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## A discourse analysis of William Wordsworth's "We Are Seven"

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### **Abstract**

*The study of discourse analysis has played a crucial role in the understanding of language and its functions in different contexts. The poem "We Are Seven" is significant work in the tenet of Romantic literature and has acquired greater relevance concerning the exploration of universal themes such as life and death. The study aims to present a discourse analysis of William Wordsworth's "We Are Seven". The study encapsulated the communicative event and discourse order of the poem, and the historical perspective, and included an analysis of gestures, syntax, and symbolism. An analysis of lexicon, style, speech acts, strategies, and turn has also been presented in the study. The study concluded that by challenging the gender role, harmony can be created with more consonance at the societal level. Also, it reinforced the need of reshaping the ideas related to life and death as well as other subject matters where the voices of marginalized segments are also included. The poet reinstated that through adopting an optimistic approach, victimization from society can be eliminated. The findings of the study will help its readers to deliberate upon the matters with an unbiased approach to see the most constructive aspects of the phenomenon concerned. This analysis is also helpful in grasping the basic concept of eternal love and affection.*

**Keywords:** *Discourse analysis, ballad, lyrical, discourse order*

### **Introduction**

The text represents linguistic composition which reflects the intent and expression of intents, thoughts, and ideas of a speaker; however especially when a poet composes a poem the language becomes functional and alludes to some phenomenon (Halliday and Hasan, 1989, p. 1). Text can be in the form of writing, spoken pieces, or as a single discourse that can be further analyzed by dissecting it and figuring out the message behind the careful selection of words (Nunan, 1993, p. 6). Alluding the words of Halliday and Matthiessen (2014) language comprises entertainment, action, and information. While stating different forms of texts, Zhang and Pramoolsook (2019), described those different forms of text including academic text, theses, and nonacademic texts such as magazines blogs, and songs. Darko et al. (2022) described that the patterns are different types of texts and through discourse analysis, one can dive deeper into the real, reflective, or tacit meaning of words or the intent of the writer. Therefore, in comparison with the structural analysis of language, discourse analysis synthesizes the linguistic features and social reception and symbolism of literary work that cannot be divorced when the object lies in pinpointing the wholistic idea of

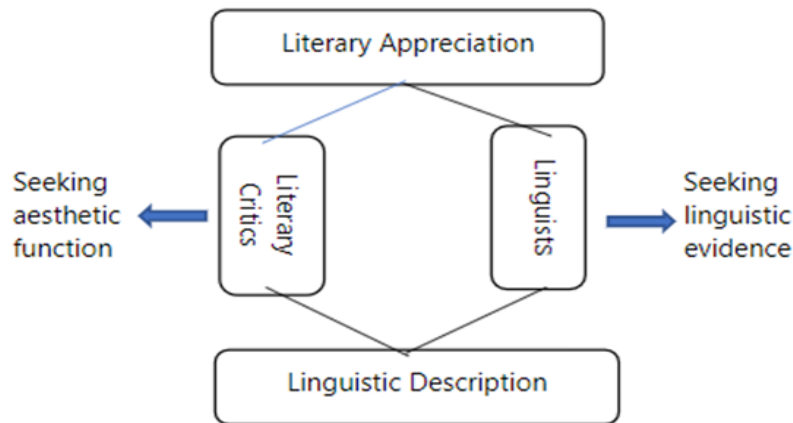
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the literary text. Opting discourse analysis, the linguistic approach is adopted based on systematically consolidated functional linguistics (Nunan, 1993). With this approach, a discourse analysis underscores language symbolism if involved and identified semiotic events if they are in place. It answers the what, when why, and how of the selected literary works and processes through linguistic information and events (Vijayan and Pillai, 2020; Muangsamai, 2018). Moreover, Yule and Widdowson (1996) have stated that discourse analysis is one of the strategies that is adopted to know about the language and intent beyond the literal meaning of the sentences that have been put into the form of conversation and texts as a writer ushers a new door of thinking or introduces a new angle to invite its reader to deliberate upon another aspect unexplored. The social aspects are interpreted with the help of exploring social identities and associations at a sentential and deductive level. The association between language and the context in which it has been used is also discovered in the discourse analysis in the form of typography, mode of presentation, time, format, place, backdrop, and historical aspects of the text (Paltridge, 2021).

