Syntax Analysis in the Poetry “The Rainbow” By: William Wordsworth

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Abstract

Syntax constitutes the one of our medium expression to analyze the literature values and to understand the character symbols in the literary works. In the additional, it will proves the students, lectures, and the other research to finding the message closely with the literature value and exactly with character symbols in. In many literatures than English, They also undergo the literary works expresses. This expression will be easily understood by the readers and also given some information mostly about secrets, messages, and symbols. And the whole these, they are as possible to find factually and accurately by using this approach.

A. Introduction

We study syntax because it enables human beings to compose complex message. Suppose a disgruntled worker utters the single word for example: idiot! He or she might have muttered stupid, unfeeling, ignorant idiot, with four words combined in a phrase. The speaker might even have said That stupid, unfeeling, ignorant idiot is the new manager!, in which the phrase the new manager and the phrase that stupid, unfeeling, ignorant idiot are combined into a clause.(Miller: 2002: xii).

If we study of syntax matter exactly that we have to be know the formulation of the language basically. Otherwise, we habitually talk of human language and their speaker; we ask question such as ‘How many speaker are there of Indonesia? Nobody ever asks how many writers such-and-such a language has, but the distinction between speaking and writing is crucial and affect the study of syntax.

This statement that speaker and writer might have understood in analysis of the syntax issues especially literature cases. It is therefore surprising that we cannot draw a major distinction is between spoken and written language. Instead, the major distinction is between languages for which very little planning time is available and language for which much more planning time is available.

In the other hand, much spoken language is indeed produced with little planning time, but some kinds are planned or semi-planned. A current-affairs report on radio is written but spoken aloud, while lecture in universities have at least an outline script in the form of “headlines” project into a screen but requires some improvisation. Many types of writing involve planning, such as essays, research paper and books, but other types of written text typically produced quickly, such as personal letters and e-mail message to friends or close colleagues.

According to the above statements, we might show basically the formulation to learn syntax of language based on said (Burton-Robers:1986:28). They had been said that a systematic analysis is best
began, not only by immediately considering the words contained in the sentence, but by first identifying the very largest phrase-those phrase which are immediate constituents, not of any other phrase, but of the sentence itself. So my first illustration of the relationship between constituent, their categories, and their function, will concern the immediate constituent of the sentence itself:

1. Subject and Predicate
2. Question Test for Subject
3. Noun Phrase and Verb Phrase
4. Dependency and Function
5. Modifier and Head

There is another statement of the formulation to analyse the syntax case by Andrew Carnie (2000:28). There are some elements in which they are:

1. Part of Speech
2. Structure
3. Rules and Trees
   a. Noun Phrase (NP)
   b. Adjective Phrase and Adverb Phrase (AP)
   c. Prepositional Phrase
   d. Verb Phrase (VP)
   e. Clauses

B. Discussion

The following here, there will be discussed some points of the analysis ways of analysis basically of literature case. If we talk about the literature naturally and basically, we can read the literary works with aloud, but we can obviously fell the message in. Otherwise, the writer will prove some items to analysis the literature case based on Andrew Carnie’s formula.

Literature is in the other source said that literature can be classified according to whether it is a fiction-non-fiction and whether it is poetry or prose; it can be further distinguished according to major form such as the novel, short story or drama; and works are often categorized according to historical period or their adherence to certain aesthetic. (http://en.m.wikipedia.org/wiki/literature/)

One of the branches in literature is poetry. Poetry constitutes our manner to express our emotion, feeling, attitude, thought, and imagination to create something. The whole of the elements in the poetry might be addressed to the God, person, nature, and things. And, the other cases, it has some important qualities such as symbol, secret, and meaning. So, it will give to the readers’ expression if they can understand the all of the content in the poetry’s elements. There are some ways to analysis the poetry case in syntax’s solving. There are such as:

1. Part of Speech
   Many of us learned in school that words are groups into categories like nouns, verbs, adjective, etc. There is actually a good solid scientific basis for this categorization. Ideally, we want to be talk about what kinds of words appear in different positions in a sentence. One can only do this if we have ways of talking about what the ‘kinds of words’. For this, we are going to borrow a set of names from traditional grammars. These are the part of speech (also called syntactic categories). The most important of these are the noun, verb, preposition, and adverb/adjective.

