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S5	L17	The seed ye sow, another reaps;
	L18	The wealth ye find, another keeps;
	L19	The robes ye weave, another wears;
	L20	The arms ye forge, another bears.
S6	L21	Sow seed—but let no tyrant reap:
	L22	Find wealth—let no imposter heap:
	L23	Weave robes—let not the idle wear:
	L24	Forge arms—in your defence to bear.
S7	L25	Shrink to your cellars, holes, and cells—
	L26	In hall ye deck another dwells.
	L27	Why shake the chains ye wrought? Ye see
	L28	The steel ye tempered glance on ye.
S8	L29	With plough and spade and hoe and loom
	L30	Trace your grave and build your tomb
	L31	And weave your winding-sheet—till fair
	L32	England be your Sepulchre.

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the situation is revealed through his generous use of punctuation marks, direct address through pronouns, direct questions and imperatives. The poet uses amplification through accumulation, which is an argumentative feature, aided by hyperbole for a stronger effect. The poem is characterized by orientation to compare and contrast, directly address, discriminate and emphasize. All of which are markers of motivational and mobilizing intents, characteristic of revolutionary inclinations.

Appendix 1

Poem Script

Note: S refers to 'stanza' and L to 'line'.

A Song: "Men of England"

S1	L1	Men of England, wherefore plough
	L2	For the lords who lay ye low?
	L3	Wherefore weave with toil and care
	L4	The rich robes your tyrants wear?
S2	L5	Wherefore feed and clothe and save
	L6	From the cradle to the grave
	L7	Those ungrateful drones who would
	L8	Drain your sweat—nay, drink your blood?
S3	L9	Wherefore, Bees of England, forge
	L10	Many a weapon, chain, and scourge,
	L11	That these stingless drones may spoil
	L12	The forced produce of your toil?
S4	L13	Have ye leisure, comfort, calm,
	L14	Shelter, food, love's gentle balm?
	L15	Or what is it ye buy so dear
	L16	With your pain and with your fear?



Moreover, there is, contrast in Shelley's linguistic behavior. The poem exhibits imbalance (or biasness) represented by the contrastive use of parallel and deviating syntactic structures and in addressees, in addition to conflict in register. Shelley's language is not that personal, his sentences are marked by a high degree of formality of register as he uses long and complex sentences (Joanna, 1998: 192). Yet, the majority of his words are monosyllabic and this is an indicator of informality. Informality (shown through monosyllabic words and repetition: place) is a characteristic of this 'revolutionary' poem. This could also be viewed as a characteristic of political or revolutionary poetry in general. Probably he wanted to maintain elegance of register with closeness of content. Loading sentences with content, but keeping them easy to grasp.

A final remark is due here since it involves all levels of language use. Due to its strongly antitheti-

cal content (semantic level), being the strongest in terms of parallelism (syntactic level), involving a multitude of repetition (phonological level) and containing clear adjacent distancing method (lexical level) S5 is a pivotal part in this poem; it can be labeled the climax of the poem.

7 Conclusion

"Such an emphatic, antithetic poem" is the best description of *A Song: Men of England*. Shelley uses all means necessary, on all levels, to accentuate the ideas proposed. Alliteration, assonance, rhyme, syntactic features, rhetorical questions, semantic relations, etc., are all used by the poet to express contrast, comparison or emphasis. Moreover, it can well be said that it has an implied interactional structure; a conversation in which only one part takes his turn (this is not an uncommon feature of poetry). This gives the poem an instructional tone. Along with the following markers, the poet's involvedness in

of like or as) (Burke, 2014: 209). Besides being aesthetic and simplifying devices, some of the metaphors poets produce are a result of intense emotion, as in L8: Drain your sweat—nay, drink your blood (in reference to exploitation and lost rights). L6 and 32 hold a kind of simplifying metaphor—some scholars resemble to imagery (Preminger and Brogan, 1993: 761): from the cradle to the grave and England be your Sepulchre. The first metaphor refers to the journey of life or the life span of MoE and the Lords at the same time. The second resembles England to a grave, but it is more precise here; not an underground hidden grave, but one appearing clear on the ground (indicating the seriousness of the situation). Bees of England (L9) and ungrateful drones (L7, 11), respectively, resemble MoE to bees, which are known for their activity and productivity, and the Lords to drones, which are known for their being less active than bees. Other

metaphors appear in L16, 27 and 28.

To conclude this section there is an intriguing remark on the poem. Towards the end, an anti-climax begins to shape, starting from S7 and concluding in S8. Revolutionary poems are usually designed to arouse enthusiasm in the reader or addressee especially, but what is found here is that the climax the poet builds right from the first stanza is collapses when he reaches the end of the poem. Actually, this slightly out of place anticlimax is intended to contrast what the men of England should be doing about their situation with what is really being done. It is in itself is deviation from the motivational attitude the poet exhibits throughout the poem. As though Shelley is telling them that these two last stanzas are what your life is going to be unless you accomplish what is in the previous six stanzas. This anticlimax here may be classified as having antiphrastic function.

to argumentation. It is urgent to point out that the taxonomy here relates to the poem and how the poet approaches these concepts within these very lines.

iv) Antonymy is a relation of opposition in the sense of words (Lyons, 1968: 407). This relation of opposition takes various forms in this poem. The opposing words may be contrary (cradle/grave; bees/drones; comfort/pain; calm/fear; cellars, holes, cells/hall), reverse (forge/spoil), relative (MoE/Lords; ye/another) or complementary (sow/reap; find/keep, heap; weave/wear) (see Fahnestock, 1999: 199 and Miller, 1991: 197, for further details on types of antonyms). Obviously, antonyms are used to show the conflict between characters, objects, attributes and actions in the poem.