The objects of discourse analysis are texts that can be fiction or non-fiction. It is a widely-acknowledged fact that literary works are reflective of both art and text; therefore, while applying linguistic theory, an analysis of a literary work can be performed (Sipahutar and Arianto, 2019). Leech (2007) elucidated those stylistics can be opted for interpreting literary and non-literary texts to discuss the probable rationale behind the author’s selection of a particular style and for its critical reception. Sukarno (2022) has asserted that two methods can be adopted as a different perspective to deconstruct the meaning and themes of literary works as illustrated in Figure 1.



**Figure 1:** Two different ways of literature (Sukarno, 2022)

Numerous linguistic features are included in the literature; thus, they are studied based on the linguistic features used (Hassanpour and Hashim, 2012). The automatized and non-automatized patterns, foregrounds, and backdrops of the work are examined through a lexicogrammatical review, and the themes and questions are broken into subthemes and questions to generate a greater and deeper meaning of the work (Sukarno, 2022; Hasan, 1988). A symbiotic relationship is

found between poems and linguistics that is elaborated in the study of language where a correlation is found between the stated themes and linguistic expression (Mukarovsky, 1977; Freeman, 1979).

Han and Liu (2019) conducted a discourse analysis of “The Daffodils” a work by William Wordsworth who is a British Poet Laureate that is also known as a lake poet as his works describe nature, natural scenes, and the life of the countryside to explore the ecological reviews of the poet wherein the poet seemed to propagate loving nature for protecting the environment. The study by Sari (2020) opted discourse analysis method to analyze the speeches of 20 contestants of Miss Universe 2019. This study concluded that the experiential function was used dominantly for persuading, encouraging, and spreading insights. Similarly, Sukarno (2020) conducted a discourse analysis of “Strange Fits of Passion Have I Known” by William Wordsworth and found that the deeper meaning of this work was about the demise of the girl and endorsement of the idea of death as a natural phenomenon. Since it has been observed that discourse analysis is adopted as a methodology to analyze literary works, the present study aims to conduct a discourse analysis of “We Are Seven” by William Wordsworth. By analyzing the syntactic, semantic, and pragmatic aspects of the poem, we will explore how Wordsworth uses language to construct meaning and convey emotions, as well as the social and historical context in which the poem was written.

### **1. About the poet: William Wordsworth**

William Wordsworth is a famous British poet who has predominantly adopted nature as a central theme of his literary works. He was a firm believer in the view that aiming to strengthen the inner feelings of men, it is necessary to study and know about nature as men are always part of nature and they get satisfaction, inspiration, pleasure, and knowledge from it. Naturalism is a key feature of his poetry (Jeffrey, 1989). His love of nature can be ascertained from the fact that he dwelled near the Lake District and wrote about the relationship of men with nature which makes his work distinguished from others. However, his central emphasis on nature also signifies his detachment or dissatisfaction from the then-human societal aspects (Bilal and Cheema, 2012). Wordsworth is reckoned as the architect of the English Romantic age of literature in association with Samuel Taylor Coleridge by using lyrical ballads as the most commonly-adopted genre of their works which started from the “growth of a poet’s mind” (Mansuri, 2020).

