



FOREGROUNDING ROMANTIC VISION: DEVIATION AND PARALLELISM IN WORDSWORTH'S "I WANDERED LONELY AS A CLOUD

Sajjad Ali

M.Phil. Scholar, DELL, Riphah International University, Sahiwal

Dr. Sibtain Aslam

Corresponding Author

Assistant Professor, Riphah International University, Sahiwal

Email: sibtain.aslam@riphahsahiwal.edu.pk

Abstract

This study uses Geoffrey Leech and Mick Short's analytical framework of foregrounding in their work Style in Fiction (1981, 2007) to do a stylistic analysis of William Wordsworth's famous romantic poem, "I Wandered Lonely as a Cloud" (1807). This analysis identifies two major devices of stylistics, deviation (breaking the linguistic norms to create effect) and parallelism (repetition of linguistic structures to create stress). This analysis studies four linguistic levels (phonological, morphological, semantic, and graphological) of parallelism and foregrounding. This study uses Leech and Short's framework of deviation to analyze how Wordsworth uses four levels of deviation in his poem, "I Wandered Lonely as a Cloud," to create artistic effect and enhance meaning. This study uses a qualitative research design to analyze the whole text of the poem on the basis of four levels of deviation and parallelism. This paper identifies phonological, morphological, semantic, and graphological parallelism used by Wordsworth in all four stanzas of the poem. This study also describes that Wordsworth uses deviation and parallelism not to enhance the beauty and music of the poem, but he describes how nature heals the sorrows and attracts the human mind to its beauty. This paper also combines four linguistic levels in a single analysis of this poem by using Leechian Stylistic Analysis, which shows a research gap in existing studies.

Keywords: *stylistics, deviation, parallelism, foregrounding, Wordsworth, Romantic poetry, Leech and Short*

Introduction

William Wordsworth's "I Wandered Lonely as a Cloud" was written in 1804 and first published in 1807 in Poems in Two Volumes. It exists as one of the most famous lyrics in the English Romantic movement. Wordsworth, inspired by a walk with his sister Dorothy in the Lake District in April 1802, wrote the poem, which shows that the poet sees a field of daffodils and reflects the psychological impact of that natural scene on the human mind. The poem apparently looks simple, but it is linguistically rich and stylistically complex.

Stylistics is a branch of linguistics that examines the style of literary texts by focusing on the way language is used to produce meaning and aesthetic effects. Among the many tools available to the stylistician, deviation and parallelism are particularly powerful foregrounding devices that attract the reader's attention to specific parts of a text and create layers of meaning beyond the literal. Stylistics, as a discipline, uses different linguistic methods to study literary texts.

Geoffrey Leech and Mick Short's framework is the most influential in stylistics, explained in Style in Fiction (1981; second edition 2007). Although the Leech and Short framework is originally designed for the analysis of prose fiction, it has been applied to lexical, grammatical, figurative, and cohesive levels in poetry. Their concepts of foregrounding, deviation, and parallelism are particularly relevant to the analysis of lyric poetry.

Few studies have done a systematic, multi-level linguistic analysis of the poem using a formal stylistic framework. This study seeks to fill that gap by applying Leech and Short's (2007) framework to examine deviation and parallelism at the graphological, phonological, morphological, and semantic levels of the poem. By doing so, the study shows how

Wordsworth's choice of language constitutes the poem's meaning and emotional impact. Foregrounding, proposed by the Prague School and refined by Leech (1969) and Leech and Short (2007), shows the process by which certain linguistic features are used to make prominent against the linguistic norms, either through deviation (the violation of norms) or parallelism (the systematic repetition of structures). In poetry, the poets create artistic impact and deeper meaning through foregrounding without considering the cognitive synonyms of the words. This approach of study focuses on the stylistic analysis of the deviation and parallelism used in Wordsworth's poem, "I Wandered Lonely as a Cloud," through the Leech and Short framework (2007).

Deviation means violating the linguistic norms and creating the text in a rule-breaking way, while parallelism means the repetition of similar linguistic patterns. The purpose of this study is to analyze the text and point out the two foregrounding devices at four linguistic levels (morphological, phonological, graphological, and semantic) to show how the poem is emotionally powerful and text is creating esthetic effect.

The study is structured as presenting the text and a brief introduction to the poem and its author, and the paper reviews the existing literature on stylistic analysis of Romantic poetry and on deviation and parallelism as analytical categories. It then outlines the theoretical framework and methodology before proceeding to the main analysis. The paper concludes with findings, discussion, and references.