v) Antithesis involves collocating contradicting words or ideas using parallel structures to further highlight the contrast (Corbett, 1965: 430; Cody, 2006: 78;

van Dijk, 1985: 120). In L6, for example, there are the two prepositional phrases that represent two contradictory concepts: from the cradle to the grave. The first phrase represents birth, or life in general, the second represents death or end of life. This antithetical reference gives a sense of prolonged period that extends a whole lifetime of toil and service by the MoE for the Lords. Other antitheses are found in S5 and in L26. All of which contrast the rightfulness of owners: ye sow, another reaps; ye deck another dwells, etc. Placing these structures and their relative semantic content side by side accentuates the negative impression and makes it clearer (Cody, 1903: 78) and more defensible (van Dijk, 1985: 120). So, in this case Shelley claims the rights of MoE against the wrongful possession by the Lords.

vi) Metaphor is a figure of speech whereby the language user combines two elements in a relation of resemblance (without explicit use

behind magnifying lost rights and unfulfilled life is to raise awareness and draw attention.

ii) Paradox is a rhetorical device where an ostensible contradiction to truth, in itself, highlights a truth (Russell, 1940: 172; Quinn, 2006: 310). S8 introduces paradoxical image of people who use their life creating labor to make their way right to their graves. Shelley intends to show MoE what is wrong through bringing juxtaposing ideas or actions versus consequences together.

iii) Hyponymy and co-hyponyms

Hyponymy refers to a semantic relation of inclusion whereby one word is included in the semantic field of another word (hyperonym/superordinate). This relation is a representation of general versus particular states. Hyponyms with the same hyperonym are called co-hyponyms (Crystal, 2008: 233; Halliday and Mathiessen, 2004: 646-7). Weapon, chain and scourge in S3 are co-hyponyms that can

possibly be under the hyperonym produce of your toil. Similarly, leisure, comfort, calm, shelter, food, love's gentle balm are all co-hyponyms which hyperonym is living conditions or well being (S4). In S7, cellars, holes and cells are co-hyponyms of hall/home. In different positions in the poem there are the co-hyponyms grave, tomb, sepulcher for which the implied hyperonym is burial site. Finally in S8, plough, spade, hoe and loom are, within the context of this poem, co-hyponyms of the hyperonym (cultivation) tools. The hyponymic role here is two-fold. First, it balances the co-hyponyms since this relation implies that they are equal. Hence, they retain the same significance. Second, supplying so many co-hyponyms leads to accumulation which is an intensifying rhetorical device used for amplification (Preminger and Brogan, 1993: 67) and elaboration of the lines (Halliday and Mathhiesse,: 646-7). Elaboration, on the other hand, gives way

and Fogarty, 2008: 6). The majority of pronouns refer to either MoE or Lords. The significance of their use is to signal attribution or to describe.

6 Part Two: Content

6.1 Semantic relations

It is quite a common feature to find unique and purposeful use of words and their senses in poetry. As a matter of fact, poetry is all about language manipulation. Words, and consequential semantic effects, are deliberately fused into the lines of a poem; words have functions. In his poem, Shelley uses quite a number of rhetorical devices and figures of speech with their intended semantic bearing and, hence, aimed echo. Within the current research, only the prominent items are selected; since the aim is to focus on the features that are used more frequently than others. In this respect, it is due to mention all the features that appear in this poem, as a tribute to their writer. The poem contains various semantic relations expressed

through poetic/rhetorical devices and figures of speech. These include (arranged into ascending order); anthimeria, personification, synecdoche, synonymy, hyperbole, hyponymy, antonymy, antithesis, metaphor and paradox. They are classified as tropes. Tropes are figures which invest in the semantic content of a word in ways other than the customary (Lanham, 1991: 154-5; Fahnestock, 1999: 196). The features to be analyzed include the most frequent and pivotal ones. The following is an account of what these relations mean and of their occurrence.

i) Hyperbole is a trope which aims at ironic or serious effects by means of overstatement of magnitude or significance (Abrams, 1999: 120). It also conveys analogical or metaphorical implications (Childs and Fowler, 2006: 31). Draining someone's sweat or drinking their blood (L8) is not a customary act, nor is a whole country becoming a grave (L32). Rather, the purpose

The only proper noun that appears in the poem is England. Rather than using words such as country or home(land), Shelley wants to specify the location by naming it. This presses the individuality and uniqueness of the place, something that touches 'its men' more sentimentally. It also contrasts with the commonness of men and bees which suggests that all those people, regardless of who they are (excluding the lords who are never modified by the prepositional phrase of England), belong to one individual entity, England. This use also evokes the feeling of solidarity amongst the men of England.

Proceeding to the second prominent substantive category, the verb, it appears that almost two thirds of the actions (60%) are attributed to the MoE. This is highly suggestive; entailing the huge amount of toil and labor exerted by the MoE. On the other hand, the Lords are obviously presented as less active by attributing fewer verbs to them

(34%). Of the 47 verbs that occur in the poem only five are stative (L13, 15, 27, 28 and 32). Stative verbs refer to state, perception and quality and are characterized by homogeneity, i.e. the truthfulness of the verb in a certain time span entails the truthfulness of all the segments of this span (Quirk and Greenbaum, 1974: 47; Vogel and Comrie, 2000: 67; Rothmayr, 2009: 3). This property reflects rigidity and fixedness of the conditions surrounding the life of the MoE and described by these verbs. The rest are all active verbs. Active/dynamic verbs indicate activity, transition and change (Quirk and Greenbaum, 1974: 47). This imbalance in the use of verb kinds, which favors dynamic ones, carries a motivational message: there should be change.

Other contentives are used with lower rate which redirects the research towards grammatical words. The most frequently used functors are the pronoun. A pronoun is a word that replaces a noun (Straus

same way. But by ascribing vocative quality to MoE and the distance quality to Lords, the orientation towards solidarity among MoE is set.