One of his notable poems, “We Are Seven,” explores themes of childhood, mortality, and the human spirit. Through the use of repetition, contrast, and comparison, Wordsworth portrays the resilience of a young girl in the face of loss, while challenging societal norms and conventions surrounding death and childhood innocence. The ballad “We Are Seven” exemplifies Romantic literature, with its focus on nature, childhood, and death. The poem’s dialogue between a narrator and a young girl, who insists that her family still consists of seven members despite the loss of two, provides a platform for Wordsworth to explore complex themes using various discourse techniques. Through repetition of the phrase “We Are Seven,” Wordsworth highlights the girl’s persistence and rejection of societal norms surrounding death and family. The narrator’s insistence

that she is only five creates tension between individual experience and societal convention. These techniques challenge the idea that death weakens the bond between family members and emphasize the importance of preserving memories and relationships. In addition, Wordsworth's use of natural imagery, such as a "green hill" and "daisy," symbolizes the girl's connection to the natural world and her perseverance. The poem's tone balances sadness and optimism, reflecting the struggle between losing childhood innocence and the resilience of the human spirit.

## 2. Methods

The present study adopted discourse analysis as a research method that is employed by the researchers that aimed to explore linguistic yet social aspects of the literary works with a central focus on language, societal identity, and power (O'Halloran, 2019). The study encapsulates a stylistic analysis of "We Are Seven" written by William Wordsworth. It aims to dig up the meanings specified in the poem that was addressed both indirectly and directly.

The data collection process is a crucial component of any linguistic analysis. In this study, the primary data source is the text of "We Are Seven" by William Wordsworth. This poem was originally published in the 1798 edition of "Lyrical Ballads" and has since been reprinted in numerous anthologies and collections. To ensure consistency and accuracy, we selected the version of the poem available on the Poetry Foundation website (McMahon & Curdy, 2006).

### 3.1 Data Analysis

To conduct a linguistic analysis of "We Are Seven," we will employ a combination of qualitative and quantitative methods. We will analyse the poem's syntax, semantics, and pragmatics, as well as the social and historical context in which it was written. Our analysis will be guided by the following research question:

How does Wordsworth use repetition, contrast, and comparison to convey the themes of nature, childhood, and death?

### 3. "We Are Seven"; An introduction

The poem "We Are Seven" has been written by William Wordsworth. It was written in 1789. Its genre is a lyrical ballad that was composed by Wordsworth. This poem has gained traction as a monumental literary work comprising literary Romanticism. The language of the poem is straightforward and unpretentious that addresses the phenomena of life and death. The poet was at the age of 28 when he wrote this poem which comprised a total of seventeen stanzas. However, its last stanza has five lines unconventionally i.e.,

(1) But they are dead; those two are dead!

Their spirits are in heaven!

'Twas throwing words away; for still

The little Maid would have her will,

And said, “Nay, we are seven!”

Given the rhyming pattern of all the stanzas, the poem’s pattern is abab where every first and third line, and the second, and fourth lines rhyme;

(2) I met a little cottage Girl:

She was eight years old, she said;

Her hair was thick with many a curl

That clustered around her head.

(3) She had a rustic, woodland air,

And she was wildly clad:

Her eyes were fair and very fair;

—Her beauty made me glad.

Where rhyme can be observed in *girl and curl, said, and head*. More examples of the author's emphasis on the rhymical composition can be observed in Figure 2.

