

## STYLISTIC ANALYSIS OF EARLE BIRNEY'S *THE BEAR ON THE DELHI ROAD*

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**Abstract.** Stylistics study provides a different way of approaching literary analysis to examine poetic expression, point of view, meaning, and themes. By using the linguistics approach, stylistics helps to objectively disclose literal meaning and poetic expression in the text. Thus, this research attempts a stylistic analysis of Earle Birney's poem *The Bear on the Delhi Road* and examines how language features affect the poetic expression and literal meaning in the poem. Furthermore, this research is a content analysis approach that is analyzed through the stylistics analysis. Stylistics analysis in this research focuses on the three language levels, phonology and syntactic. In the part of phonology levels, the researchers focus on the alliteration, assonance, and consonance. While syntactic levels focus on the transitivity patterns, affixes, and pronouns. By showing how specific linguistic features contribute to the overall meaning and emotional impact of a poem, this study encourages readers and scholars alike to engage more deeply with poetic texts. It also underlines the value of stylistics in bridging the gap between linguistic theory and literary appreciation, helping to bring about a greater awareness of the complicated relationship between form and content in literature.

**Keywords:** phonology, stylistics, syntactic, *The Bear on The Delhi Road*

### INTRODUCTION

This paper presented the stylistic analysis of a poem by Earle Birney, "The Bear on The Delhi Road". The study of sound repetition, transitivity, and pronoun was discussed in this stylistic analysis, which focused on two language levels: phonology and syntax. Assonance and consonance are the phonological features used in the poem that to add musicality and emphasis to certain phrases and words in poetry (Tawfiq, 2020). Syntactic features, on the other hand, took the form of material processes that represented a dancing bear who is captured and trained by two men (Amirovich et al., 2020). The bear simply wishes to return to its natural state as a bear. It refuses to learn to dance and prefers to live on four legs when eating berries in the mountains. In this case, the narrator declares at the end that all three are unhappy.

Literary texts are often correlated with the aesthetic quality. One of the interests explored by scholars is the beauty of their language. Literary texts, on the other hand, are not only about the beauty of their words, but also about how the choice of language creates meanings (Toolan, 1990). Literary texts are produced for specific purposes in specific contexts. Birney's poems can be divided into five sections based on his life: satires, description of war, nature, love, and narratives. From

growing up in Canada to traveling the world to serving in the military, he drew inspiration for his poetry from all aspects of his life. As a result, much of his poetry is deeply personal. The brevity of life, as well as the individual's struggle to find a place and purpose in a larger society and history, run through his poems.

In the poem "The Bear on the Delhi Road," Birney used a biocentrical approach to highlight the Himalaya bear's identity crisis. He was given a sketch of man's interdependence with nature. A biocentric approach is one that is founded on nature and just supports it. Man has been accused of exploiting human nature and has been marked as victims of natural disasters as well as God's creation. Rottman (2014) explain that biocentric ethics define the relationship between man and nature, also stating 'nature is not there to be used or consumed by humans' biocentric thinking conserving nature and advocates Biosentrisme support the conservation of biodiversity. English literature has provided a broad space for writers nature. Maya Angelou, Earle Birney, Shiv K. Kumar, Gabriel Okara and many others have composed poetry that aims to highlight conservation of nature. The theme has been a long time coming, but the conservation and preservation of nature and its components still come first.

As a character, the bear in "The Bear on the Delhi Road" appears to be a pretty normal bear. This bear gains even more importance as a representation of nature. His relationship with his keeper is one of subjection, but he has been told that he will be looked after and treated with kindness. The men understand that the bears' survival is also dependent on their own. They seem to be encouraging the bear to trust them while assuming the bear can maintain his animal instincts. Nature cannot be tamed, but these men seem to realize that in order to achieve their human goals, they must act in harmony with nature.

Some research using a stylistic approach to nature-themed poems have been conducted several times. The study by Nashaat (2021) focuses on phonoaesthetic features such as consonance and assonance in T.S. Eliot's poems. While, Isti'anah et al. (2020) examine syntactic features in Maya Angelou's "Woman Work," focusing on transitivity and pronouns. Batool et al. (2016) analyze lexical choices in Wordsworth's "Daffodils," highlighting the significance of word selection in conveying meaning. Abdellah (2020) conducts a comparative stylistic analysis of two poems, which emphasizes the value of comparing stylistic features across different texts. Those previous study conclude that stylistics offers an objective framework for literary analysis, especially in nature-themed poems. Meanwhile, my research focuss on how the stylistic analysis of Birney's poem provides new interpretations that challenge or confirm existing readings of his work

For this reason, the focus of this study is on how syntactic and phonological features help readers understand the poem. Two research questions are addressed by this study: how phonological and syntactic features are used in the poem, and how the used linguistic features depict interpretation. There were several language levels to observe in order to achieve the aim of stylistic analysis: phonological, graphological, grammatical, and semantic levels. The poet wished to emphasize the fact that human life is tenacious, and that it is only interdependence that makes it easier and simpler, so emphasizing the importance of environmental preservation. Since humans are so connected, it's easier to emphasize the importance of environmental preservation.