Since common nouns are only identified relative to their determiners (ibid), Shelley combines generalization with attribution; i.e. men and bees are only identified in relation to England (men/bees of England, L1 and 9). Likewise, lords, tyrants, etc., are identified by the post-modification and pre-modification (who lay ye low and your respectively, L2 and 4). This applies to other common nouns like sweat, blood, defence and toil which are only identified by reference to the possessive pronoun your. So, he grants these words a universal or comprehensive sense which is, at the same time, restricted by belongingness. Shelley uses more definiteness with words, whether defined by articles or possessive pronouns. Probably definiteness means seeking the truth or justice, or an implied reference to confidence and knowing what is right and what is wrong.

Table (5): Lexical table

	Total Number	
	General Count	Details
Word Count	205	
Nouns	59= 28.78%: 55 common; 4 proper	
Verbs: modals; main stative; active	47 = 22.9% : 2; 45 5; 40	
Adjectives	7	
Adverbs	2	
Articles: a, the	14	2; 12
Prepositions (all simple, one-syllable)	15	15
Pronouns: ye; your; another; who; what; that; it	33 =16%	12; 12; 5; 2; 1; 1; 1
Demonstratives	2	
Determiners	16	

form over half of the total word count. In this respect, two kinds of word are used: substantive and grammatical. Substantive words are characterized by their semantic content (hence also named contentives) and include nouns, verbs, adjectives, adverbs and prepositions. Grammatical words, on the other hand, relate to grammatical features (also named functors) and include pronouns, determiners, articles, auxiliaries and conjunctions (Corver and van Riemsdijk, 2001: 1; Halliday and Yallop, 2007: 105; Radford, 2009: 2). Through his generous use of substantive words (e.g. men of England, Lords, sow, wear, toil, fear, ungrateful, grave, etc.), Shelley shows that he is interested more in sending a message and painting a picture with words that are laden with semantic value. Grammatical relations are undeniably important in giving sense to the connected words, but with such

a high rate of substantive words, the connections are made even stronger due to the descriptive power that characterizes these words (Radford, 2009: 2).

Nouns are the most recurring category; with a majority of common ones (see Table (5)). A common noun typically has a categorical sense rather than a particular one, such as a proper noun (Murphy and Koskela, 2010: 34). The poet's use of common nouns signifies a sense of generalization; Men (of England) may refer to any Englishman and, at the same time, all Englishmen—which seems more appropriate in revolutionary contexts which require mobilization. This usage will target any reader/listener who belongs to this category and invoke the sense of involvement and collective thinking, hence, widening the circle of mobilization. Other words such as lords, tyrants, robes, toil, seed, etc., are used in the

to discriminate between MoE and Lords in terms of proximity is the extensive use of questions and the use of some commands. Unlike statements, these two kinds of sentence impart deictic sense; i.e. their uttering shows proximity of the addressee (Leech, 1969: 183-6); they contain elements in Positions 1 and 2 in Figure (2) above: the producer and receiver of the message, and not the other in Position 3.

Figure (2) Scale of proximity in address

POSITION 1		POSITION 2		POSITION 3
Onset	→	Proximate	→	Distant
Addresser (1st person)	→	Addressee (2nd person, vocative)	→	Others (3rd person)
Poet (or the character that is the addresser)	→	MoE	→	Lords

Whether subjects or objects, Shelley refers to MoE much more frequently than he does Lords. But despite that, Lords appear in independent clauses more often than MoE do. Independent clauses receive more attention than dependent ones which emphasizes the actions or belongings related to the Lords. Placing a referent in a subordinate clause definitely lifts some of the weight on his actions compared to the opponent's.

5.4 Lexical Level

A variety of lexical items are arrayed in this poem; nouns, verbs, pronouns, adjectives, adverbs, determiners, articles, prepositions and demonstratives. Yet, it is the number of nouns and verbs that stands out. Together, they

the strongest in parallelism: it has parallelism on grammatical level (same grammatical structures along with their corresponding embedded structures), lexical (words chosen) and even phonological level (syllable count, rhyme and rhythm).

S6 exhibits a general form of parallelism but not an embedded one like S5 above. L21, 22 and 23 parallel each other, the exception being L24 where the first part (forge arms) tricks us to believe it parallels with the earlier lines, but shocks us with a deviation. The purpose of deviation here is to point out the importance of turning to MoE and giving them the chance and choice this time. It signals the need for change. This is done by the use of the deviant structure in your defence to bear.

Other parallel structures appear in L6 (from the cradle/to the grave), L8 (drain your sweat/drink your blood), L16 (with your pain/

with your fear), L26 (ye deck/another dwells), L27-8 (the chains ye wrought/the steel ye tempered), L30-1 (trace your grave/build your tomb/weave your winding-sheet).

5.3.4 Men of England vs. Lords

In this section we demonstrate how Shelley discriminates between the referents in his poem by utilizing syntax. The first point to notice is that he uses vocative terms to refer to MoE, something he never uses with Lords. This is a strong distancing method. The Lords are always referred to discriminatorily using third person (see for example S1 L1-2 and S3).

If we arrange the referents of address according to proximity, we would have something that looks like Figure (2) (the further one moves to the right the less proximate one is to the addresser). Based on this scale, the Lords are the most distant referent in this poem.

Another means Shelley utilizes



lords, wherefore weave with toil and care; wherefore feed... from the cradle, respectively. Again, the fixed items are those indicated by the pattern above, while the change is in the lexical items and their corresponding semantic content: plough becomes weave and feed; for becomes with and from, and so on. The chain of parallels is broken at L9 by the interruption of the vocative after the Question Word and the insertion of the vocative element. This, once more, is a deviant mark with the intention of foregrounding the addressee and expressly increasing its importance instead of indirectly implying it in the previous structures.