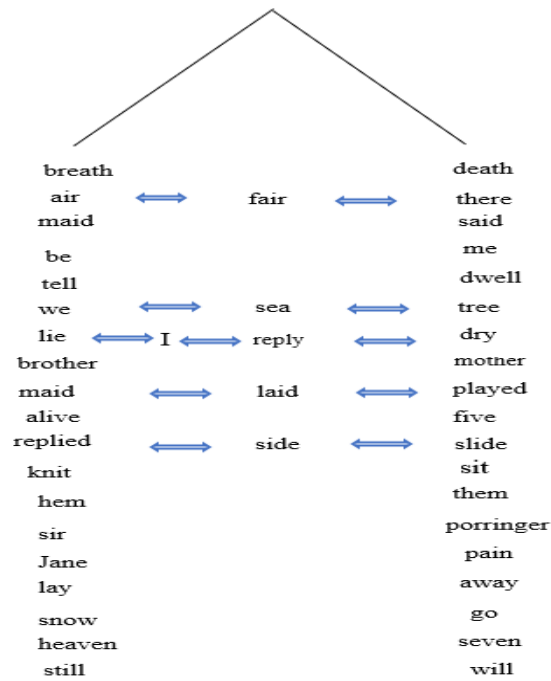


Figure 2: Rhymical structures used in the poem

In the genesis of the poem, the writer initiates a comparison between life and death as two detached concepts as the understanding or perception of an ordinary reader;

(4) A simple Child,

That lightly draws its breath,

And feels its life in every limb,

What should it know of death?

It asks whether a girl who is full of life can be familiar with the concept of death. In the first stanza, also there is an element of surprise where the writer wants to grab the attention of the reader in an unconventional way that signals that the main idea of the poem is about the two concepts of life and death. The characters of this poem are the speaker and an eight-years-old cottage girl who have an interesting conversation about the above-stated concepts;

(5) I met a little cottage Girl:

She was eight years old, she said;

Her hair was thick with many a curl

That clustered round her head.

Since the writer had a great fondness for nature, he praised the natural beauty of the girl which can also be taken as an endorsement of the idea that she was also capable to talk about the said matter besides her innocence.

(6) She had a rustic, woodland air,

And she was wildly clad:

Her eyes were fair and very fair;

—Her beauty made me glad.

In its inception, it is perceived that the understanding of this little girl is very low about death as the writer inquired about the number of siblings she had;

(7) “Sisters and brothers, little Maid,

How many may you be?”

“How many? Seven in all,” she said,

And wondering looked at me.

The speaker called her a maid to express respect for the girl and asks about her siblings. Calling her with respect encouraged the girl to answer the strange speaker about herself. She said that they were seven siblings. The phrase “How many? Seven in all” led to the further curiosity of both the

speaker and reader he further asked;

(8) “And where are they? I pray you tell.”

She answered, “Seven are we;

And two of us at Conway dwell,

And two are gone to sea.

(9) “Two of us in the church-yard lie,

My sister and my brother;

And, in the church-yard cottage, I

Dwell near them with my mother.”

(10) “You say that two at Conway dwell,

And two are gone to sea,

Yet ye are seven! I pray you tell,

Sweet Maid, how this may be.”

Now, the entire discussion turned into an inquiry about her siblings that would trigger discussion and the girl’s perception of the death. The girl tried her best to prove to the speaker that they were seven as she was either in denial or did not want to forget about two of her siblings that were dead due to deadly illnesses. She expressed that despite their souls have departed from this world, she still lives with their memories in a way that she does feel that they do not dwell with her;

(11) “How many are you, then,” said I,

“If they two are in heaven?”

Quick was the little Maid’s reply,

“O Master! We are seven.”

The moment she succeeded to convince the speaker that she had seven siblings, the speaker realized that not only in its appearance but in understanding too, she was different and had more understanding about life and death than himself as he was satisfied with her answer in the end when she declared that;

(12) “But they are dead; those two are dead!

Their spirits are in heaven!”

’Twas throwing words away; for still

The little Maid would have her will,

And said, “Nay, we are seven!”

These lines are confessions in favor of the girl that grief did not incapacitate her and she was indifferent to forgetting her deceased siblings. Rather than denial, she accepted changes and did not opt to live a gloomy life.

