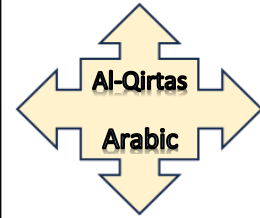


Formalistic Explorations: A Comparative Analysis of Selected  
Poems by William Wordsworth and Daud Kamal.



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### Abstract

This research article presents a comparative formalist analysis of selected poems by William Wordsworth, a prominent figure of the Romantic era, and Daud Kamal, a contemporary poet writing in English and Urdu. The analysis explores the structural and rhythmic elements, lexical and syntactic choices, thematic preoccupations, and the cultural contexts that shape the distinct poetic styles of these two poets. Through this comparative study, we gain insight into how formalistic aspects and thematic concerns evolve across different literary periods, highlighting the enduring relevance of poetry as a medium of artistic expression.

**Key words:** formalistic analysis, comparative analysis, poems, literary terms.

### Introduction

#### Formalism

The concept of formalism within literary theory refers to analytical approaches that closely examine, analyse, or evaluate the inherent qualities of a particular piece of writing. In addition to encompassing syntax and grammar, these attributes also encompass literary devices such as metre and patterns. The formalistic approach frequently minimises the importance of the personal, historical, and cultural context in relation to a work. In response to the Romanticist theories of literature that emphasised the artist and individual creative genius, formalism emerged as a prominent movement in the early twentieth century. This movement repositioned the text itself as the focal point, aiming to illustrate its indebtedness to pre-existing forms and other literary works. The advent of two distinct branches of formalist literary criticism transpired in close succession: Russian formalism and Anglo-American New Criticism. During the period spanning

from the latter stages of the Second World War to the 1970s, the field of academic literary research in the United States was predominantly shaped by the intellectual framework known as Formalism. This influential approach was notably highlighted by the seminal work titled "Theories of Literature" authored by René Wellek and Austin Warren in 1948, 1955, and 1962. Formalism can refer to various concepts in different fields, but it generally involves an emphasis on the form, structure, or specific characteristics of something, often to the exclusion of its content or meaning. Here are some aspects in which the term "formalism" is commonly used:

#### **Literary and Artistic Analysis:**

Formalism, as applied to literature and art, is an analytical approach that prioritizes the examination of the inherent structural and stylistic elements of a work, often to the exclusion of external factors, such as the author's life or historical background. In literary analysis, formalist critics concentrate on the form and structure of a literary work. This includes an in-depth study of aspects like narrative organization, literary devices, style, and language choices. Formalist critics emphasize how these elements, such as rhyme schemes, narrative point of view, imagery, symbolism, and figurative language, contribute to the work's aesthetic impact and meaning. They are interested in how the arrangement of words, sentences, and chapters affects the reader's experience, the mood created, and the work's overall impact. In essence, formalism appreciates a work of literature or art as a self-contained entity, striving to understand its unique qualities and how they come together to create a distinct artistic experience, with less emphasis on historical or authorial context. This approach has been influential in highlighting the importance of the text's intrinsic properties in the interpretation of literature and art.

#### **Form and Structure in Formalism Theory:**

Formalism, as a literary theory, places a significant emphasis on the form and structure of literary works. This approach asserts that the arrangement of words, sentences, paragraphs, and the overall organization of a text are paramount in understanding its meaning and aesthetic impact. Formalist critics argue that a literary work is not merely a vessel for conveying a story or message but a carefully crafted composition where every element has a purpose. In the realm of poetry, for instance, formalist analysis would closely examine the poem's rhyme scheme, meter, and line breaks. Each of these structural elements is seen as contributing to the poem's overall effect, whether it is evoking a particular mood, creating tension, or reinforcing a theme. The form and

structure of a poem, in this view, are not mere ornaments but integral components of its meaning and emotional resonance.

Similarly, in the analysis of prose, formalism scrutinizes aspects such as narrative structure, point of view, and the use of literary devices like foreshadowing, irony, and symbolism. Formalist critics would argue that these elements are carefully chosen by the author to shape the reader's experience and convey the work's thematic concerns. The choice of a first-person narrator, for instance, affects the reader's understanding of the story by providing a particular perspective and access to the characters' thoughts and feelings. Formalism's emphasis on form and structure also extends to the study of how narrative techniques are employed. It explores the manipulation of time, the use of flashbacks or nonlinear storytelling, and the arrangement of events within the text. By dissecting the structural choices made by the author, formalist analysis seeks to uncover how these choices affect the reader's engagement with the work.