These parallel patterns function as reinforcing factors that underscore the ideas contained in the lines. It is also the case in L7 and 11: those ungrateful drones, these stingless drones. Besides being both noun phrases, they have the

same pattern: Demonstrative + Adjective + Noun.

A different function is served in S5 and 6. S5 has multi-parallel layers. It fosters parallel patterns in its four lines which, at the same time, contain parallel structures of their own. Each line here parallels the next with the grammatical structure: Article + Noun + Relative clause + Displaced Subject. Each line, in turn, contains parallel structures (ye sow parallels another reaps, etc.) which both contain Subject + Verb. But the relation here is not like the previous. The parallel patterns here are in contrast with each other. It may well be said that they are even paradoxical: those who sow are not those who reap, and so forth. According to Leech (1969: 62-8) who proposed some functions of parallelism, there is also a strength meter for parallelism. Measured by his parameters, it is safe to say that this stanza is

vide structures within structures, add some twist to the content of the sentence. They also help stuff more value into the sentence (keeping in mind that most of this added content is description/modification).

A point worth mentioning here is the length of sentences, that are at the same time complex, which contrast with the shortness of the component words the, which are at the same time simple. This poses a question: why does Shelley employ them? As a matter of fact, Shelley wants readers, listeners and addressees to seek something in these lines just as they seek the end of the sentences. Prolonging the sentences conveys the sense of prolonged agony, and by striving to reach the end of the sentences, Shelley resembles this to the state of the exploited workers who strive to end their long toiling hours. This poem is a record of the life of these people

5.3.3. Parallelism

In addition to the aforementioned features, the poem contains instances of parallelism. Parallelism refers to the recurrence of similar patterns in language use. It is not to be confused with repetition, since parallelism is not an identical recurrence. It is a combination of fixedness and change: fixed structure and changing content. Just like deviation, parallelism is a foregrounding element (Leech, 1969: 62-5).

A first example of parallelism is found in the title, L1 and 9 where we find the structures Men of England, Men of England and Bees of England that can be given the pattern Subject + Prepositional Phrase. The invariant part here is the grammatical structure. The variant part is the word Bees. L1, 3 and 5 contain the parallel structure Question Word + Verbal + Prepositional Phrase: wherefore plough for the

general attitude of the poem which comprises only true sentences. This deviation, and any deviation, is a means of focusing on the deviant structure and its content.

The only simple sentence is found in L13-14 where the poet clearly highlights the object of the interrogative sentence. Though this is a simple sentence, it is by no means short. It is lengthened by means of enumeration of objects. Increasing the number of objects, rhyming them and using alliteration collaborate as highlighting agents. Going through all these (six) objects (aided by other agents) must emphasize the loss or lack of all these necessities and qualities. One subject versus six objects undeniably weighs the line down so one is obliged to notice all these missing items that represent aspects of life.

Table (4) Sentence types according to structure

Sentence Types					
True					Untrue
Type	Simple	Compound	Complex	Compound-complex	-
Count	1	3	6	2	1

A further note is due here. There is oddity resulting from the clash between the use of long and complex sentences along with unconventional word order—which indicate formality—and the use of monosyllabic words—which indicates informality (Thornborrow, 1998: 75-6). The sentences here are meant to be loaded with content that can be related as a whole (this explicates Shelley's use of dashes to extend sentences). Complex sentences pro-

stanza, which can be interpreted as: “You gain nothing with your pain and with your fear”.

As for other rhetorical questions in the poem, the function is different. They give an impression of command (Wright and Hope, 1996: 122). S2, for example: carries an imperative which can be interpreted as: “Do not feed and clothe and save...” This happens to be a negative imperative, see L5-6. The same interpretation applies to S1 (two commands) and S3. The imperative sense is present either expressly in sentence form (3 instances) or implied by rhetorical questions (4 implied imperatives).

S5 and S7 (L27-28) contain the only two statements. The statement in S5 is a description of the situation of MoE and what they undergo. It is at the same time in a cause-effect relation with the following stanza (S5 being the cause and S6 the effect). The second statement

implies, in a sense, a response to the question right before it.

5.3.2 Sentence: structure

As mentioned earlier, the sentences used by Shelley are true and untrue. The only untrue sentence is the title. The true ones have four kinds in respect of structure: simple, compound, complex and compound-complex. Remarkably, Shelley’s use of complex sentences matches that of the other kinds put together (see Table (4) below).

Though the poem is not difficult in language, it is loaded with deviations right from the title. Where Shelley would usually address a song (e. g. ‘To a Skylark’), he simply placed the addressee, Men of England. The title becomes a balance between its two parts by the use of the colon: ‘A Song: Men of England’. The title deviates, again, in that it is not a true sentence as Leech suggests. It deviates from the



life. Therefore, the situation causes no surprise to him. Despite that, the rhetorical questions used convey a sense of exclamatory disapproval. Table (3) below demonstrates the kinds of true sentences used and the number of their occurrences.

Table (3) True Sentences: forms, functions and recurrence

Sentence Type: Form/Function	Statement/ Declarative	Question/ Interrogative	Command/ Imperative	Exclamation/ Exclamatory
Occurrences	2	7	3	–

Since the focus of this paper is on prominent stylistic features of *A Song: Men of England* as a piece of revolutionary poetry, the remarkable use of questions calls for a pause. Questions make up more than half of the sentences used, less used are commands and even less are statements. In addition to their being a strong dramatic device, if any person—let alone a poet—wants to convey a heightened sense of urgency and intensify a bad state of affairs, there is no better way than to load the speech with rhetorical questions. This kind of question carries the answer within. This inbuilt answer involves the reader/hearer/addressee and makes him share the addresser's standpoint and agree to it (Leech and Short, 2007: 215-27). Furthermore, rhetorical questions manifest the poet's disapproval of the actions performed by the addressee, MoE, due to the negative statement that underlies it (Leech, 1969: 184). Considering S4, the first sentence of this stanza is by no means a request for confirmation; it negatively means: "You do not have leisure, comfort, calm, shelter, food or love's gentle balm". This applies to the other question in the same

and ends with a full stop (regardless of content), while a syntactic one represents a complete syntactic unit (subject and predicate) and may be simple or complex (Leech and Short, 2007: 192). Shelley's dedication to this kind of sentence conveys his conventional inclination and his will to accentuate the very parts of the sentence. He does not want to leave out subjects (doers/actors), the verbs (the actions/or states; i.e. what is done by the subjects to the objects) and the objects (receivers of the action).