Text of the Poem

I Wandered Lonely as a Cloud

by William Wordsworth

*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, beside the trees,
Fluttering and dancing in the breeze.*

*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.*

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye*

*Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

(Wordsworth, 1807/1984, pp. 303–304)

Introduction to the Poem

"I Wandered Lonely as a Cloud" is an exemplary Romantic lyric that incorporates many of the core principles of the Romantic Movement: the celebration of nature, the centrality of individual experience and emotion, the power of memory, and the healing power of the natural world. Wordsworth was inspired to see a beautiful natural scene on April 15, 1802. He and his sister Dorothy were walking near Ullswater in the Lake District, England, and they saw a scene of wild daffodils. Dorothy expressed his experience of visiting that beautiful scene of nature in her personal log, and Wordsworth wrote a poem, "I Wandered Lonely as a Cloud", by recalling that charming scene.

This poem has four stanzas, each stanza consists of six lines (sestets), and the rhyme scheme of each stanza is ABABCC. In order to create music, rhythm, and show natural harmony in the poem, Wordsworth uses iambic tetrameter. This poem not only describes the beauty of nature but also shows the consideration of happiness, the impact of nature on human psychology, experience, and meditation. The poem expresses Wordsworth's philosophy that nature is not merely a background to human life but an active, life-giving force.

Research Questions

The research aims to study the following research questions:

1. How does William Wordsworth utilize linguistic deviation at the four levels (morphological, phonological, graphological, and semantic) to understand his Romantic vision of nature as a matchless and revolutionary force in "I Wandered Lonely as a Cloud"?
2. In what ways does Wordsworth apply parallelism at morphological, phonological, graphological, and semantic levels to support his Romantic vision of love of nature in "I Wandered Lonely as a Cloud"?
3. How do the stylistic devices, deviation and parallelism interact and strengthen each other within the poem's overall stylistic design, and how does this interaction produce the poem's typical Romantic aesthetic?

Research Objectives

1. To identify and categorize the examples of deviation at graphological, phonological, morphological, and semantic levels in Wordsworth's "I Wandered Lonely as a Cloud."
2. To study how the four linguistic levels of parallelism (graphological, phonological, morphological, and semantic) contribute to the poem's thematic harmony and emotional effect on the reader of the poem.
3. To assess how the interaction of deviation and parallelism creates the poem's typical Romantic beauty.

Theoretical Framework: Leech and Short's Framework on Foregrounding

The concept of foregrounding was developed by the Prague School (Mukařovský, 1964; Jakobson, 1960). Later, Leech (1969) systematized the concept for English stylistics, distinguishing between two types: qualitative foregrounding (deviation) and quantitative foregrounding (parallelism). Leech and Short (2007) put together this framework into their broader stylistic model, emphasizing that foregrounding is not merely a formal feature but also contributes to the literary work's meaning and effect.

Deviation, in Leechian Stylistic Analysis, refers to the violation of linguistic norms. Leech (1969) provides several types of deviation related to poetry: lexical deviation (the coinage of new words or unusual word choices), grammatical deviation (departure from standard syntactic rules), semantic deviation (the creation of unusual meaning relationships, including metaphor and oxymoron), phonological deviation (unusual sound patterns), graphological deviation (non-standard use of punctuation, capitalization, or layout), and dialectal and register deviation. Each type of deviation draws attention to the linguistic form and invites the reader to search for its semantic motivation.

Parallelism is the systematic repetition of linguistic structures at any level, such as phonological, morphological, syntactic, lexical, or semantic. Jakobson (1960) defined the poetic function as the shift of equivalence patterns from the paradigmatic axis of selection to the syntagmatic axis of combination. He identified parallelism as the core trait of poetic language. According to Leech and Short (2007), parallelism creates cohesion, builds emphasis, and maintains semantic and rhythmic patterns that contribute to the aesthetic and expressive effect of literary texts.

Why This Framework Suits Romantic Poetry

Wordsworth is a poet of romanticism, so its poetry develops sentiments, personal experience, and imagery. He uses the language in simple ways, but it creates deep meaning and a strong effect on the reader. The Leech and Short Framework (1981; 2007) is used in the stylistic analysis of Wordsworth's romantic poem, "I Wandered Lonely as a Cloud"; it works both at the surface level (sounds, grammar, word shapes) and the deeper level (semantics, imagery, symbolism). This analysis also describes how Wordsworth's simple and plain-sounding poem invokes the reader of the poem and the impact of the foregrounding devices on the reader's mind.

