the poem are statements. These instances refer to the Hawk’s despotic nature that does not accept another opinion or argument. Nonetheless, there are no question forms in the poem; only one exclamation form (line 5), and two phrases which end with a dash. We can also see five patterns of negative clauses and phrases (lines 2, 15, 20, 22, and 23). These instances of negation strengthen the domination of the Hawk over everything.

Enjambment and other embedding clauses are the last rhetorical patterns that will be discussed. The structure of the poem is generally regular. It is written in six regular quatrains, each consisting of four lines of almost similar length. It creates a feeling of tight control, which reflects the theme of the perfect balance of the Hawk. According to Verdonk (2013), the rhyme and meter in the poem are free which reflects the nature of the Hawk, therefore, we can see “3 to 6 stresses and 6 to 11 syllables per line” (Verdonk, 2013, p. 170). He also adds that there are eight instances of enjambment which break free of the stanza to run across the line break. This confirms the idea of the continued presence of the Hawk who is not a subject to death, and who disregards the natural rules, as indicated by the sign of the arrow in the example below:

- “2. Inaction, no falsifying dream →
- 3. Between my hooked head and hooked feet: →
- 4. Or in sleep rehearse perfect kills and eat.
- 6. The air’s buoyancy and the sun’s ray→
- 7. Are of advantage to me;
- 10. It took the whole of Creation →
- 11. To produce my foot, my each feather:
- 12. Now I hold Creation in my foot→
- 13. Or fly up, and revolve it all slowly -
- 16. My manners are tearing off head - →
- 17. The allotment of death.
- 18. For the one path of my flight is direct →
- 19. Through the bones of the living.
- 20. No arguments assert my right: →
- 21. The sun is behind me” (Hughes 1995: 52).

The syntax and semantics of the poem run-on to the next line; whereas, the “metrical line-boundary tells [us] to pause” (Verdonk, 2013, p.170). It increases the readers’ expectations about what to read in the next line. For example, in the first instance of enjambment, there is a stress on the fact that the Hawk does not allow anything to come between the brutal nature his deadly weapons. The second example of enjambment (line 6) emphasizes the obedience of nature

to the Hawk's existential needs. Similarly, enjambment in the next lines reflects the Hawk's fierce nature, and his control over creation; therefore, he continues his path "through the bones of the living" that is supported by the sun. It is noticeable that the structure of the language affects the verse boundaries, and most of the lines are made up of short sentences which reinforce the Hawk's dogmatic state of mind.

Specifically, each line in the last stanza ends up with a full stop which suggests the Hawk's certainty. In applying mind style concept, it is found that Hughes succeeded in capturing the Hawk's state of mind, beliefs, feelings and emotions. In addition to that, the poet exploits the device of embedding clauses; so, the text appears to be one complete unit. The dependent and encamped clauses begin with a relative pronoun or subordinate conjunction containing a subject and a verb. Whereas, independent clauses stand alone as a sentence that tends to express a complete thought. This may be a simple sentence, when there is no dependent clause in the same sentence as an independent clause. Table (2) shows a description of the sentence structure where (A) refers to dependent clauses, and (B) to independent clauses.

TABLE 1
DESCRIPTION OF THE SENTENCE STRUCTURE

Exponent	Line No.	Sentence structure
I sit in the top of the wood, my eyes closed	1	B, A
Inaction, no falsifying dream	2,3	A & A
Between my hooked head and hooked feet		
Or in sleep rehearse perfect kills and eat.	4	A &
The convenience of the high trees!	5	A
The air's buoyancy and the sun's ray Are of advantage to me;	6,7	A&A
And the earth's face upward for my inspection.	8	A
My feet are locked upon the rough bark.	9	B
It took the whole of Creation To produce my foot, my each feather:	10,11	A & A
Now I hold creation in my foot	12	A
Or fly up, and revolve it slowly-	13	A & A
I kill where I please because it is all mine.	14	B & A
There is no sophistry in my body:	15	A
My manners are tearing off heads-	16	A
The allotment of death.	17	A
For the one path of my flight is direct	18	A
Through the bones of the living	19	A
No arguments assert my right:	20	B
The sun is behind me	21	B
Nothing has changed since I began.	22	B&A
My eye has permitted no change.	23	B
I am going to keep things like this.	24	B

It is found that the majority of the clauses are (A) clauses, and there are eight (B) clauses, which occur in lines 1, 9, 14, 20, 21, 22, 23 and 24. This gives a fair reason to say that the whole text expresses a continuation of an idea or a description of something without interruption or delay. While examining the structure of the clauses, it is found that most of them are in the affirmative form. The use of affirmative clauses indicates that the poet conveys his information, and makes statements all through the poem. However, the readers can hardly come across an interrogative or imperative clause which is usually used in descriptive or narrative texts to convey information about something or describe it.

Nonetheless, criticism has been raised against the poem. For example, Smith, (1982, pp. 155-156) considers that the whole world of the poem is described in ruthlessly egocentric terms. He further considers Hughes's behaviour in recommending the Hawk's violent behaviour to his readers as disturbing. In fact, the whole text is charged with this idea, and the stylistic devices used represent the perfect shape of the Hawk, and his independence.

IV. CONCLUSION

The analysis of "Hawk Roosting", a poem that has both aroused considerable controversy and gained substantial admiration for its language artistry (Verdonke, 2013; Cureton, 2017; István, 2015), has not been an easy task. The Hawk stands as a manifestation of cruel tyrants of the world, who knows nothing, but only killing. It is also the symbol of the powerful, ruthless, natural force, devoid of any mercy, or humanity. Therefore, the poem could associate the Hawk with God-like images in the action of "Creation", and parallel his behaviour to an egoistical dictator. Moreover, the poem has mocked this through the implication of a thoroughly misguided pride or 'hubris' of man.

Thus, the Hawk does not have any feeling of remorse, and has no qualms about his unspeakable actions. The artistic glance into the Hawk's mind demands the readers' cognitive knowledge and active participation to create the optimal scenario. The use of figurative language and other linguistic features have played an essential role in the projection of the Hawk's mind style and the conceptualization of reality. The frequent and consistent occurrences of particular rhetorical patterns helped to perceive Hawk's strangely thrilling, and yet frightening nature. The schema enables us to

understand the unstated theme lying behind the Hawk's soliloquy, which indicates that no matter where you are, or which time you live in, there would always be a Hawk to plague or a dictator to rule.

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