Some stanzas comprise only one sentence and since a sentence is a structure that describes a situation, expresses a complete thought and contains a distinct proposition (Chierchia and McConnell-Ginet, 1990: 61-62 and Wales, 2001: 256), each of these stanzas describes one thought/situation/proposition. Each stanza is structured similar to a mini

story that paints a part of the bigger picture (which is the poem as a whole; the state of oppression) and shows an aspect of the struggle.

Just as in states of war or struggle, different strategies, measures or forces are used; Shelley weaponizes different forces in his poem. These are the forces of the sentence. Of the four kinds of sentence, namely; statement, question, command and exclamation, the poet uses three kinds. Hence, he uses three forces (declarative, interrogative and imperative, respectively) (Radford, 2009: 10-11). This implies that he must have different purposes, themes, images that he wants to convey through these functions. In this respect, Shelley does not employ exclamatory sentences, probably since the situations and states he describes are not urgent or new; they have existed for some time that they have become part of everyday

be replaced by and or simply period. Its usage here is similar to that of the dash.

In a related manner, the semicolon (though performs its own functions) invades the period's territory. It, thus, acts as another mark's substitute, a substitute for a number of conjunctions (and), accounting for the complexity of the long sentence in S5 and, finally, an aid to the comma.

Turning to the comma itself, we find that right in the very stanza its function is not a familiar one. Rather, it appears here to mark an inversion in sentence structure. That inversion is a syntactic deviation used to foreground the content that is forwarded.

Other than punctuation, there does not appear to be any special graphological use. The abundance in punctuation marks, nevertheless, may be described as excessive and somehow deviant. Ferencík, (2004,

Ch 4) proposes that such use evidently reflects the poet's involvedness in the situation. The use of punctuation indicates that the poet identifies with the addressee(s) and their state of affairs.

5.3 Syntactic Level

5.3.1 Sentence: forms and functions

The poem displays different forms and kinds of sentence. As a whole (except the title), it is comprised of complete sentences; the type Alexander labels 'true' (having a finite verb) (1993: 14; Richards and Schmidt, 2002: 480). There are 32 lines in this poem, yet it is made up of 12 sentences (the title makes 13 of them). These sentences vary in kind. Examining them shows Shelley to be a supporter of syntactic sentences rather than graphological ones—at least in this poem. A graphological sentence is that which begins with a capital letter

Dashes, to begin with, are used for a variety of ends: 1- replacement, 2- emphasis, 3- extension, 4- contrast, 5- conclusion and 6- dramatic effect (King, 2004: 91-4). Shelley often replaces punctuation marks with other elements, as in S6. Every line in this stanza contains a dash where there could be a coordinating conjunction (and/but: L21, 22, 23), another mark (period: L21, 22, 23) or simply no mark at all (L24).

The two coordinating clauses in each of the first three lines (and the final, single clause) are separated by dashes where there can be a colon or semi-colon. A more conventional mark can also be used, especially in L21: the comma. But the dash adds a dramatic flavor and reinforces the contrast implied by the conjunction 'but' in L21. It also replaces 'but' itself in L22-23. In L24, on the other hand, it is used simply to extend the sentence without having to repeat the earlier structure (cf. King, 2004:

88-94).

There are three more dashes used individually, with different functions. One is in L8 which operates as a means for extending the sentence and, hence, giving a dramatic and emphatic power to the added content. The second is in L25 and has a paradoxical function. It connects L1 and L2 but, at the same time, contrasts them (by highlighting disparity between the dwellings of MoE and those of the other). The third dash is in L31. Its functions are to extend the sentence, give an emphatic feel and introduce a conclusion.

Considering the same stanza, the colon is used in a variety of functions simultaneously. Shelley uses it in the first place to set the focus of the reader in a forward direction and ultimately create anticipation. He also uses it as a conjunction (and) substitute (King, 2004: 73-6). As a matter of fact, all instances can

Concerning meter, Shelley divides the poem equally between two basic feet: trochees and iambs. A trochee is one which consists of a weak syllable followed by a strong one. An iamb is one which consists of a strong syllable followed by a weak one (McMahon, 2002: 125). The way they are distributed is interesting. The trochees occupy primarily the stanzas that have (rhetorical) questions (S1, 2, 3, 4), the iambs, on the other hand, the statements and the commands (S5, 6, 7, 8). There are rare exceptions: the trochees in statement (S8); the iambs in questions (S 3, 4, 7). And even as the iambs occur in questions, they do not appear in sentence-final position, of course with the exception of S7 which is easily explicable since the whole stanza is in iambs.

In addition to that, there is the pattern in which meter is distributed. The trochees provide a strong

start and disapproval underlying the questions. The justification for raising the questions the poet raised is introduced later with the help of the iambs which provide a slower, less rhythmically oriented pace of language. Normality, after all, is characteristic of iambic meter; it resembles talking in an ordinary pace (Ferguson et al, 2005: 2030).