Literature Review

In linguistics and literary criticism, the stylistic analysis of poetry has become an institution and part of the study. Leech has developed a theoretical framework in "A Linguistic Guide to English Poetry" (1969) to study the foregrounding elements present in poetry. This framework describes two stylistic devices of foregrounding, deviation (breaking the linguistic rules), and parallelism (creating surprise through repetition of linguistic features). Leech and Short in "Style in Fiction" (2007) have explained that this framework applies only to prose, but it can be used to analyze the language of poetry at different levels, such as graphological, phonological, grammatical, morphological, and semantic.

Liu (1989) analyzed Wordsworth's view of "spots of time" of poetry and said that the poets use typical temporal structure, such as verb tense and narrative voices, to develop their romantic vision.

In the same way, Simpson (1987) used the concept of transitivity analysis from Halliday's systemic functional grammar to analyze Wordsworth's romantic and lyrical poetry to indicate how the language of his poems creates rhythm and develops the relationship between the reader and the effect of nature.

Norgaard, Montoro, and Busse (2010) analyzed deviation and parallelism in poetry and described their views about different stylistic frameworks used in the poetry. They put emphasis on their view that both parallelism and deviation are opposite in nature, but they are used in a balancing way.

Different scholars have analyzed "I Wandered Lonely as a Cloud" through different critical angles and have given their different views. Hartman (1964) studied this poem at a phenomenological level and pointed out the relationship between awareness (mind) and the scenery of nature. His analysis is not clearly linguistic but psychological, as he examined that

Wordsworth's use of personification in this poem indicates the relationship of a person with nature.

Ferguson (1977) studied this poem at the level of literary devices used in the poetry and described that the use of imagery, such as the resemblance of the ordinary daffodils with the stars and Milky Way, indicates a great use of figurative language.

According to the stylistic point of view, Boase-Beier (2006) argued that Words used meter, rhymes, syntactic patterning, and other stylistic devices in the poem not to make the text beautiful and ornamental, but these devices create and enhance the unexpected meaning of the text. He argued that the use of iambic tetrameter and ABABCC rhyme scheme in all four stanzas of the poem is not accidental but not only creates rhythm, balance, and music, but also enhances the readers' emotions and cognitive response to nature.

Stockwell (2002) studied this romantic poem and said that the foregrounding devices, such as parallelism and deviation, work against genre, meter, and language norms. His framework of analysis is related to Leech and Short's approach of foregrounding, and he provides some more foundations to enhance the concept of deviation.

Despite all these existing studies, the considerable research gap is still present, as no study has overviewed the poem, "I Wandered Lonely as a Cloud," according to Leech and Short's specific framework of foregrounding. No research studied the four linguistic levels (graphological, phonological, morphological, and semantic) at the same time under the Leech and Short framework to show the double features of deviation and parallelism as foregrounding devices. The current study aims to fill this gap, presenting a multi-level stylistic analysis that is both theoretically accurate and reachable.

Methodology

Research Method

This study implements a qualitative research method because it focuses entirely on the internal structures, meanings, and linguistic elements present within a text, rather than relying on outer historical, biographical, or social contexts. This approach uses the text of the poem as primary data and analyzes the text through close reading of the text word by word and line by line, with undertaking the Leech and Short's theoretical framework.

A qualitative design is adopted as the study aims to interpret and explain linguistic features rather than measure their statistical frequency. The qualitative methodology focuses on the analytical measures present in the Leech and Short framework (2007) and analyzes the text by using conventions of literary stylistics (Short, 1996; Verdonk, 2002). This study examines two foregrounding devices, deviation and parallelism, used by Wordsworth in his romantic poem, "I Wandered Lonely as a Cloud". These two devices are used to make a literary text effective so that it attracts the attention of the reader and creates strong meaning.

Research Design

This study uses a qualitative research design because it examines not the quantity of linguistic features but analyzes and explains the linguistic features present in the literary text. Qualitative research is specially designed for stylistic analysis because, through this design, the researcher identifies specific linguistic choices and their deeper meaning present in the literary text.

This study starts by analyzing four linguistic features (graphological, phonological, morphological, and semantic). The analysis recognized deviation and parallelism present in Wordsworth's poem, "I Wandered Lonely as a Cloud," and explained how these deviations and parallelisms create meaning and artistic effect. The purpose of this study is not to statistically measure the stylistic features of this poem but to analyze and explain them.