#### **Close Textual Analysis in Formalism Theory:**

Close textual analysis is a fundamental element of formalism theory in English literature. It involves the meticulous examination of a literary work's specific language, words, phrases, and the arrangement of textual elements. Formalist critics believe that the meaning of a work is embedded within the text itself, and close analysis allows them to uncover the nuances, patterns, and literary devices employed by the author. Moreover, formalists explore the use of figurative language, such as metaphor, simile, symbolism, and allegory. They seek to identify how these literary devices are deployed to convey abstract or complex ideas and emotions. For example, a metaphor comparing a character to a "fallen angel" can carry profound implications about the character's moral or emotional state. Additionally, the examination of literary devices, including irony, foreshadowing, and allusion, is a central part of close textual analysis. Formalists dissect how these devices are employed to create tension, add depth to characters, or shape the narrative's structure. Close textual analysis is an integral tool for formalist critics to explore the aesthetic and artistic qualities of a literary work. By focusing on the precise elements of the text, they aim to uncover how the author's choices in language and literary devices are central to the work's overall impact and meaning. This approach underscores the belief that a careful examination of the text itself, divorced from external influences, is essential to comprehending the intricacies and artistry of the work.

## About the poets

### **William Wordsworth**

William Wordsworth (1770-1850) was a renowned English poet and one of the key figures in the Romantic literary movement. His biography is not only a story of a prolific poet but also a testament to the profound impact he had on the development of English poetry. Wordsworth was born in Cockermouth, Cumberland, England, on April 7, 1770. He grew up in the picturesque Lake District, which later played a significant role in his poetry. After the early loss of his mother, he was sent to live with his mother's parents. This separation from his family and the beauty of the natural world left an indelible mark on his poetic sensibilities. Wordsworth's poetry is characterized by its focus on nature, the sublime, and the emotional response to the natural world. His works often reflect a deep appreciation for the beauty and simplicity of rural life, as well as a sense of awe and wonder in the face of the natural landscape. Wordsworth's poetic theory, outlined in the Preface to the second edition of "Lyrical Ballads" (1800), emphasized the importance of "emotion recollected in tranquillity" and the use of plain, everyday language in poetry.

Throughout his life, Wordsworth continued to write and revise his poetry. He published several more collections, including "Poems in Two Volumes" (1807), which included famous poems like "I Wandered Lonely as a Cloud" and "Ode to Duty." His later poetry explored themes of memory, aging, and the redemptive power of nature. William Wordsworth's contributions to English literature were substantial, and his poems remain beloved for their profound connection to nature, the human spirit, and the beauty of the English countryside. He is often considered one of the greatest Romantic poets, and his influence on subsequent generations of poets and writers is immeasurable. Wordsworth passed away in 1850, leaving behind a poetic legacy that continues to resonate with readers and scholars to this day.

### **Daud Kamal**

Daud Kamal was born in Abbottabad, which is presently a district of Khyber Pakhtunkhwa, Pakistan, in 1935. A poet and enthusiast for education, he was a scholar. His written work was composed in the English language. Following his elementary education at Burn Hall School, he joined Islamia College Peshawar. He attended the University of Cambridge in England to finish his tripos. Following his tenures as chairman and professor at the University of Peshawar, he was

subsequently appointed vice chancellor of the same institution. He was impacted by English modernist literature. The poetry of Ezra Pound, W.B. Yeats, and T.S. Eliot appealed to him. His poetic compilations consist of poems such as "Remote Beginning" and "Compass of Love," in addition to "Recognitions" and "Before the Carnations Wither."

Furthermore, he rendered into English a number of the compositions authored by Faiz Ahmad Faiz and Mirza Ghalib. Following his demise in 1990, he was bestowed with the Faiz Ahmad Faiz award in 1987 and the honour of performance award. On December 5, 1987, he passed away in the United States. His poetry simultaneously relates to the past and the present. His works possess a singular understanding of civilization, history, culture, and art. His poetry employs the technique of imagery exquisitely, and it provides a crystal-clear understanding of the subjects it depicts. The works of Daud Kamal evoke a profound sense of spirituality and bereavement. Poems that reveal his profound observations on minute details exemplify his exquisite writing style. Sufism constitutes a significant component within Daud's poetry. The speaker adeptly conveys the ambiance of the natural world through his descriptions of glistening waters and foliage. By means of his writing, Daud conveys to the audience his profound connection with the entirety of the universe.