#### 4. Discourse Analysis; We are Seven

##### 5.1 Communicative event and discourse order of “We Are Seven”

“We Are Seven” is a poetic narrative that discovers the perspectives of two speakers as they discuss the number of siblings of a cottage girl. Storytelling and dialogues were used to discuss imagination, memory, and the power of language. Given the discourse order, the poem offers a conversation between the speaker and a girl in the form of a story as a combination of two styles; storytelling and conversation. This poem is reflective of Romantic English literature coupled with the exploration of childhood and the power of imagination. Also, the writer intended to challenge the existing gender roles as the girl was surviving the family shocks with manly rigor that was entirely different from the expectations from children at the age of eight-year especially in the case of girls. From this point, the contemporary significance of the poem can be drawn as challenging gender roles and the wisdom of a child still resonate with the readers of today. In the meantime, it reinstates the idea of listening to marginalized voices by discussing the role of language and discourse to address and sensitize social aspects. The girl’s wisdom also invites the readers to renew their thoughts about the universal themes and the way of thinking over contemporary concerns through which meaning is constructed and experiences are construed.

The fluidity of the meaning is highlighted by the variations and repetition which reflect the multidimensional use of the same words for enhancing the element of respect as stated in Table 1:

**Table 1.** A repeated reflection of reverence towards gender

Usage of similar words	Placement
“Sisters and brothers, little Maid,	Stanza 4, line 1
“Then did the little Maid reply,”	Stanza 8, line 1
“You run about, my little Maid,”	Stanza 9, line 1
“Quick was the little Maid’s reply,”	Stanza 16, line 3
“The little Maid would have her will,”	Stanza 17, line 4

This repetition of reverence to a girl signifies the acceptance of respect for women as well as highlights the importance of communication on different aspects to explore new themes and new dimensions of the existing concepts without discriminating based on gender and perceived intellectualism. Thus, the power of language must not be overlooked in reshaping or renewal of ideas that are of extreme importance.

However, another aspect can be derived from the verses that the girl was too imaginative and was



ready to accept the reality of death and forced to believe that they were seven;

(13) “How many are you, then,” said I,

“If they two are in heaven?”

Quick was the little Maid’s reply,

“O Master! We are seven.”

The poem alludes to the period of the late 18th century where childhood was deemed as a separate and distinctive phase of life. An example of its similar literary work is William Wordsworth’s other poem “Anecdote for Fathers.” Since the poet has been observed to have more interest to explore the emotions and varied perceptions about life and related themes, this work is also comprised of a conversation between a girl and her father who talked about a boy who was dead and the father strived to convince the girl that he was no more by she adhered to believe that still she was befriended with him. This work enforced the power of imagination, memory, and language to produce new ideas or aspects about different phenomena where a child was portrayed to have that influence to shape the perspectives of an adult. Both of the literary work of Wordsworth has a narrative structure with an interesting conversation between two characters where the flow of ideas of the arguments was coherent and interconnected without distraction and detraction. The poem calls for the reader’s engagement with its themes and ideas to consider its own beliefs and assumptions about life and death. Through their conversation, the speaker attempts to test the girl’s belief that her siblings were still alive by directing that they were buried in a churchyard;

(14) You run about, my little Maid,

Your limbs are alive;

If two are in the church-yard laid,

Then ye are only five.”

These verses serve as a poetic encounter between the speaker and the girl who insisted that there was still “seven” members of her family despite the death of two of her siblings.

### ***5.2 The backdrop of “We Are Seven”***

Notably, “We Are Seven” was written during a period of significant social and political upheaval in England amid the French Revolution, and the Industrial Revolution that triggered significant changes in English society. It stressed real-life experiences and exhibited a substantial pivot from traditional poetic style to this conversational style to unfold the human imagination with a more personal and emotional style of writing, or Romanticism. The playful tone of the poem is a novel approach that creates a sense of playfulness and innocence that contrasts with the darker themes of death and loss such as the girl expressed about the death of her siblings;

(15) The first that died was sister Jane;

In bed, she moaning lay,  
Till God released her of her pain;

(16) And then she went away.

“And when the ground was white with snow,  
And I could run and slide,  
My brother John was forced to go,  
And he lies by her side.”

Typically, the speaker used short and punchy sentences to create a sense of urgency to make the girl understand the number of siblings she had;

(17) “How many are you, then,” said I,

“If they two are in heaven?”