## METHOD

Literary analysis methods can be used to interpret the meaning of poetry and to understand it at a deeper level. One way to analyze literary texts is stylistics analysis. Stylistics is a method of text interpretation. Stylistic analysis has two main purposes. One is to enable the reader to interpret the text in a meaningful way, and the other is to increase the knowledge and recognition of common languages. This essay analyzes Earl Bernie's poem entitled *Bear on Delhi Road*. The sentences, phrases, words, nouns and verbs in this poem are distinguished and analyzed to find foregrounds and deviations. The foreground can be found by divergence and parallelism at the phonological, and syntactic.

To conduct this research, a systematic method is employed that includes several key steps. First, a close reading of the poem is performed to identify significant language features, such as sound patterns, word choices, and syntactic structures. This involves examining the poem's phonology, where aspects like assonance, and consonance are analyzed to uncover how they contribute to the overall aesthetic and emotional impact of the poem. Next, the syntactic level is explored, focusing on the arrangement of words and phrases, transitivity patterns, and the use of affixes and pronouns. This analysis reveals how the structure of sentences shapes meaning and influences the reader's interpretation.

## RESULT AND DISCUSSION

### Phonological Level

In this section, two kinds of sound repetition were examined: assonance and consonance. Assonance is the repetition of similar vowel sounds within a line, which can occur at the beginning, middle, or end of words. Table 1 presents an overview of the phonological characteristics present in the poem.

**Table 1. Phonological Level in “The Bear on The Delhi Road”**

Phonological Features	Sounds	Stanza, Line	Words
Assonance	ə	1, lines 1,2,3 3, lines 2,4	unreal, a the, road, the, himalayan the, brilliant  the, fabulous the, clamorous
	ɪ	1, lines 1,3,4	unreal, myth beating, brilliant with, his

Phonological Features	Sounds	Stanza, Line	Words
		2, lines 1,3	in, his flicks, flicks, with, stick
		3, line 5	simply, him
		4, lines 3,5,6,10	is, living him, galvanic it, is footed, in, berries it, is
		5, lines 1,2,6,7,10	in, this it, is myth, reality in, dancing
eɪ	2, line 2		great, mate
	3, line 3		alien, plain
	3, line 4		and, clamorous
		4, line 2	Kashmir, and
	u:	3, line 5	to, to
	i:	4, line 1	peaceful, these
		5, line 6	easy, free
	eə	4, line 6	wear, wear
	v	4, line 7	from, body
		5, line 3	of, of
	i	4, line 7	shaggy, body

Phonological Features	Sounds	Stanza, Line	Words
	ɔ:	5, line 4	paw, for
	ɜ:	5, line 9	lurch, lurch
	ɑ:	5, line 10	tranced, dancing
Consonance	l	1, lines 1, 6	unreal, tall spindly, locust, leap
		2, line 3	flicks, flicks
		3, lines 2,3,4	fabulous, hills bold, alien, plain clamorous, world, kill
		4, lines 3,9	alive, living only, ambling
		5, line 9	lurch, lurch
	b	1, Lines 2,5	By, Bear About, Bare
		4, Line 9	Ambling, Bear
	ð	1, Line 2	The, The
		4, Line 1	They, These With, That
		5, Line 9	
	t	1, Lines 3,5	Beating, Brilliant About, Two
		2, Line 2	Great, Soft, Mate
		3, Line 5	But, To, Teach, To It, To To, Stay
		4, Lines 6,8	Hot, Dust, To To, Ants
		5, Lines 2,4,6	It, Not, To
	z	1, Line 4	His, Arms

Phonological Features	Sounds	Stanza, Line	Words
		5, Lines 5,6	Shadows, Deodars Is, Easy
	m	1, Line 5 3, Line 5 4, Line 2	Him, Men Simply, Him Men, Kashmir More, Them Myth, From
	s	1, Line 6 2, Line 3 3, Line 5 4, Line 1 5, Lines 2,10	Spindly, Locust Flicks, Flicks, Stick Simply, Dance Peaceful, Spare This, Dust, Prance Tranced, Dancing
	p	1, Line 6 4, Line 1	Spindly, Leap Peaceful, Spare Sharpened, Paw
	n		
	f	2, Line 3 3, Line 2 4, Lines 4,10	Flicks, Flicks From, Fabulous If, Far Four, Footed
	k	2, Line 3	Flicks, Flicks, Stick