### **About the Poems**

#### **Ode to death**

An individual may choose to convey profound affection or devotion for an object or persona through the use of an ode, a form of lyric poetry characterised by its irregular metrical structure. The poem expounded upon the ultimate realities of existence and death. It depicts the life journey of a single individual from the moment of birth until their demise. The poem argues that the time between an individual's birth and their mortality is exceedingly brief. An individual's existence concludes when death envelops them, and death is an instantaneous occurrence that requires no more time than the averting of one's eyebrow. Death is an inevitability; its occurrence is beyond denial and beyond the reach of any individual. Without a doubt, every living thing will eventually perish, but the passing of an individual has no bearing on time because it continues indefinitely. The bereavement of a loved one does not have the capacity to induce death; eventually, every individual return to his or her regular routine.

While diamonds are composed of carbon, the transformation of each molecule of carbon particles into a diamond is neither a given nor a requirement. The same holds true for human beings; it is not imperative that they achieve every aspiration within a brief lifespan. Although humans have enormous aspirations and objectives in life, it is impossible for them to achieve them all in such a short period of time. The coexistence of human beings is the consequence of the union between consciousness and body, and the relationship between life and death is analogous to that which exists between an eye and a tear. Human beings neglect that death can transpire with the velocity of a teardrop from an eye due to their hectic lifestyles. Daud Kamal poses a life-affirming query at the poem's conclusion: "Either you abandoned me, or I was on the verge of passing out," reflecting the harsh reality that is life.

### **Daffodils**

"Daffodils" is one of William Wordsworth's most famous poems, celebrated for its simple yet profound expression of the beauty and inspiration found in nature. In this poem, Wordsworth describes a field of golden daffodils, swaying in the breeze beside a sparkling lake. The sight of these vibrant flowers lifts the poet's spirits and fills him with a sense of joy and tranquillity. The poem captures the Romantic emphasis on the restorative power of nature and the capacity for natural beauty to inspire the human soul. It is often celebrated for its vivid imagery and the way it evokes a deep emotional response to the simple beauty of daffodils. "Daffodils" is a quintessential example of Wordsworth's poetic style and his belief in the profound connection between humans and the natural world.

### **Research Question**

1. What are the similarities and differences between the writing style of Daud Kamal and William Wordsworth by applying formalism on selected poems?
2. How effectively Formalism theory is truly applicable on both of the poems?

### **Research Objectives**

1. Conduct a comparative analysis of how formal elements are used in the selected poems to convey meaning, evoke emotion, and contribute to the overall aesthetic of the works.
2. Assess the extent to which formalism theory is effectively applicable to the analysis of both poets' work.

### **Literature Review**

Astuti and Jumaidah (2020) claim that literature serves as a reflection of society. Literary works can be classified into three distinct categories, namely prose, poetry, and theatre. The literature is categorised into many categories, including short stories, novels, and romances. According to Nurhapidah and Sobari (2019), the field of sociology of literature encompasses three distinct methods. The social context of the author refers to the underlying societal factors that influence the production and reception of literature. This context encompasses the broader social processes that shape the literary landscape and the reading community. The impact of literature on individuals' lives, encompassing various dimensions, can be understood as literature's manifestation of social reality. The third point to consider is... This analysis explores the extent to which literary principles align with social values and the dual role of literature as both a source of enjoyment and education for the reading community.

According to Nurhamidah et al. (2019), literature is a form of artistic expression that portrays the human experience within a societal context, with the intention of being both enjoyable and comprehensible to society while also serving practical purposes. The author will convey their imagination through literary creations. In his literary article titled "The Semantic Analysis of Daud Kamal's Ode to Death," Pervez (2018) conducts a semantic analysis of the poem "Ode to Death" by Daud Kamal, a Pakistani poet." With the aid of semantics, this article is interpreted in a way that clarifies the attributes of the poem, its significance, and the poet's presumption regarding it. The article further asserts that Daud Kamal's religious leanings, approach to linguistics, perspective on personal life, and attitude towards mortality are notably distinct from those of other poets in the region, on account of the fact that he is Pakistani and a Muslim.

According to Bule (2018), The researcher examined several religious themes in the poems by employing diverse lexical choices such as "judgement by fire," "seesaw," and "time for the military." The analysis conducted by Bule indicates that the utilisation of these terms portrays the allure of religion and ethnic nationalism inside the works of the poets. Subsequently, the researcher proceeded to analyse a subsequent lyrical compilation, titled "Moments. The lyrical anthology is also subjected to analysis by Bule within the framework of Russian Formalism. This poetic anthology incorporates the literary devices of assonance, consonance, and alliteration, alongside the exploration of many subjects related to religious integrity.