   Consider the sentences in this poetry. Notice that we can substitute various
words that are of the type noun for the second words in the sentence:

Line 1: My heart leaps up when I behold

   S : NP + VP
   NP : Det + Noun
   VP : V + PP
   PP : P + S
   S : NP + VP

Lines 2: A rainbow in the sky

   NP : Det + N
   N : PP + NP
   NP : Det + N

Lines 3: So was it when my life began

   S : Conjt + VP
   VP : V + NP
   NP : N + S
   S : NP + VP
   NP : Det + N
   VP : V

Lines 4: So is it now I am a man

   S : Conjt + VP
   VP : V + NP
   NP : N + Adv P
   S : NP + VP
   NP : N
   VP : V + NP
   NP : Det + N

Lines 5: So be it when I shall grow old

   S : Conjt + VP
   VP : V + NP
   S : NP + VP
   NP : N
   VP : V + NP
   NP : AP

Lines 6: Or let me die

   S : Conjt + VP
   VP : V + NP
   NP : N + AP

Lines 7: The child is the father of the

   man

   S : NP + VP

Lines 8: I could wish my days to be

   S : NP + VP
   NP : N
   VP : VP + NP
   NP : Det + NP
   NP : N + AP

Lines 9: Bound each to each by natural piety

   S : VP + PP
   VP : V
   PP : P + NP
   NP : P + NP
   NP : N + AP

The above points, we might see that the roles of the parts of speech in this poetry constitute basically the grammar. If we have categories for words that can appear in certain positions and categories for those that do not we can make generalizations (scientific ones) about the behaviour of difference words type. This is why we need parts of speech in syntax analysis.

If you were taught any formal grammar in school, you may have been told that a noun is a person, place, or thing’, or that a verb is ‘an action, state or state of being.’ The first thing to notice about definitions like this is that they are based on semantics criteria. It does not take much effort to find counterexample to these semantics definition. In the other words, these are cases to define of the literature issues that poetry’s arrangement basically differs. It can describe only phrase, clause, and sentence. And they can be understood, if we analyze them structurally.
2. Structural

Compare this section to the part of speech. This is a typical hierarchical tree structure. The sentence constituent (represented by the symbol S) consists of two constituent: a subject Noun Phrase (NP) {my heart} and the predicate or a Verb Phrase (VP) {leaps}. Subject NP in turn contains a Noun (N) {heart} and determiner (or article) (D) my. Similarly the VP contains a verb (V), and an object NP in lines 3 {my life}. The object NP is further broken down into three bits: a determiner (the}, {my},{a}, etc. And preposition phrase (PP) contains a preposition and NP {up}, {in}, {of} etc. And the other elements is conjunction consists a conjunction {so}, {or}. And the following here will be appeared the structure view of the elements of this poetry.

Line 1: My heart leaps up when I behold

Lines 2: A rainbow in the sky

Lines 3: So was it when my life began
Lines 4: So is it now I am a man

Lines 5: So be it when I shall grow old
Lines 6: Or let me die

```
S
  Conjt
  VP
    V
    NP
      N
      Adj
Or
let
me
die
```

Lines 7: The child is the father of the man

```
S
  NP
    Det
    N
    V
    NP
      Det
      N
      PP
      P
      NP
      Det
      N
The
child
is
the
father
of
the
man
```

Lines 8: I could wish my days to be

```
S
  NP
    Pro
    I
  V
    Det
    NP
    could wish
    my
days
to be
```
3. Rules and Trees

Now we have the tools necessary to develop a simple theory of sentences structure. We have a notion of constituents, which is a group of words that functions as a unit, and we have label (parts of speech) that we can use to describe the part of those units. Let’s put the two of these together and try to develop a description of a possible English sentence. In generative grammar, generalizations about structure are represented by rules. These rules are said ‘generate’ the tree in the mind. So if we draw a tree a particular way, we need a rule to generate that tree. The rules we are going to consider in this point are called phrase structural rules because they generate the phrase structure tree of a sentence.

a. Noun Phrase (NP)

Let’s start with the constituents we call noun phrase (NP) and explore the range of material that can appear in them. The simplest NP contains only a noun (usually a proper noun or a plural noun) such as:

Line 1 : {my hear}, {I},

Lines 2 : {a rainbow in the sky}
Lines 3 : {it}, {my life}
Lines 4 : {it}, {I}, {man}
Lines 5 : {it}, {I}
Lines 6 : {me}
Lines 7 : {child}, {father}, {man}
Lines 8 : {I}, {my}
Lines 9 : {piety}