The arguments of the speaker did not convince the girl and she remained insistent on her instance. Perhaps, she wanted to maintain a connection to her deceased siblings. However, the poet could not explore the psychological implications of this strategy of understanding their siblings alive.

Furthermore, the social and historical context in which “We Are Seven” was written is crucial to understanding the poem’s themes and discourse strategies. The Romantic era, in which the poem was written, was marked by a rejection of Enlightenment rationalism and a renewed interest in nature, emotion, and the individual. Wordsworth’s use of simple language and imagery in the poem aligns with the emphasis on immediacy and emotional connection that characterized this era. Moreover, the poem’s challenge to societal conventions surrounding death and family reflects the Romantic movement’s rejection of established norms and institutions. By analyzing the social and historical context in which the poem was written, we can appreciate how Wordsworth’s use of language and imagery was influenced by the ideas and values of his time (Table 2).

**Table 2:** Social and Historical in “We Are Seven”

Feature	Example
Social Class	The poem depicts a rural working-class family
Historical Context	The poem was published during the Romantic period
Political Context	The poem was published during the Napoleonic Wars
Religious Context	The poem references Christian burial traditions
Cultural Context	The poem reflects the Romantic fascination with nature

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Gender Roles	The poem portrays traditional gender roles
Education	The poem suggests limited education for the narrator
Industrialization	The poem pre-dates the Industrial Revolution
Immigration and migration	The poem does not address these topics

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### 5.3 Gestures, syntax, and Symbolism

The symbolism and imagery of the poem also played an effective role in optimistically conveying the themes. The choice of words created a sense of playfulness and innocence to address the sensitive topic and related assumption of death as when the graves were referred to, the poet wrote;

(18) Their graves are green, they may be seen,”

The little Maid replied,

“Twelve steps or more from my mother’s door,

And they are side by side.

The syntax of the poem is typically uncomplicated, where short sentences with simple grammatical structures have been used to make it understandable for all. The gesture of confusion of the speaker was also exhibited in stanza 7;

(19) You say that two at Conway dwell,

And two are gone to sea,

Yet ye are seven! I pray you tell,

Sweet Maid, how this may be.”

In the first stanza of the poem, the poet strived to draw a picture of death by giving a contrastive view of the life of a child as at a little age, the concept of death is not fully developed;

(20) A simple Child,

That lightly draws its breath,

And feels its life in every limb,

What should it know of death?

In “We Are Seven,” Wordsworth uses a simple syntax to convey the young girl’s determination and resilience. The repetitive nature of the phrase “we are seven” emphasizes the young girl’s determination and refusal to accept the societal norms surrounding death and family. The use of short, declarative sentences adds to the tension and conflict between individual experience and societal convention, ultimately showcasing the resilience of the human spirit in the face of adversity. By utilizing these linguistic features, Wordsworth challenges traditional ideas about childhood

innocence and societal expectations, providing a unique perspective on the importance of preserving memories and relationships. Syntactic features of the poem have been displayed in Table 3.

**Table 3.** Syntactic Features in “We Are Seven”

Feature	Example
Repetition	“We are seven”
	“church-yard”
	Little maid
Simple syntax	“Seven boys and girls are we”
Declarative sentences	“Two of us in the church-yard lie”
	“Then ye are only five.”
	“O Master! we are seven.”
	Nay, we are seven!”

Given the declarative statements spoken by the girl, Wordsworth portrayed the personality and character of the woman that was assertive, decisive and logical. Also, her insistence on the number of siblings she had showed that a girl of that time had an understanding of grasping and alluding the metaphysical concepts in generating their thoughts and opinion in real life.