As stated by Wahid Pervez, death serves as the threshold across which all living beings must inevitably go. This beverage is anticipated to be consumed by a wide range of individuals. Death is an inevitable experience that every individual will eventually encounter. Death is the formidable force that consigns individuals to the confines of the terrestrial realm, where they shall reside in solitude for an indeterminate duration. According to Pervez (2018), death is a deceptive force from which no individual can evade. According to Dinurriyah (2017), formalists primarily focused on the linguistic elements of literary works rather than conducting a comprehensive analysis of all aspects, including the influence of the author's life or social standing on the literary work, as other theoretical frameworks explored. In his scholarly work, "Reflection of Death in the Poetry of Emily Dickinson," Daghamin (2017) examines how Emily Dickinson's poems address the subject of death. The concept of death elicits both terror and intrigue due to its abrupt arrival without prior preparation or anticipation.

Death is an inherent and enigmatic verity that is universally disfavoured; it constitutes a natural occurrence within the life cycle of Homo sapiens. The concept of death is often perceived as lacking sensitivity and exhibiting cruelty by the majority of individuals, despite the universal understanding that it is an unavoidable and predetermined occurrence. However, there are others who perceive death as an unfavourable omen due to its ability to separate individuals from their loved ones, including families and friends. Throughout history, both literary works and religious texts have consistently depicted the concept of mortality. The theme of mortality is not only evident in works of fiction such as novels, short stories, and dramas but also finds expression in profound contemplations within the realm of poetry. Poets employ language as a means of articulating their perspectives on mortality, whereas readers rely on their individual perceptions and personal encounters to derive meaning and gain insight into the concept of death.

According to Wardoyo and Sulistyorini (2007), formalism can serve as a method for evaluating many literary forms, such as poetry, novels, short stories, and drama. The approach emphasises the identification of tension within the text. Guerin et al. (2005) assert that the formalist approach encompasses various elements in literary analysis, including character, figure of speech, imagery, plot, point of view, setting, and theme. It is crucial to have a comprehensive understanding of the key concepts associated with the major formalist approaches. The use of colour and taste in a literary work has the potential to imbue it with profound significance. The



aforementioned aspects might also serve as a representation of the actuality of a society and its surroundings at the time of the creation of the literary piece.

"Everyday Use" is a literary work authored by Alice Walker. The short story exhibits a coherent narrative structure, with events unfolding in a logical and sequential manner, effectively adhering to the principles of temporal and chronological organisation. This feature facilitates readers' comprehensive understanding and seamless engagement with the narrative while simultaneously affording them the opportunity to become immersed in their own imaginative interpretations. Based on the previous researches, the researcher expresses interest in conducting a comparative and critical examination of the poems authored by William Wordsworth and Daud Kamal. This research will analyse the poems "Daffodils" and "Ode to Death" as examples of modern English literature, employing a formalist perspective within a text-centered framework. The primary emphasis of the study lies in the examination of the prominent phrases associated with the formalist approach employed in these poems.

### **Research Methodology**

The researcher employed a qualitative research methodology in this investigation. Creswell (2018) argues that qualitative data analysis covers the process of obtaining data, constructing interpretations, and producing written reports. The present methodology is employed for the purpose of assessing the state of natural entities, as opposed to conducting experiments, wherein the researcher serves as the primary instrument. The utilisation of triangulation, a combined approach in data gathering methodologies, played a pivotal role. The analysis of the data followed an inductive and qualitative methodology, prioritising the extraction of meaningful insights rather than focusing on generalisation.

In this study, the researcher served as the primary instrument, while the poems "Daffodils" by William Wordsworth and "Ode to Death" by Daud Kamal were utilised as supplementary instruments. The data for this study was collected by analysing poems using the primary formalist method components. The researcher employed the formalist theoretical framework to analyse a specific set of poems, carefully examining the data and thereafter presenting and interpreting the findings. Subsequently, the researcher proceeded to draft the reports detailing the outcomes. The psychological aspect is discussed in the work of Approach and Tyson (2006). The researcher provided a comprehensive description of all the key aspects.