5.2 Graphological Level

At first glance, the poem seems to have quite a conventional graphological form in terms of stanza arrangement, lines and even sentences. But closer investigation shows some uniqueness. This uniqueness appears in punctuation marks which the poet uses liberally. The punctuation marks that appear here include: colon, parenthesis, comma, question mark, dash, semi-colon, period, hyphen and possessive 's. They are used with different rates, uses and distribution. Below are observations on this respect.

the rightful owner of the robes and the one they end up owned by. The poem contains a number of other instances of multiple functions of rhyme.

The rhymes in L15-22 stress the semantic content of the words and whole lines since these lines already contain contrasting ideas either expressly (L17-20) or conveyed through forbiddance (L21-24). L15-16 use emphatic rhyme to deepen the meaning, yielding: “What is worth buying for which the price is fear?”

Finally, Shelley uses rhyme as a reminder by relating a rhyme to earlier occurrences; in this case bb which appears in L2-3, 23-24 and 31-32. As the rhyme keeps appearing in different positions in the poem, Shelley connects the ideas and reminds the reader of wasted toil and lost rights. He also connects and reminds of the contrasts that are expressed in these lines.

Considering that the poem is comprised mainly of monosyllabic words (84%), it has a masculine rhyme (see Ferguson et al, 2005: 2038). The only exception to this is the last word in the poem. Such consistency in supplying only masculine rhyme throughout the entire poem is broken ultimately by the use of a three syllable word, Sepulchre. This deviant use is intended to foreground the word and consequently emphasize the metaphor in the stanza. Its use is clever: since there are multiple syllables in the word, more weight is added to it. Its position, being final in the line and in the whole poem, makes the reader/hearer pause and ponder even longer at it. The outcome: stronger emphatic effect on the poet’s warning to the MoE of the gravity of their situation should they continue with their submissive way of life.

vi) Meter



On a larger scale, the poem is written in quatrain stanzas in trochaic and iambic tetrameter, with frequent mixture in some stanzas. The rhyme scheme for the stanzas is as follows: aabb, ccdd, eeff, gghh, ijij, kkbb, mmnn, and oobb, respectively. This rhyme pattern, besides being music to the listener's ears, helps realize other purposes (Ferguson et al, 2005: 2037). Shelley employs rhyme to show contrast, deny an existing fact, stress an idea, remind of an earlier idea and connect poem parts cohesively.

Taking L1-2, for example, rhyming 'plough' with 'low' strikes the reader with a sharp contrast: that between the toil of the men of England (henceforth, MoE) and what they receive in return from the Lords. Hard work faced with degradation. The rhymes in L25-32 impart a similar sense. The rhyme in L25-26 compares the dwelling state of the Lords and MoE (shrink vs. dwell; cells vs. deck) and thereby

highlights the contrast. In L27-28 the contrast is between looking at something and being looked at; the subject becomes the object, implying a change of state. The contrast in L29-30 is in using tools that are designed to cultivate land and start life to set graves, which mark the end of life.

On the other hand, rhymes in S2 help connect the chain of thoughts as the reader/hearer transitions from one line to the next. This cohesive function is also the case in L9-10, 13-14, 17-18 and 31-32 which carry a rhyme (bb) that appears earlier.

Denial is expressed via rhyme in lines such as L11-12 where the poet disapproves of the wasted hard work of the MoE at the hands of useless Lords. Another instance of denial appears in rhyming L3 and 4, disapproving of wasted toil on robes woven by the MoE but worn by the Lords. As a matter of fact, this also bears a sense of contrast; between



that highlights the informality of the poem.

Figure (1) Repetition

v) Rhyme

A Song: "Men of England" Men of England, wherefore plough For the lords who lay ye low? Wherefore weave with toil and care The rich robes your tyrants wear? Wherefore feed and clothe and save From the cradle to the grave Those ungrateful drones who would Drain your sweat—nay, drink your blood? Wherefore, Bees of England, forge Many a weapon, chain, and scourge, That these stingless drones may spoil The forced produce of your toil? Have ye leisure, comfort, calm, Shelter, food, love's gentle balm? Or what is it ye buy so dear With your pain and with your fear? For the lords who lay ye low? weave with toil and care rich robes your tyrants wear? feed clothe save From cradle to grave Those ungrateful drones would Drain sweat—nay, drink blood? Bees , forge Many weapon, chain, scourge, That these stingless may spoil forced produce ? Have leisure, comfort, calm, Shelter, food, love's gentle balm? Or what is it buy so dear pain fear?	The seed ye sow, another reaps; The wealth ye find, another keeps; The robes ye weave, another wears; The arms ye forge, another bears. Sow seed—but let no tyrant reap: Find wealth—let no imposter heap: Weave robes—let not the idle wear: Forge arms—in your defence to bear. Shrink to your cellars, holes, and cells— In hall ye deck another dwells. Why shake the chains ye wrought? Ye see The steel ye tempered glance on ye. With plough and spade and hoe and loom Trace your grave and build your tomb And weave your winding-sheet—till fair England be your Sepulchre. seed sow, another reaps; wealth find, keeps; wears; arms, bears. — but let no tyrant reap: — imposter heap: — not idle: — in defence bear. Shrink cellars, holes, cells — hall deck dwells. Why shake chains wrought? see steel tempered glance on . spade hoe loom Trace build tomb winding-sheet—till fair be Sepulchre.
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An overview of the poem shows that the poet uses monosyllabic words generously. Consider the title: four out of its five words are monosyllabic. There are some lines (such as L2, 15 and 27, to mention but a few) that consist entirely of single syllable words. The number of single syllable words makes up 84% of the whole word content—even the prepositions are monosyllabic. Such words render the poem informal (Thornborrow, 1998: 192) which is something that seems justifiable since the poem is addressed not mainly for aesthetic purposes but to draw the attention of the reader/addressee in an instructional and simple form—characteristic of Shelley’s poetry, asserts Mahalakshmi (1993: 35-7).

iv) Repetition

Another remarkable phonological feature of this poem is the recurrence of certain identical words throughout the text, a feature known as repetition (Thornborrow, 1998: 25). To get a clear idea on repetition in this particular poem and on its major role, Figure (1) provides a comprehensive

view, keeping in mind that recurring words form over half of the total word count. (On the left is the original version of the poem; on the right is the one without repetition. Only the first occurrence of a word is kept, the recurrences are omitted. Imagine what the poem would look like if the first occurrence was omitted too.).