Data Collection

The text of the poem is the data for this study. The poem was closely examined to collect the

data. The poem was read phrase by phrase and line by line, and then an overview of the complete poem was provided to point out the linguistic features related to the objectives of the study. During the reading process, examples of deviation and parallelism were highlighted and categorized according to different linguistic levels. The poem, for analytical purposes, is examined line by line and stanza by stanza, allowing for both micro-level and macro-level observations. At the micro-level, individual words, phrases, and lines are analyzed for specific aspects of deviation and parallelism. At the macro-level, patterns across the whole poem are identified, and their growing effects are assessed.

Analysis

The following analysis examines deviation and parallelism in Wordsworth's poem across four linguistic levels: graphological, phonological, morphological, and semantic.

Deviation in the Poem

Graphological Deviation

Graphological deviation used in the poem is the dash in "I gazed—and gazed—but little thought" (l. 17). The double dash creates a visual disorder in the line that creates intense focus of the reader in the spectacle. The pauses due to the dashes interrupt the syntactic flow, but these pauses create suspense and the poet's reaction to his experience in the natural scene. This graphological deviation also creates an internal rhythm of stress and shows how the words of the poem create a strong, lasting effect on the poet's mind.

Phonological Deviation

Phonological deviation in the poem is relatively controlled, consistent with Wordsworth's preference for the language of "real men" (Wordsworth, 1800/1991, p. 241). However, the poem's sound texture is carefully crafted to support its meaning. The soft fricatives in "fluttering and dancing in the breeze" (l. 6) and "flash upon that inward eye" (l. 21) create lightness when read. That sound texture makes the reader feel that the daffodils are moving and the scene is flashing in the mind.

The hard dental and plosive sounds in "Tossing their heads in sprightly dance" (l. 12) create a slightly more vigorous, absolute quality that shows movement of daffodils as described.

Morphological Deviation

Morphological deviation particularly concerns unusual word formation such as affixes, compounding, and inflection. Morphological deviation involves the unusual or unexpected use of words for literary purpose. Wordsworth's poem reveals several examples of morphological deviation that creates not only an emotional effect of poetry but also attract the attention of the reader.

Morphological deviation occurs in the coinage and use of the compound adjective "never-ending" in "They stretched in never-ending line." While "never-ending" is not a Wordsworthian neologism in the strictest sense, it is used here to show lexical deviation through hyphenated compounding that makes the daffodils feel even more spread out across the area. The hyphen joins two words that individually express very common ideas (never, ending) into a compound that expresses something more than either alone: a sense of absolute, impossible infinity.

The verb "out-did" in "Out-did the sparkling waves in glee" is another morphological point of interest. The prefix "out-" is a standard English morpheme used to form comparative verbs (outrun, outshine, outdo), but its use here is foregrounded.

Semantic Deviation

Semantics in stylistics is concerned with meaning: how words, phrases, and structures generate meaning individually and in combination within the conversation or literary passages. Semantic deviation is the most prominent category of deviation in Wordsworth's poem, revealed through metaphor, simile, and personification. These devices create unusual meaning

relations by attributing properties to entities that do not literally possess them.

The poem's opening simile, "I wandered lonely as a cloud," (ll. 1) is an immediate semantic deviation. Comparing a human being to a cloud is unexpected and slightly strange. Clouds are not typically thought of as lonely: loneliness is a human emotional state, not something we normally attribute to natural phenomena. Emotionally, the cloud is directionless and isolated, which is precisely the speaker's initial state.

Personification is the most pervasive form of semantic deviation in the poem. Personification is a figure of speech where poets or writers give human qualities, emotions, or behaviors to non-human things. In the line, "*Fluttering and dancing in the breeze*", the daffodils are mirrored as "fluttering and dancing," and similarly in the line, "*Tossing their heads in sprightly dance*", the daffodils are described as "tossing their heads". Dancing and tossing heads are the qualities and activities of purely human beings, and their resemblance to flowers reflects semantic deviation. This personification breaks the boundary of the attributions of human and non-human things. This personification shows the poem's romanticism.

In the lines, "*Continuous as the stars that shine / And twinkle on the milky way,*" the poet compares the daffodils with the stars, which is another example of semantic deviation that lifts the daffodils from earth to the sky. This resemblance of the daffodils to the stars shows that it is not an ordinary field of flowers, but rather an endless scene of a beautiful night. This deviation enhances the beauty, imagination, and emotional effect of the poem.