## Data Analysis

### Writing Style used in Daud Kamal's *Ode to death*

"Ode to Death" stands as a remarkable example of blank verse within the literary collection of Pakistani writer Daud Kamal. This poem explores the concept of mortality as an undeniable reality, and it is composed in a remarkably beautiful style. The poet adeptly employs symbolism and vivid imagery, captivating numerous readers and leaving a profound impression on them. The linguistic style employed in this poem is characterised by its directness, although the poet's manner of composition effectively conveys a profound significance. The poem encompasses three significant themes. First, it explores the inevitability of death. Secondly, it delves into the fragility of earthly existence. Lastly, it contemplates the notion of eternal life beyond death. A notable aspect of this poem is the poet's inclusion of consecutive quotations from two distinct contemporary American writers at the outset.

#### Stanza-1

In the initial lines, Kamal effectively establishes the tone of the poem. The poet establishes the concept of mortality as a recurring motif throughout the poem. The poet elucidates that the concept of "clocks" has been ascribed to every individual existence in order to convey the repetitive and mundane essence of life. Clocks are ephemeral devices that symbolise the transient nature of human existence, as each passing tick represents the fleeting passage of time. Death is the sole enduring element inside the realm of human existence. The clocks serve as a representation that death does not impede or halt the passage of time, as life continues until its inevitable conclusion. The concept of measuring life in terms of achievement has become obsolete, as death ultimately erases any lasting impact or legacy. While it is true that mortality is an inevitable outcome, the specific timing of one's demise remains undetermined.

#### Stanza-2

The author has crafted specific, aesthetically pleasing verses within this poem in order to portray death as a concept that should not be feared. The author expresses discontent with the limited capacity of individuals to realise their ambitions and desires within the confines of their existence. The limited duration of human existence would prove insufficient for the multitude of desires individuals aspire to manifest as tangible realities. There exists an extensive array of dreams awaiting exploration, analogous to uncharted galaxies. The poet draws a comparison between a

pomegranate and the temporal constraints faced by individuals, while also likening the seeds contained within the fruit to their respective desires. Similar to the manner in which seeds are constrained by temporal boundaries, human lives, together with their aspirations, operate within the constraints of finite time. The depiction of a pine tree and a matchstick serves to highlight their shared fate. The inevitability of death renders size inconsequential, as it is a universal fate experienced by all individuals and entities. The poet adopts a personal perspective and reflects on the profound sorrow experienced when a beloved individual's heartbeat ceases. This contemplation prompts readers to engage in introspection over their own relationships, recognising the transient nature of life. The inevitability of mortality necessitates a mindful awareness of the present moment, urging individuals to embrace its significance.

### **Stanza-3**

The poet examines the fundamental concept that he has hitherto portrayed, namely the inherent unpredictability of existence. Does life persist in different manifestations following the passing of an individual? Will he continue to exist even after his hair and bones have decomposed and he has been buried? However, a definitive response remains elusive as the future remains uncertain and unpredictable. The poet subsequently asserts that, akin to two streams, the human soul and body seamlessly blend together, converging into the obscure river of this transient existence. The process of tear formation and subsequent cessation, akin to the occurrence of death, transpires swiftly and effortlessly, occurring in a mere fraction of a moment. The precise timing and underlying factors of such occurrences remain uncertain; however, their inevitability is widely acknowledged.

### **Stanza-4**

The poet introduces the concept of post-mortem existence. The concept of the afterlife and its nature have been a subject of frequent inquiry among individuals. According to Kamal, the experience might be likened to resting in a serene and eternal environment, reminiscent of a cluster of islands. The term "silence" signifies the cessation of all adversities and challenges in life, allowing individuals to recline and drift in a state of emptiness. Kamal appears to be presenting the Islamic perspective on the concept of eternal life following death. The concept of immortality appears to be comprehended by humans solely through the experience of death. An existence devoid of mortality, unburdened by afflictions, and devoid of superfluous anthropomorphic

sentiments is characterised by a life liberated from laborious efforts and adversities. The poet subsequently discusses his previously engaged unethical behaviours. However, the author provides reassurance to the readers that death does not discriminate. Courageous leaders will ultimately face a similar fate. Death does not discriminate based on how individuals have lived their lives, but rather asserts its dominance over all.