This rule says that an NP is composed of (written as ) an N. This rule would generate a tree like:

```
NP
|----- NP
   `/`
    | N
    | /`
    |   Adj
    |   /`
    |   /`
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On the surface, these two NP look very similar. They both consist of a determiner, followed by two adjective and then a noun. But consider what modifier what in these NP. In the first point big modifies book, as does yellow. In the second point on the other hand only yellow modifies book; very does not modify book. It modifies yellow. On an intuitive level then, the structures of these two phrases are actually quite different. It has two adjective constituents that modify the N, whereas the second point has only very yellow. This constitutes is called an adjective phrase (AP). The rule for the adjective phrase is given in:

\[
\text{AP} \\
\text{AP} \\
\text{A} \\
\text{A} \\
\text{Yellow} \\
\text{Very}
\]

The existence of an AP category requires that we slightly modify our rule too:

\[
\text{NP} \rightarrow (D) (\text{AP}+) N (\text{PP}+)
\]

This will give us the following structures for the two NP in the other cases such as:

- The big yellow book
  
- The very yellow book

\[
\text{NP} \\
\text{D} \\
\text{AP} \\
\text{AP} \\
\text{N}
\]

\[
\text{NP} \\
\text{D} \\
\text{AP} \\
\text{A} \\
\text{A} \\
\text{N}
\]

c. Verb Phrase (VP)

The last major constituent type to consider is the verb phrase (VP). Minimally a VP consists of a single verb: VP V

\[
\text{Line 1} : \{\text{leap + s}\} \text{ Present Tense}, \{\text{behold}\} \text{ Present Tense}
\]

\[
\text{Lines 2} : \text{ It is full of Noun Phrase}
\]
The next major kind of constituents we consider is the prepositional phrase (PP). Most PP takes the form of a preposition followed by an NP. It can be formed by some components for instance: to the store, with an axe, behind the rubber tree, on the table, etc. So, it might take some others components P + NP = PP.

There might actually be some evidence for treating the NP in PP as optional. There are a class of prepositions, traditionally called particle, that do not require a following NP:
- I have not seen him before.
- We blew it up.
- I threw the garbage out.

If these are prepositions, then it appears as if NP in the PP rule is optional: PP + P = NP. Even thought all these particles look similar to prepositions (or as at least homophone with them), there is some debate about whether they are or not. As an exercise you might try to think about the kinds of phenomena that would distinguish particle from preposition without NP.

Thus far, we have NP, VP, AP, and PP, we have seen how they can be hierarchically organized with respect to one another. One thing that we have not accounted
for is the structure of the sentence (or more accurately clause) a sentence consists of a subject NP and a VP. It can be seen by some components to form of clause. For instance:

Line 1 : [s [NP my heart] [VP leaps] [PP up] [NP when I behold]
Lines 2 : Ø
Lines 3 : [conj [so] [VP was it] [NP when my life began]
Lines 4 : [conj [so] [VP is] [AP now] [NP I am a man]
Lines 5 : [conj [so] [VP be it] [NP when I shall grow old]
Lines 6 : [conj [or] [VP let me die]
Lines 7 : [s [NP the child] [VP is the father of the man]]
Lines 8 : [conj [and] [S I could wish my day to be] ]

Lines 9 : [s [VP bound each to each by natural piety]
This is situation to some of view that we call as the embedded clause. It is because embedded clause appears in a variety of preposition. It also appears in subject position: [s[so][that he decked the janitor] is obvious]. However, this we are going to have to modify our S and VP rules to allow embedded clause. Syntacticians use curly bracket {} to indicate a choice. In the following rules you are allowed either an NP or an S but not both:
- S [NP/S] T VP
- VP (AP +) V ((NP/S)) (PP +)

C. Conclusion and Suggestion
  a. Conclusion

In this section we have been looking at the process that it occurs in the syntax analysis in literature case obviously. This analysis is the most available for the readers in analyzing the literary work’s meaning, and it can clearly give the structural case. In the other words, literature’s case basically might be analyzed to each other reader and writer in searching of the meaning especially in poetry. However, it has the opportunity to the researchers whether they want to analysis of literature’ case. Finally, it will find the hidden meaning in the poetry.

b. Suggestion

In much work in syntax theory that can be done in analyzing in literary works case. One of this is syntax analysis. And the writer hopes to the other research to be able more active to deep analyzing in the other language aspects that is poetry. So that, we can know what the writer wants to share for their generation. And the writer hopes this will help the other researcher in analysis of the literary works in English.
D. Reference