Parallelism in the Poem

Graphological Parallelism

Graphology, in linguistics, is the visual representation of language. It examines how written linguistic elements such as typography, punctuation, capitalization, paragraphing, and spatial layout are used to express deeper meaning, create artistic effects, or highlight specific ideas. Wordsworth uses different graphological features in the poem, "I Wandered Lonely as a Cloud," to create an aesthetic effect in the writing and attract the attention of the reader. The stanzaic structure (four stanzas, each of six lines) of the poem is a clear feature of graphological deviation. This deviation of the graph of writing is used to create rhythm, balance, and order. Every poet uses a capital letter for the first word of each line in poetry because it is a conventional poetic graphological feature, but this feature creates visual autonomy and weight for each line in poetry. As in the line, "*Beside the lake, beside the trees,*" the capitalization of the word "Beside" shows graphological and syntactic parallelism.

Phonological Parallelism

Phonology is related to the sound system of language. Still, in stylistics, it is related to the study of the sound patterns in literary texts, which include rhyme, meter, alliteration, assonance, and onomatopoeia. The rhyme scheme of the poem (ABABCC) is an important example of phonological parallelism. The irregular rhymes used in the first four lines of each stanza develop hope and belief, while the last couplet indicates importance and the end of the poem. The alternating rhymes of the first four lines of each stanza create a pattern of expectation and fulfillment, while the final couplet provides a strong sense of closure and emphasis. The couplets, "Fluttering and dancing in the breeze" (l. 6), "Tossing their heads in sprightly dance" (l. 12), "What wealth the show to me had brought" (l. 18), and "And dances with the daffodils" (l. 24) show the phonological parallelism of rhyme, giving these lines the greatest prominence within their respective stanzas.

Alliteration is another example of phonological parallelism. Alliteration is a literary device in which consonant sounds in two or more neighboring words or syllables are

repeated. The main purpose of the use of alliteration is to create rhythm, music, and mood. In the line, "*I wandered lonely as a cloud*", two words, "wandered lonely," are crucial to show the poet's primary condition of walking. Similarly, in the last line of the poem, "*And dances with the daffodils*", Wordsworth uses alliteration as the /d/ sound in "dances" is repeated in the word "daffodils, to create rhythm so that it attracts the reader's intention to the poem and nature.

Assonance is another literary device in which the same vowel sound is repeated in nearby words. Assonance is also used in this poem that phonological repetition in the text of the poem. To show the poets' experience of the natural objects, the poet uses the long /i/ in words "shine", "line", "lie", "eye". These words indicate the poets' love of nature and imagination of the beautiful scene of daffodils.

Morphological Parallelism

Morphology is related to word formation through affixes and inflections. Morphological analysis of Wordsworth's poem "I Wandered Lonely as a Cloud" shows different features of parallelism. Repetition of "gazed—and gazed" in the line "*I gazed—and gazed—but little thought*" shows morphological parallelism. In this line, the verb "gazed" is repeated in the same form (past participle) that indicates the inner morphological parallelism to show the length and strength of looking. At that occasion, both morphological and phonological parallelism strengthen each other.

Semantic Parallelism

Semantic parallelism used by Wordsworth is recognized in the line "beside the lake, beside the trees." The reappearance of the word "beside" at the same syntactic place reflects the physical position of the daffodils. It shows that the daffodils are everywhere and present in vast areas. Semantic parallelism plays a significant role in the poem as it shows the profound relationship between the outer setting of the poem (the daffodils, the lake, the waves) and the inner setting of the poet or the reader (his heart, his mood, his eye). The daffodils "dance" (stanza one), the speaker's "heart dances with the daffodils" (stanza four) show the profound semantic nature of the text. The natural world and the human heart are placed in structural and semantic parallel.

Findings

The study provides the following findings, organized according to the three research questions that guided the study.

Deviation as Foregrounding at Multiple Levels

Deviation works powerfully at all four linguistic levels in the poem. At the graphological level, the use of double emdashes in the third stanza visually and rhythmically attracts the reader's attention. At the phonological level, the use of the phrase "Fluttering and dancing in the breeze" deviates from the iambic tetrameter to create a rhythmic effect. At the morphological level, the compounding "never-ending" and "out-did" shows creative word formation. At the semantic level, "the personification of the daffodils" and "the cosmic comparison with the Milky Way" are used as the semantic deviation of "wealth" to create aesthetic experience. Together, these examples of deviation indicate Wordsworth's poem as a text that surprises and rewards the reader's close attention.