#### **Stanza-5**

The poet contemplates the notion of whether death truly deceives individuals or if it is, in fact, life that ultimately deceives death. The historical departure of life and its proximity to mortality remain uncertain to individuals. Kamal aspires to disseminate the notion that no material entity endures the trials of time. Over time, all things inevitably undergo a process of deterioration, degradation, and eventual disappearance into obscurity. Over the course of time, the skeletal structure of the human body will undergo decomposition, ultimately resulting in the formation of dust particles. Engaging in efforts to resist mortality is deemed imprudent, as evading the inevitability of death is an unattainable feat. The poet experiences a sense of impending mortality as time elapses, akin to the common human condition, resulting in feelings of despair and powerlessness. The concept of mortality is sombre, yet it remains an undeniable reality. It constitutes an integral aspect of the human experience, facilitating a transition into another realm devoid of moral transgressions, indulgences, and tribulations. The persistent presence of mortality will invariably endure, and it is merely a question of temporal progression until it recedes in the event that an individual finds themselves in a state of relative safety or stability.

#### **Writing Style used in William Wordsworth's *Daffodils***

##### **Stanza-1**

The poet commences this poetic composition by employing the first-person pronoun "I" and draws a comparison between his solitary perambulation and "a cloud" through the use of a simile, specifically "like a cloud". The use of the verb "wandered" and the adverb "lonely" in the initial sentence holds significance as the poet emphasises the underlying motive behind his aimless movement, which was his state of solitude. In the subsequent verse, the poet sustains the metaphorical comparison between his persona and a cloud, which gracefully traverses undulating valleys and hills. The term "o'er" is intentionally misspelt to induce a sense of defamiliarization. In the third verse, the poet experiences an abrupt transition as he becomes situated amidst a

gathering of individuals. This interpretation is substantiated by the placement of the pronoun "I" in the middle of the third line. The poet introduced this assemblage in the fourth line, depicting them as a multitude of resplendent daffodils. The use of the term "crowd" holds considerable significance as it conveys two fundamental ideas. The poet uses personification as a literary device to provide the daffodils with a more anthropomorphic introduction. Additionally, the term "crowd" is frequently linked to the concept of uniformity. In the fourth verse, the poet refers to the daffodils as "hosts." The term "host" is commonly linked to two distinct concepts: that of a recipient or entertainer, and that of celestial beings known as angels. The poet emphasises the golden flowers as recipients in the text.

### **Stanza-2**

Within this particular stanza, the poet proceeds to establish connections between other imagery and the daffodils. In the initial verse, the author establishes a comparison between the daffodils and the stars, employing a simile that likens the daffodils to the radiance exhibited by the stars, expressed by the phrase "as the stars that shine". The author establishes a comparison between the luminous celestial bodies that illuminate the Milky Way and the unending line of daffodils adorning the edge of the bay. The poet employs this parallel to direct focus on the perpetual quality of the resplendent and gleaming daffodils, which serve as a wellspring of aesthetic allure and possess an unbounded and everlasting essence. The significance of employing a non-standard sentence construction lies in its ability to highlight the term "continuous". The poet emphasises the perpetual and unceasing quality of these daffodils through the use of the numerical value "ten thousand". In the final book of the Bible, the number ten thousand is used to depict a substantial multitude of virtuous spiritual entities. Notably, this numerical value is the utmost magnitude documented in the Book of Genesis. The poet employed a non-conventional sentence construction in the fifth line to produce a defamiliarized effect, placing significant focus on the quantity "ten thousand." The poet employs personification in the final line by attributing the action of 'tossing their heads' to the daffodils, thereby characterising their lively dance. The inclusion of dance in the final line establishes a connection between this stanza and the preceding one, whereby the poet depicted the dance of the daffodils. The employment of the hyperbolic term "never-ending" and the dynamic verb "sprightly" serves to enhance the connection between these daffodils and a celestial entity.

### Stanza-3

The poet establishes a comparison between the daffodils and the glittering waves of the river. The use of personification by the poet serves to accentuate the dynamic nature of the glittering waves as they traverse the river. The waves and the daffodils are interconnected by their association with rhythmic movement. The dynamic movement shown by the daffodils is metaphorically likened to the undulating patterns observed in the flow of the river. The significance of employing the verb "out-did" lies in its ability to emphasise the superiority of the daffodils above the waves. The poet employs the term "glee" to underscore the joy that daffodils evoke, thus elucidating the basis for their perceived excellence. The poet used the usage of punctuation marks, specifically the semicolon and colon, in the initial two lines to elaborate on his concept and elucidate the joy that the daffodils evoke. In the third verse, the poet employs a third-person narrative perspective by referring to "a poet" and asserts that the daffodils evoke a feeling of joy. The experience of happiness can be perceived by individuals who possess a heightened level of sensitivity. In the fifth line, the poet employs repetition of a word within a sentence, specifically "I gazed-and gazed." This deliberate repetition serves to accentuate the notion that the speaker was fully engrossed in observing the daffodils, devoid of any significant cognitive reflection. Furthermore, the poet employs the interrogative pronoun "what" to aesthetically emphasise the importance of the daffodils. Finally, riches might be understood as a metaphor representing a state of enduring happiness. The concept of happiness is further explored through the use of the colon punctuation mark.