#### 5.4 Semantics

Wordsworth employed contrast and comparison to create tension between the narrator and the young girl, as well as between individual experience and societal convention. By insisting that the girl is only five years old, the narrator contradicts her claim that they are still seven, effectively highlighting the divergent perspectives on death and family. This tension created through opposing viewpoints serves to challenge conventional views on the nature of death and the strength of familial bonds, encouraging readers to reevaluate their assumptions and beliefs on these topics by doing compare and contrasting them (Table 4).

**Table 4.** Semantic Features in “We Are Seven”

Feature	Example
Contrast	“But they are dead; those two are dead!” And feels its life in every limb, What should it know of death?
Comparison	“Nay, we are seven!” And they are side by side “How many are you, then,” said I, “If they two are in heaven?” If two are in the church-yard laid, Then ye are only five.”

### 5.5 Pragmatics

The poem’s use of natural world imagery in “We Are Seven,” such as the “green hill” and “daisy,” Wordsworth effectively conveys the girl’s deep connection to nature and her resilience in the face of loss. This is a clear example of how language can be used pragmatically to evoke specific emotions and convey important messages. Moreover, Wordsworth’s belief in the connection between nature and childhood innocence is evident throughout the poem, both in the imagery employed and in the overall tone. By balancing sadness and optimism, the poem offers a nuanced perspective on death and loss, challenging societal conventions and emphasizing the importance of preserving memories and relationships. Overall, the linguistic analysis has shed light on the various ways in which Wordsworth uses language to construct meaning, convey emotions, and explore complex themes and ideas in “We Are Seven” (Table 5).

**Table 5.** Pragmatic Features in “We Are Seven”

Features	Example
Natural world imagery	“Green hill,” “daisy”
	“ground was white with snow”
	“grass was dry”
	“Beneath the church-yard tree”
	“rustic, woodland air”
Sadness and optimism	“after sun-set”
	“graves are green”
	“God released her of her pain”
	“he lies by her side”
	“Their spirits are in heaven”
	“two are gone to sea”

### 5.6 Lexicon and Style

Besides, the use of simple language, there are some instances where complex language has been used, for instance in stanza three where the girl used “boys and girls” instead of simply referring to siblings to emphasize their genders which is reflective of her nostalgic feelings due to affection she had with them. The sporadic complex phrases enhanced the rhymical qualities of the text and the flow of language (Table 6).

**Table 6.** Examples of lexicon and style

Lexicon	Examples
Dialect	“Sisters and Brothers, little Maid” “Nay, we are seven”
Archaism	“Their graves are green; they may be seen”
Poetic	“A simple child” “But they are dead; those two are dead!”
Style	“Her hair was thick with many a curl” “Her eyes were fair and very fair” “What should it know of death?”

Table 6 shows that the author employed the dialectical method to inculcate realism in his work. He tried to establish the context and setting of the poem by quoting the exact words of speakers to support the arguments or debate on the ongoing subject. The approach of showing archaism helps a reader to link the idea with the past while living in the present moments. The girl is quoting her life's sad incidents in her words to associate the green color with the grave reflecting her affection and ability to remember sad events of life as well as her art to keep them alive in her life. It is tantamount to take help from the past to enlarge understanding of the present and future as they are considered interlinked. This interpretation of the girl's approach towards the present and past can be analyzed in the light of Einstein's views about time illusion which establishes that time creates temporal relation of earlier/later between events that underpin the concepts of past and future. Poetically, the writer described the hard facts of life to understand the girl less harshly and tried to convince her not to count those who are dead as per the tradition and history, “But they are dead; those two are dead”. At another place, he described her appearance as a “simple child” to offer clarity that this conversation was held with a child that was simple both in conduct and nature, free of arrogance and boastfulness to eliminate the impression that she had been taught by religious bigots or intellectuals. Concerning the style, Wordsworth has extensively used the approach of the image to pride a vivid description of the scenes and beauty. In the introductory line, he documented the beauty and simplicity of nature and stated that her eyes were fairer and acclaimed her beauty to praise nature as well as the intelligence of the girl.

