

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, syntactic, and lexical. In the part of phonology levels, the researchers focus on the rhyme scheme, alliteration, assonance, and consonance. While syntactic levels focus on the transitivity patterns, affixes, and pronouns. Then, lexical levels focus on figurative language and imagery.

Keywords: lexical, 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. 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. The bear simply wishes to return to his 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. 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 biocentric 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.

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.

As a result, the emphasis of this study is on how syntactic and phonological features aid readers in understanding the poem. This study addresses two research questions: 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, morphological, syntactic, vocabulary, and graphonology levels. Phonological analysis deals with the rules for organizing the speech system of a language. Morphological analysis refers to the analysis of words based on the meaningful parts of the word. Some words cannot be divided into multiple meaningful parts, but many words are made up of multiple meaningful units. Syntactic analysis is defined as analysis that tells us the logical meaning of certain given sentences or parts of those sentences. We also need to consider rules of grammar in order to define the logical meaning as well as the correctness of the sentences. Lexical analysis is study of the way in which individual words and idioms tend to pattern in different linguistic context; on the semantic level in terms of stylistics. Graphological analysis is the analogous study of a language's writing system; the formalized rules of spellings.

RESULT AND DISCUSSION

This part displays the results of the analysis. As there were two language levels observed, the results were divided into their language levels as below.

Phonological Level

In this level, two types of sound repetition were analyzed: assonance and consonance. Assonance is the repetition of the similar sound of the vowel in a line that can be in the initial, middle, or at the final position of words. The table below shows a summary of the phonological features found in the poem.

Table 1. Summary of Phonological Features in “The Bear on The Delhi Road”

Phonological Features	Sounds	Stanza, Line	Words
Assonance	ə	1, lines 1,2,3	unreal, a the, road, the, himalayan the, brilliant
		3, lines 2,4	the, fabulous the, clamorous
	ɪ	1, lines 1,3,4	unreal, myth beating, brilliant with, his
		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
ei	2, line 2	in, this it, is myth, reality in, dancing	
		3, line 3	great, mate
	3, line 4	alien, plain	
æ	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
	ɒ	4, line 7	from, body
		5, line 3	of, of
	i	4, line 7	shaggy, body
	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
		4, lines 3,9	clamorous, world, kill
		5, line 9	alive, living only, ambling
			lurch, lurch
	b	1, Lines 2,5	By, Bear About, Bare
		4, Line 9	Ambling, Bear

	ð	1, Line 2 4, Line 1 5, Line 9	The, The They, These With, That
	t	1, Lines 3,5 2, Line 2 3, Line 5 4, Lines 6,8 5, Lines 2,4,6	Beating, Brilliant About, Two Great, Soft, Mate But, To, Teach, To It, To To, Stay Hot, Dust, To To, Ants It, Not, To
	z	1, Line 4 5, Lines 5,6	His, Arms Shadows, Deodars Is, Easy
	m	1, Line 5 3, Line 5 4, Line 2 5, Line 1,7	Him, Men Simply, Him Men, Kashmir More, Them Myth, From
	s	1, Line 6 2, Line 3	Spindly, Locust Flicks, Flicks, Stick

		3, Line 5 4, Line 1 5, Lines 2,10	Simply, Dance Peaceful, Spare This, Dust, Prance Tranced, Dancing
	p	1, Line 6 4, Line 1 5, Line 4	Spindly, Leap Peaceful, Spare Sharpened, Paw
	n	2, Line 2 3, Line 3 4, Lines 2,5,9 5, Lines 2,4,10	In, Nose Alien, Plain Men, And Around, Galvanic, Dance Only, An In, Prance Sharpened, Ants In, Tranced, Dancing, Men
	f	2, Line 3 3, Line 2 4, Lines 4,10	Flicks, Flicks From, Fabulous If, Far Four, Footed
	k	2, Line 3 3, Line 4	Flicks, Flicks, Stick 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 5, Line 3	Alive, Living Of, Of
	w	4, Line 6	Wear, Wear
	r	5, Line 7	From, Reality
	ʃ	5, Line 9	Lurch, Lurch

Syntactic Level

The language tool of transitivity is used to reflect the speaker's understanding of the real world. The research begins with the selection of a verb, which specifies the form of procedure, as well as the participants and circumstances. The transitivity patterns found in the poem are summarized in the table below.

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
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

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 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	

The table above shows that there are 13 pronouns employed by Birney in his poem. *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
leap*

bare spindly as locusts

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

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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