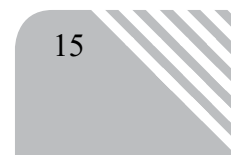
A specific form of repetition is used here: plocé. Plocé refers to a sporadic form of free repetition (Leech, 1969: 77). Numerous examples spread throughout the poem, not necessarily in a regular pattern (men, wherefore, plough, sow, grave, another, etc.). This richness in phonological copies is not due to lack in lexical repertoire, but a reinforcing element of the emotiveness expressed in the lines. It is the sense of urgency, and persistence, that dictate reaching back again for the same word. One toil is not enough to express labor and bad state of affairs; one another is not enough to point out a tyrant; one ye or one your are not sufficient to draw one’s attention to oneself or one’s possessions. This feature, it is noteworthy, acts as a second agent

The cohesive feature of assonating words grips the reader and further highlights the connections (Wales, 2001: 33). Consider words such as cradle and grave. Even though the words are adjacent, the contrasting notions bring to mind a prolonged period of time spent toiling. The connection may also extend beyond line boundaries to include whole stanzas, especially considering that most stanzas comprise single sentences. Thus, the assonating vowels in seed, reaps, ye, keeps, and weave motivate memorability (Ageo, 2011: 48) and direct the reader's awareness to the actual content of these words (van Peer, 2006: 547). Table (2) demonstrates assonance in the poem.

Table (2) Assonance

Assonance	Lines = Times	Number of Words	Words
/ɔ:/	4	8	fro, lords; wherefore, forge; forced, your; forge, your;
/ea/	1	2	Wherefore, care
/ə/	12	30	the, tyrants; of, England; a, weapon, and; the, of; leisure, comfort; the, another; the, another; the, another; another; to, cellars, and; the, tempered; England, Sepulchre
/aɪ/	4	8	Cradle, grave; drain, nay; shake, chains; trace, grave;
/əʊ/	2	4	Those, drones; sow, no;
/e/	5	10	Many, weapon; shelter, gentle; wealth, let; cellars, cells; deck, dwells;
/ɪ/	2	4	is, it; in, defence;
/i:/	7	17	seed, ye, reaps; ye, keeps, ye, weave; seed, reap; ye, ye, see; steel, ye, ye; weave, winding-sheet
Total	37		83

iii) Word structure



By increasing the weight of words, the lines become heavier, and thus alliteration reinforces the meaning of these words (Leech and Short, 2007: 14). Alliteration occurs mainly with /w/ and /s/ sounds in this poem, as in Line 3 (henceforth, L1, L2, etc.) and 17 respectively. Other instances are shown in Table (1) below. The connective significance lies in the resulting relations between alliterating words. The relations may express contrast or balance. Alliteration also helps emphasize the words.

Table (1) Alliteration

Alliteration	Lines = Times	Number of Words	Words
W	4	9	wherefore; weave; with, weave; wears, weave; wear, weave; winding
S	4	8	Stingless; spoil, seed; sow, sow; seed, cellars; cells
D	2	4	Drain; drink, deck; dwells
L	1	3	Lords; lay; low
C /k/	1	2	Comfort; calm
T	1	2	Trace; tomb
R	1	2	Rich; robes
Th /ð/	1	2	That; these
Total	15	32	

ii) Assonance

In addition to its emphatic weight (Dubovičienė and Skorupa, 2014: 68-9), assonance also operates as a binding agent. It brings about relations between the assonating words—relations of contrast or equality (Nowotny, 1965: 6).

work, *Queen Mab*, was a private print. Besides being a romantic account of a girl's journey through the history of humanity, it revealed social, political, tyrannical and liberal concerns. Radicalism and anti-authoritarianism did not characterize Shelley's poetry only; he was influenced by a number of radical social philosophers and political theorists. His first marriage, above all, was to free his wife from her tyrannical parent. More formerly, Shelley's attitudes were also motivated by incidents that occurred at a young age, when he was abused by stronger kids and some teachers, argues Bloom. Memories of these incidents appear in one of his works (*Laon and Cythna*). All these circumstances led to these attitudes and principles' being manifest in his life as well as his poetry (ibid: 11-16).

As one of Shelley's revolutionary "manifestos", and as a 'political' poem in a more general sense, *A Song: Men of England* is shaped

by a mixture of themes: class distinction, injustice, a motif of exploitation, with an accusatory implication towards the addressee. It also has a didactic tone spread either through its stanzas (henceforth, S1, S2, etc.) or embedded in syntactic implications. Needless to say, most of these themes were typical not only of Shelley's poetry but of the Romantic period as well. Shelley addresses the issues of injustice and lost labor and calls for reform and revolt by motivating laborers to stand up and claim their rights.

5 Part one: Expression

5.1 Phonological Level

Poetry manifests novel use of language on different levels. This poem contains quite a number of phonological features extending from single syllables to whole words.

i) Alliteration

Alliteration involves the repetition of initial sounds in adjacent or nearby words (Baldick, 2008: 8).

- 5- announcing protest and resistance and motivating revolution
- 6- pointing out tyrants
- 7- persuasion for action
- 8- describing historical, social and cultural circumstances
- 9- trial to cross gender restrictions
- 10- patriotism
- 11- criticizing opponents
- 12- praise.