### Stanza-4

The poet frequently experiences the recollections of the daffodils, as shown by the use of the word "oft" and the non-standard sentence form in the opening line, which serves to emphasise the nation upon which these memories flash. The poet often contemplates the daffodils while reclining on his couch. In the subsequent statement, the individual emphasises their emotional state. The speaker's mood can be characterised by the terms "pensive" and "vacant." To clarify, the poet frequently experienced recollections of the daffodils in moments of alone, desolation, and reflection, as described by the speaker who perceives them as vividly appearing in their mind's eye. The recollections of the daffodils frequently manifest in the poet's consciousness, evoking a sense of joy within him. The poet characterises solitude as a state of happiness due to the nostalgic

recollections evoked by the daffodils. These recollections that swiftly appear in the mind's eye. The poet employs a metaphor in order to convey a profound and authentic spiritual perspective, which serves as the underlying cause for the poet's state of contentment. The poet further extends the notion of daffodils symbolising happiness in solitary through the utilisation of a colon (":"). The profound joy evoked by the presence of these blissful dolls deeply resonates within the poet's heart, compelling it to engage in a graceful dance with the vibrant daffodils. The poet used hyperbole to vividly depict the profound joy experienced, as the heart of the poet is metaphorically portrayed as dancing among the daffodils.

### **Technique used in Ode to death**

#### **Ode**

An ode is a form of lyric poetry characterised by its irregular metrical structure, through which the poet expresses intense respect and affection towards a particular individual or object. "Ode to Death" is a lyrical poem that explores the profound inevitability of death, emphasising its universal occurrence in the lives of all individuals. The poem employs the literary device of an ode, utilising a specific writing method.

#### **Tone**

The poem consistently employs a serious, dull, and gloomy tone. The state remains constant throughout the entire duration. The sombre tone of the poem is evident through the application of vocabulary such as thunderbolt and grave and the dissolution of various bodily features such as eyes, hair, and bones.

#### **Metaphor**

Metaphor is a rhetorical method employed to establish a figurative connection between a particular term and another object, thereby highlighting their shared characteristics. The utilisation of metaphors is evident throughout Daud Kamal's poem. The terms "diamond dreams" and "galaxies" are employed to symbolise the aspirations and ambitions of individuals that ultimately culminate in their mortality. The poet draws a comparison between the demise of a man and the transformation of a robust and sizable pine tree into mere ashes, akin to the fate of a

diminutive matchstick. The ultimate fate of all organisms is mortality, as every individual will inevitably experience its essence.

### **Imagery**

The use of imagery in this work of poetry is employed to depict specific concepts, objects, and actions in a manner that captivates the sensory faculties. The poet has effectively incorporated imagery inside the poem, namely within lines 11 to 15.

### **Religious approach**

Daud Kamal, being a Muslim writer, exhibits the influence of Islam in his poetry. The presence of religious influence may be observed in "Ode to Death" as the poet consistently emphasises the notion that death is the ultimate reality, inevitable for all individuals. The grave serves as the ultimate resting place for all individuals, marking the conclusion of their earthly existence. It is believed by some that there exists an eternal afterlife following death.

### **Style**

The poem employs the dramatic monologue style, characterised by a singular individual delivering a speech-like narrative. The chosen stylistic approach is the absence of speech from any external individuals, with a sole fictitious persona assuming the role of narrator throughout the entirety of the poem. The writing style and tactics employed by Daud Kamal in his poem "Ode to Death" are characterised by simplicity and precision. The utilisation and organisation of words in the text is characterised by simplicity, effectiveness, and a high level of comprehensibility. The poem is crafted in a manner that compels readers to remain engaged long beyond its conclusion, leaving a profound impression on the reader's psyche.

### **Technique used in Daffodils**

#### **Tone**

The tone of William Wordsworth's poem "Daffodils" is predominantly one of joy, inspiration, and a sense of wonder. The speaker's encounter with the field of daffodils leaves a lasting, positive impression, and the tone throughout the poem conveys a sense of delight and admiration for the natural world. The speaker's loneliness at the beginning of the poem is contrasted with the joyful and uplifting experience of seeing the daffodils. The tone becomes increasingly joyful and celebratory as the poem progresses, reflecting the transformative power of the natural world on the speaker's mood.