### **5.7 Rhetoric and Speech Acts**

The use of rhetoric in “We Are Seven” is significant as it questions the reader’s norms about life and death. Adhering to the phrase “we are seven” can be further construed as a performative speech act as the girl attempted to shape reality with her words. On the other hand, the speaker’s efforts to correct her can be illustrated as an illocutionary speech act to change the girl’s understanding of her situation (Table 7).

**Table 7.** Dialogues and personification in the poem

Features	Examples
Dialogue	“How many are you, then,” said I, “If they two are in heaven?”
	“How many? Seven in all,” she said,”
Personification	“A simple Child, That lightly draws its breath, And feels its life in every limb, What should it know of death?”

### 5.8 Strategies, and Turns

Initially, the speaker presumed that he had more knowledge about life and death than the young girl, but as the poem progresses, he realized the power of imagination and memory had more relevance in grasping some truths of life. The declaration of the girl’s instance and no further argument by the poet showed a turn in his thoughts. The strategy of the girl not to show herself as an orphan is also noticeable as she mentioned that;

(21) Two of us in the church-yard lie,

My sister and my brother;

And, in the church-yard cottage, I

Dwell near them with my mother.”

It showed that the girl had exceptional skills to present her views like a mature person; here her voice is devoid of any victimization, grief, or self-pity. She expressed her strategy to pay tribute to their deceased siblings that are unprecedented and unconventional;

(22) And often after sun-set, Sir,

When it is light and fair,

I take my little porringer,

And eat my supper there.

The linguistic analysis of “We Are Seven” highlights Wordsworth’s masterful use of language to convey complex themes and ideas. One of the notable aspects of the poem is its use of simple syntax. The sentences are short and uncomplicated, making the poem accessible to a wide audience. The simplicity of the language, however, does not diminish the depth of the poem’s meaning. Instead, it highlights the power of using uncomplicated language to explore complex themes.

Another linguistic feature that stands out in “We Are Seven” is contrast. The poem contrasts life and death, childhood and adulthood, and the natural world and human society. By doing so,

Wordsworth challenges societal norms and conventions surrounding death and childhood innocence. The poem emphasizes the importance of preserving memories and relationships, even in the face of death, and suggests that childhood innocence is worth preserving.

In addition, the poem's use of comparison adds to its meaning. Wordsworth compares the girl's understanding of death with the narrator's, showing how different perspectives can influence one's understanding of a topic. Furthermore, the comparison of the natural world with human society highlights the bond between nature and childhood innocence. Wordsworth believed that the natural world had the power to restore one's sense of wonder and awe, and this belief is reflected in the imagery he uses in the poem.

## 5. Conclusion

The present study has analyzed William Wordsworth's "We Are Seven" and has shed light on the poem's linguistic features and discourse strategies. The examination of the syntactic, semantic, and pragmatic aspects of the poem has provided insight into how language is used to construct meaning and convey emotions in the Romantic era. Wordsworth's use of simple syntax, contrast, and comparison challenges societal norms and conventions, highlighting the resilience of the human spirit and the importance of preserving memories and relationships in the face of loss. The poem's emphasis on the bond between nature and childhood innocence underscores Wordsworth's belief in the restorative power of nature and its ability to inspire feelings of awe and wonder. Overall, "We Are Seven" demonstrates the enduring relevance of Wordsworth's poetry and its ability to captivate and inspire readers across generations. The poem has its distinctive style of dialogue as well as story-telling where a girl is viewed as influenced by having an optimistic approach towards life and death. As per the text of the poem, the girl succeeded to convince both the speaker and the reader about life and death. This work is the representation of Wordsworth's belief in nature, creativity, and sense of connection to the world. Regarding its critical reception, in the era of an ever-increasing realization of listening and challenging the existing beliefs, the poem showed the voice of a girl that necessitates paying attention to the voices of marginalized and oppressed groups in the contemporary world to know and accept their perspectives for their inclusion.

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