(The list goes on. For further detail see Norbrook, 1999; Armstrong, 2000, Orr: 2008; Holman and Synder, 2017).

Using poetry to express demands, suffering and frustration is not always pre-meditated, nor is writing political poetry for its own sake, comments Ntsane (2017). Sometimes this is the only way to reveal such feelings. Some language patterns are used to express the intensity of feelings, explains Leech, “for which there is no outlet but a repeated hammering at the confining walls of language” (1969: 79).

Many of these demanding, suffering expressing words owe to

Shelley: the poet with undeniably political, revolutionary instructional inclinations (Mahalakshmi, 1993: 36). Though his poetry exhibits different stances, the political one is clearly manifest in quite a few of his poems: *Queen Mab*, *Men of England*, *Ozymandias*, *Ode to the West Wind*, *Adonais*, *The Triumph of Life*, to name but a few. If anything, these poems are reflections of his impatient, unorthodox, radical, liberal, anti-authoritarian character. Moreover, in Europe, the Romantic period itself can be described as “poetical, sentimental and political” (Bloom, 2001: 55). Through his poetry, Shelley activates the role of the unrecognized lawmaker: the poet. He addresses religious, cultural, social and political issues through the corresponding visions appearing in his poetry (Armstrong, 1993: 126; Bloom, 2001: 9-112). Bloom’s biographical account shows that Shelley’s political orientation appeared right from the beginning: his earliest

etry. It has a controversial identity wavering between promoters and opposers. But, in effect, political poetry is where politics and poetry intersect (McKeon, 1975:42) owing to their common core, argues Orr: that of verbal persuasion (2008: 409). Going back to the roots of this issue, however, one finds that some scholars identify the whole of discourse with politics (Shapiro, 1982: 1-2) while others claim that those who “control discourse control society” (Feldman and De Landtsheer, 1998: 4). Others find politics to be similar to communication in being a process and in including speech (Nimmo, 1978: 7). Cultural, anthropological and social standpoints, on the other hand, view language as a strategic tool when utilized in political domains (Malinowski, 1944: 23). Ultimately, and most universally, the issue of political language comes down to the mere concepts of language and politics, contend Feldman and De Landtsheer (1998: 4-5). According to this view, politics is based on words: speeches, negotiations and debates use words

as their fuel. But that is only spoken words; written words of political bearing are found in political documents such as laws, proclamations and treaties. Other areas that host political language/communication are newspapers, television, propaganda and diplomatic domains. What connects this political facet of language to sociological and cultural anthropological ones is the view that politics is a result of instincts, motives and needs whereby its application is a satisfaction of these needs.

Beyond being words of literary bearing, having a political tint, it is best to talk about political poetry in terms of its types and functions. So, just as poetry is the expression of feelings and ideas, political poetry is no exception. Throughout the time, it has arguably become a reflection of, and a tool for, far more variable situations and ends, some of which are listed below:

- 1- rejection of oppression
- 2- call for change
- 3- call for liberalism
- 4- exposing violence

2. Framework and limits of the study

This study undertakes the analysis of Percy Bysshe Shelley's poem *A Song: Men of England*, guided by Leech's (1969: 73-4) model which proposes a division of stylistic features into EXPRESSION, which includes phonology, graphology and grammar, and CONTENT, which includes semantics. The lexical level may be attributed to both divisions. The work aims at highlighting prominent stylistic features of the poem in question as an example of revolutionary poetry.

3 Introduction

Every poet, and every person as a user of language, has his/her own linguistic 'thumbprint' (Leech and Short, 2007: 10), i.e. the set of characteristics that are to some extent unique to the language use of that person. This is known as style and may also refer to language use unique to certain genres and periods. These unique characteristics are the concern of stylistics. Stylistics investigates the kind of language used by

users (speakers, poets, writers, politicians), how it is used and why it is used. It, therefore, reveals certain patterns that characterize texts (spoken or written) and authors. These characteristics extend from phonemes (and their behavior) to lexical items (along with their denotative and connotative senses; literal and figurative uses) and up to entire sentences and all that results based upon choices of such features (which may or may not be intended). Exploring the stylistics of texts enhances one's perspectives on language and reveals creativity in its use. It also emphasizes language systems and rules in that it shows how they are manipulated when applied to texts (Simpson, 2004: 3). And there is nowhere to find manipulated and creative language better than in literature.

4 Revolutionary poetry and revolutionary Shelley

Talking about revolutionary poetry inevitably means talking about political poetry since the former is part of the latter. Political poetry is an unconventional extension of po-

A Song: Men of England' as a Revolutionary' Poem: A Stylistic Analysis 2017

«أغنية: رجال إنجلترا» بصفتها قصيدة ثورية: تحليل أسلوب

٢٠١٧

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1. Abstract

The current study analyzes Percy Bysshe Shelley's A Song: Men of England stylistically, as an example of revolutionary poetry, in order to outline and explicate the unique features that it exhibits on different linguistic levels. It also provides an account of the nature of revolutionary, and more generally, political language and poetry. A brief account of Shelley's biography is introduced in light of its relativity to the outcome of his poetry in general.

Keywords: A Song, Men of England, revolutionary poetry.

الخلاصة

تتناول هذه الدراسة تحليلًا أسلوبيًا لقصيدة برسي بيش شيلي «A Song: Men of England» كقصيدة ثورية، من أجل أن تحدد وتفسر السمات الفريدة التي تتجلى فيها وعلى مستويات لغوية مختلفة. كما وأن هذه الدراسة تتناول طبيعة اللغة والشعر الثوريين، و السياسيين بصورة عامة. كما ويستعرض البحث نبذة عن حياة الشاعر بما يتعلق بطبيعة نتاجاته الشعرية بصورة عامة.
كلمات مفتاحية: أغنية، رجال إنجلترا، قصيدة ثورية.

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