### **Simile**

Simile is the comparison between two things by using the words “as” or “like”. The poem daffodils begins with a simile, comparing the speaker to a cloud, "I wandered lonely as a cloud." This simile sets the tone for the poem and conveys the speaker's sense of isolation.

### **Personification**

The daffodils in the poem are personified as "dancing" and "fluttering" in the breeze. This gives them a human-like quality and adds to the sense of joy and liveliness in the scene.

### **Imagery**

The poem is rich in visual imagery, with the daffodils described as "golden" and "fluttering and dancing in the breeze." The imagery helps the reader to visualize the scene and share in the speaker's experience.

### **Repetition**

The poem uses repetition to create a sense of abundance and to emphasize the beauty of the daffodils. The word "golden" is repeated to describe the daffodils, and the word "inward" is repeated to convey the lasting impression they leave on the speaker.

### **Enjambment**

Wordsworth uses enjambment, which is the continuation of a sentence or phrase from one line to the next without a pause, to create a flowing and natural rhythm in the poem. This mirrors the way the daffodils seem to flow and dance in the breeze.

### **Alliteration**

Alliteration, or the repetition of consonant sounds at the beginning of words, is used in lines like "Ten thousand saw I at a glance" and "fluttering and dancing in the breeze." It adds a musical quality to the poem.

### **Metaphor**

The poem's central metaphor is the comparison of the daffodils to stars. The sight of the daffodils is likened to a "sprightly dance" of stars on the Milky Way, emphasizing their beauty and impact on the speaker.

### **Symbolism**

The daffodils themselves can be seen as a symbol of natural beauty and inspiration. They represent the transcendent power of nature to uplift the human spirit and provide solace in times of loneliness.

### **Style**

The style of the poem is characteristic of Wordsworth's Romantic poetry. It is marked by simplicity, emotional depth, and a focus on the beauty of the natural world. Wordsworth often sought to elevate the ordinary and the everyday to a place of profound significance, and "Daffodils" is a prime example of this approach. The language is clear and accessible, and the imagery is vivid and evocative.

### **Rhyme and Meter**

The poem is written in quatrains (four-line stanzas) with a regular ABAB rhyme scheme. The meter is iambic tetrameter, which means each line contains four metrical feet with alternating stressed and unstressed syllables.

### **Findings and Conclusion**

In a comparative formalist analysis of selected poems by William Wordsworth and Daud Kamal, several key findings can be highlighted. Firstly, both poets employ distinct metrical patterns and rhyme schemes, with Wordsworth often favouring the use of iambic pentameter and Kamal incorporating variations. The choice of stanza structures in their respective works serves to create varying levels of cohesion and emphasis, impacting the reader's experience. Furthermore, differences in line length, the use of metaphor and tone reveal contrasting approaches to rhythm and pacing. The analysis also showcases how imagery and symbolism play a pivotal role in enhancing the formal structure and thematic depth of the poems, with each poet employing unique motifs and symbols.

The use of sound devices, such as alliteration and assonance, contributes to the auditory richness of their verses. Additionally, deviations from traditional formal conventions and the influence of cultural backgrounds are explored to highlight the distinctiveness of their poetry. Overall, this comparative formalist analysis illuminates the diverse formal choices made by Wordsworth and Kamal, demonstrating how these choices impact the interpretation of their poetic works. To conclude, according to the principles of Russian Formalism, the explanation, fundamental terms, and aesthetic value of a text are contained alone within the text itself, and it

is through the text alone that one can derive the exact meaning. The study of social, political, cultural, or any relevant contextual factors is unnecessary for understanding a work. The underlying literary qualities are contained within the text. Formalists engage in the examination of various elements inside a poem, such as its form, use of literary devices, establishment of figurative language, development of narrative and characters, as well as the usage of rhythm and rhyme. These analytical endeavours are undertaken with the aim of discerning the poem's underlying significance. The primary objective of this study is to conduct a comparative formalistic analysis of two poems, "Ode to Death" by Daud Kamal and "Daffodils" by William Wordsworth. Both poets effectively employed several poetic methods, such as subject matter, imagery, symbolism, alliteration, assonance, consonance, simile, metaphor, and others. Additionally, they enhanced the poem by making effective use of poetic diction.

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