Phonological Features	Sounds	Stanza, Line	Words
		3, Line 4	Glamorous, Kill
	h	3, Line 1	Have, Him, Here
	d	3, Line 4 4, Line 5 5, Line 5	And, World Around, Dance Shadows, Deodars
	v	4, Line 3	Alive, Living
	w	4, Line 6	Wear, Wear
	r	5, Line 7	From, Reality
	ʃ	5, Line 9	Lurch, Lurch

Assonance creates a melodic quality in the poem, enhancing its lyrical nature. This musicality can evoke emotions, making the poem more engaging and memorable for the reader (Tawfiq, 2020). The specific sound like “ə”, “ɪ”, and “er” in this poem can influence the mood of the poem. For instance, long vowel sounds may create a sense of calm or melancholy, while short vowel sounds can convey urgency or tension. This poem show that the use of soft, flowing vowel sounds may evoke the serenity of a landscape.

Consonenace contributes to the rhythm of the poem, creating patterns that enhance the reading experience (Tawfiq, 2020). This rhythmic quality can draw attention to specific lines or phrases, emphasizing their significance. The most using of consonances in the poem are “l”, “t”, “s”, “n”, and “m”. The “l” sound is often soft and flowing, which can create a sense of calmness or serenity. The “t” sound can create a contrasting effect, punctuating important ideas or themes. The “s” sound is often associated with softness and can create a whispering effect, the “s” sound can also mimic natural sounds. The “n” sound is nasal and can create a sense of continuity and connection, as the sound often appears in words that relate to thought or emotion. The “m” sound is soft and rounded, often associated with warmth and comfort. In short, similar to assonance and consonance can evoke specific feelings or moods in the poem.

### Syntactic Level

The linguistic concept of transitivity reflects the speaker's understanding of the real world. The research begins with selecting a verb that specifies the procedure's form, as well as its participants and circumstances. The transitivity patterns found in the poem are summarized in the Table 2.

Table 2. Summary of Transitivity Processes in “The Bear on The Delhi Road”

Participant	Process	Participant	Circumstance
the Himalayan bear	is beating	the brilliant air	with his crooked arms

Participant	Process	Participant	Circumstance
two men	bare spindly		as locusts leap
One	pulls		on a ring in the great soft nose
His mate	Flicks, flicks		with a stick up at the rolling eyes
They	have not led	him	here
	down		from the fabulous hills
			to this bald alien plain

Transitivity helps to establish who is acting and who is being acted upon in the poem (Qasim et al., 2018). This can shape the reader's understanding of character dynamics and relationships. In this poem, can be found that the actor are two men and a Himalayan Bear. the transitivity analysis of the interaction between the two men and the Himalayan bear in Birney's poem reveals a significant conflict that symbolizes the larger struggle between humans and nature. The conflict depicted through transitivity raises questions about humanity's relationship with nature. It invites readers to reflect on the ethical implications of human actions and the impact of those actions on the animal kingdom and the environment.

This paper also looked at the textual role of language, specifically how a meaning is conveyed by the use of pronouns. A list of the pronouns used can be found in the Table 3 below.

**Table 3. Summary of Pronoun in “The Bear on The Delhi Road”**

Pronoun	Frequency	Stanza, Line
His	3	1, line 4 2, line 2 4, line 7
Him	4	1, line 5 3, lines 1,5 4,5
They	3	3, line 1 4, lines 1,5
Their	1	4, line 3
Them	2	5, lines 1,9
Total	13	

As shown in Table 3, Birney's poem makes use of 13 different pronouns. *his* mentioned three times, *him* four times, *they* three times, while *their* only mentioned once, and *them* twice.

## DISCUSSION

"The Bear on the Delhi Road" illustrates Birney's vision of the ironic contrast between what an individual wants to believe about his surroundings and what is true. The researcher comes to think that both the Kashmir men and the dancing bear enjoy their work in a normal way. The story of the happy, naturally dancing bear was developed by men. Of course, what they've left out of this myth is the harshness, pain, heat, and dust that come before the final product, the bear on the city streets. The researcher agrees that separating myth from reality is difficult.