Parallelism and Thematic Unity

Parallelism is a device that is equally significant in Stylistics. Phonological parallelism through the iambic meter, the ABABCC rhyme scheme, alliteration, and assonance creates the poem's musical texture. Morphological parallelism through the repeated -ing emphasizes the continuous, dynamic strength of the natural scene. Syntactic parallelism through the repeated "beside" structure and the "gazed—and gazed" repetition shows a huge amount of the daffodils and the presence of the poet at the scene. Semantic parallelism in the poem suggests that nature

and consciousness are not separate but continuous. This network of parallelisms creates unity and coherence in the text of the poem such that everything in the poem is connected to everything else.

Interaction of Deviation and Parallelism

Deviation and parallelism are the key aspects of Leech and Short Framework (1981; 2007). This study shows that the interaction between deviation and parallelism used in Wordsworth's poem, "I Wandered Lonely as a Cloud," is artistically creative, and it shows the harmony, power, and impact of nature on human psychology.

Wordsworth uses natural vocabulary such as "wealth", "inward eye", "clouds", "hills" and "milky way" that attract the attention of the reader to the poem and make its text artistically a masterpiece. Deviation and parallelism in the text create a dual effect at the same time, such as surprising, familiar, and strange. Wordsworth's walk in the countryside is a routine process, but the use of deviation and parallelism in writing makes the poem unique and attractive.

Discussion

The findings of this study reveal different aspects of Wordsworth's romantic poem that can help in future studies to analyze the other romantic poems on the grounds of this study. First of all, this study shows that the words and structure of Wordsworth's poem, "I Wandered Lonely as a Cloud", are simple, but Wordsworth uses parallelism and deviation carefully to make the poem semantically rich and attract the attention of the reader. In order to understand Wordsworth's creativity, Leech and Short's framework of foregrounding is fruitful.

Secondly, the findings of this study also support the previous research studies of romantic poetry. As Wordsworth is also called the poet of nature, he shows the relationship between the human mind and nature and how nature heals human grief and sorrows. This study shows and explains this relationship between human psychology and nature by analyzing a poem at all four linguistic levels.

According to the findings, lastly, this research uses Leech and Short's model of foregrounding to check the value of the four levels of deviation and parallelism in Wordsworth's poem, "I Wandered Lonely as a Cloud". The study shows the effect of one level of foregrounding on the other level by analyzing all four linguistic levels under one framework.

The phonological parallelism of the iambic meter works together with the personification of the daffodils to create a sense of animated, rhythmic life. The graphological deviation works together with the morphological repetition to create a sense of absorbed attention.

Fourth, the findings contribute to our understanding of Romantic poetic style more broadly. The specific combination of formal regularity (parallelism at the phonological and graphological levels) with imaginative behavior (deviation at the semantic and phonological levels) characterizes this poem as a defining feature of Wordsworth's poetry.

Finally, as a qualitative analysis, the study depends on the analyst's interpretive judgments, and other analysts might work with the same framework and might reach somewhat different conclusions about specific features or their significance. Furthermore, the study focuses exclusively on Leech and Short's framework and does not engage with other relevant frameworks, so future research might profitably combine the Leech and Short approach with other approaches to provide an even richer analysis of the poem's stylistic complexity.

Conclusion

This study has applied the Leech and Short framework of stylistic analysis to Wordsworth's "I Wandered Lonely as a Cloud," focusing on the deviation and parallelism as the primary devices of foregrounding in the poem. The analysis has identified deviations at the lexical, grammatical, semantic, phonological, and graphological levels, arguing that each deviation is functionally motivated and contributes to the poem's aesthetic and thematic style. The analysis has further



identified syntactic, lexical, phonological, and semantic parallelisms that create cohesion, build intensity, and show the poem's transformative power of natural experience mediated through memory and imagination.

The findings of this study show that either Wordsworth's poem text looks simple, but Wordsworth uses deviation and parallelism to make the poem purposeful and meaningful. In order to analyze the poem's deeper meaning, rational and psychological depth, and emotional power of nature, the Leech and Short framework is an instructive analytical tool for romantic poetry.

As no existing study has analyzed all four levels of deviation and parallelism in a single study by using Leech and Short Framework, this study fills this research gap. To understand the vast spectrum of romantic poetry, future researchers can use this framework of foregrounding to other romantic poems.

In the future, the researchers can use this framework of foregrounding in other Lyrical Ballads corpus and can identify either other romantic poets, such as Keats, Coleridge, or Shelley, have used the same deviation and parallelism in their poetry as Wordsworth used. Similarly, the comparison of Keats, Coleridge, or Shelley's romantic poetry with Wordsworth's romantic poems in the view of foregrounding analysis can also be helpful for future studies.

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