*Unreal tall as a myth*

*by the road the Himalayan bear is beating the brilliant air*

*with his crooked arms About him two men*

*bare spindly as locusts*

*leap*

The Kashmir men's livelihood is built on taking the bear from its natural habitat to perform an unnatural dance for the amusement of people." Ironically, the dance, which is traditionally associated with spontaneity or joy, here becomes a dance of necessity and endurance for both man and beast. If the dance is an unnatural fear for the bear, it is "no more joyous for the Kashmir men to prance out of reach of the praying claws."

*One pulls on a ring*

*in the great soft nose*

*His mate flicks flicks with a stick*

*up at the rolling eyes*

Ironically as Kashmiri, life requires them to use cruel coercive methods to survive. They do not consider the ring in the bear's nose or the stick flicked at the bear to be cruel interventions. The ring, the stick, and their unceasing, almost tranced gyrating around the bear are all necessary symbols of their ability to create a new image, the dancing bear, for the visitors to their country.

*They have not led him here down from the fabulous hills to this bald alien plain*

*and the clamorous world to kill but simply to teach him to dance*

The poem "The Bear on the Delhi Road" continues with the other unnatural scene: a Himalayan bear appears on the side of the road, in complete contradiction to its natural habitat, the forest. It used to be in the beautiful hills, but now it's on the side of the road. Earle Birney reveals that the bear has given up his true identity for the sake of his persecutors' protection. The poem reveals the Kashmiri men's intention to bring the bear into the road, "not to kill him."

The line "but simply to teach him to dance" expresses the men's desire to take him out of his natural habitat to teach him to dance. It's hard to imagine a bear dancing on the street,

but the Himalayan bear – a wild animal – does it and loses his identity. He is taught to dance in order to earn money for the men's and his own survival.

*They are peaceful both these spare men of Kashmir and the bear*

*alive is their living too If far on the Delhi way*

*around him galvanic they dance it is merely to wear wear*

*from his shaggy body the tranced wish forever to stay*

*only an ambling bear four-footed in berries*

They are peaceful because the bear provides them with food and money, and he also obeys them in all situations, demonstrating the bear's adaptability. It also reveals his adaptation to a foreign world, where he sees strange animals, including humans. Unfortunately, the Kashmiri men take advantage of the bear's adaptability for their own survival. The lines "They are peaceful both these spare / men of Kashmir and the bear / alive is their living too" say that the bear's life is their living;

this explains the poet's Biocentric view that "men use nature for their livelihood." It also highlights the behavior of interdependency and manipulation, all of which can destroy the bear's true identity.

Earle Birney points at the truth: the Kashmiri men train the Himalayan bear to dance, make him stand on berries, and teach him to spring forward on his hind legs in order to destroy his true identity. Both of these acts appear to be cruel to him, but the poet defends the actions of men in forcing the wild bear – the Himalayan bear – to perform such irrational actions.

*It is no more joyous for them in this hot dust to prance  
out of reach of the praying claws sharpened to paw for ants  
in the shadows of deodars It is not easy to free  
myth from reality  
or rear this fellow up  
to lurch lurch with them  
in the tranced dancing of men*

It is only for the survival of the three – two Kashmiri men and the bear – that Earle Birney has written, ill-treating the bear to entertain onlookers in the hot dust and under the shade of the cedar tree. The Biocentric view has been conveyed by the Bard, who portrays the bear as a breadwinner for them. The poem does not label these men as sadists since they only use the bear for their own benefit. Furthermore, it highlights the fact that they are entirely dependent on the bear for their food. The word "tranced" is used by the poet to link the worlds of man and beast. The bear has his "tranced/wish" to live in his natural setting, but he is brought to the world of man to enter the "tranced dancing of men," a world where men behave out of economic necessity rather than natural instinct.

## CONCLUSION

The result show that the assonance, sound like "ə", "ɪ", and "eɪ", and consonance, sound like "l", "t", "s", "n", and "m", always appears in this poem. Those sounds help the readers to build an emotions and ambience such as nature. The two men and a Himalayan Bear shows as the actor in this poem. They represent the conflict humanity's relationship with nature. Meanwhile the pronoun "him" and "his" become the most used in this poem. That are represent the men. The conflict of human and nature are portrayed in this poem.

Human beings are totally dependent on nature and its resources for all of their basic needs, when considered from a wider perspective. As a result of their dependence, they exploit nature, and as a result, nature and its wealth are lost. The poet wishes to emphasize that human life is difficult, and that it is only interdependence that makes it easier and simpler.

Throughout the poem, Birney maintains a fatal contrast between the implied end- product, the cheerfully amusing bear, and the reality of the heat, dust, and dogged determination the precedes that potential phenomenon. The reader is drawn into the atmosphere of poverty, heat, dust, and, since the bear is the "living" of the Kashmir men, necessary cruelty, through the narrator's consciousness.

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