

Positive Thinking in Shelley's Poem Ode to the West Wind: A Critical Discourse

Analysis

* Syeda Laila Saeed, BS Student

** Sawaira Idris, BS Student

*** Dr. Muhammad Idris, Associate Professor

Abstract



Positive thinking is mirrored in Shelley's poem 'Ode to the West Wind'. It is certain that positive thinking is echoed in Shelley's poem 'Ode to the West Wind'. It is the conviction that decent effects will occur and that his struggles will be honored with victory. It is grounded on hope, sanguinity, and the faith that hard work is never squandered. The aim of the study was to critically analyze the poem in terms of positive thinking. The main line of this poem is [When winter comes, spring leaves? This last line of the stanza of Ode to the West Wind best compares the poet himself to the autumn forest when the trees die in the dark and gloomy winter. This study asks the main message of Ode to the West Wind for mankind. The procedure is standard. The unit of analysis is Shelley's poem Ode to the West Wind. A critical discourse analysis was chosen as the unit of analysis. It turns out that the poem Ode to the West Wind is a trumpet of the powers of hope to things of destruction, almost hampered by the heavy burden of social oppression and oppression. It is also mentioned that one should not despair completely. He must have constant faith in the scheme of nature - that after every night there is a bright fresh morning.

Keywords: Positive Thinking, Optimism, Hope, Ode to West Wind, Learning English Poetry

Introduction

Positive thinking is the belief that good things will happen and human struggles will be replaced with success. It is fearless, simple, and sure of success in battle. It is based on optimism, hope, and the belief that hard work always pays off (Scheier, & Carver, 1993). Positive things have magical effects. Researchers believe that nothing makes people work harder at certain tasks than positive thinking. This sensation causes every muscle in the body to tense and activates every nerve in the brain to perform a task. A positive thing revives human efforts to focus and concentrate. The vision of success and appreciation associated with positive thinking motivates a person to work hard to achieve a set goal (Vipin Kumar et al., 2018; Manikhar, 2020).

Ode to West Wind is a beautiful poem by Plato and the ideal poet Shelley. In the poem, the poet compares himself well to the autumn forest when the trees have died in the dark and gloomy winter. He hopes that his heart will be influenced by the harmonies and movements of the West Wind (Verdirim, 2021).

Research Objective

To explore positive thinking in Shelley's poem [Ode to the West Wind].

Research questions

What is the real message of the poem Ode to West Wind for the human beings?

Significance of the study

The study is significant for the students of BS English and teachers who are teaching this level of course. The curriculum designers and policymakers need to adopt relevant courses at the graduate level to enhance the development of English students in these areas. It is also noteworthy for future researchers to get help in the writing of a literature review of their pertinent topics.

Literature review

The last line of the stanza [If winter comes, will spring be long behind? The idea is one of hope and symbolic significance. The poet stands for the hopeless human intellect while the seemingly destroyed

* GPGC for Women, Baghdada Mardan Email: syedalailasaeed973@gmail.com

** Department of English, AWKUM Email: sawairaidrees9@gmail.com

***Department of Education, AWKUM Email: midrees@awkum.edu.pk

West Wind stands for hope (Batul, & Qasim, 2022). The poet compares his thoughts to the dead leaves of the autumn forest, which bury and fertilize the seeds to help new life emerge in the spring (Koller, 2009). Shelley hopes that the message of hope that is going around the world will eventually help the newly enlightened passion, dormant in humanity, to shape beautiful and noble actions (Gerard, 2020). The poet boldly and earnestly calls upon the West Wind to spread the message of hope and optimism, which is associated with him, amid a fearful and fearful humanity, so that once again the mighty and creatively happy and Make a pulse of excitement. (Gonger, 2002). He says that humanity is not completely paralyzed. It is not dead; He still has some dynamism to him, like the vine, glowing in the fireplace and just a spark of new hope to revive his despair and seemingly lifeless death. Spring is sure to come after winter and therefore must be the end of human destiny (Hilal, 2020).

Some lines of the poem can be taken as optimism and hope for humanity. Today, especially in these days of the Cold War, a complex of fear – a tinge of hopeless hope – haunts the minds of people almost all over the world (Abraham, 2020). The feeling of self-disappointment haunts our minds day and night and the result is that we become very unhappy in our outlook. A kind of cold self-defeat has crushed our souls. The sense of loneliness of defeat surrounds our souls like a wave of cold hunger. We have stopped keeping the faith, even in the great measure of God's mercy. Our civilization is steeped in a sense of inferiority, in short, we hate our existence (Manzoor, Akram, & Yusuf, 2020).

Critical Discourse Analysis

To understand in what way language exerts its power in social order, discourse analysis is used in languages. CDA is primarily concerned with social interactions and literary figures. This is the hallmark of poets and how they use words to convey their inner messages (HE, 2017). CDA points to the poet's conducts of considering the societal domain provided by critical theory. Ozkova (2020) explains that DA/CDA shows in what way discursive resources are preserved and replicated in language use in societal, party-political, and historic backgrounds. In addition, the 'C' in CDA stands for the critical study of concealed connections and causes between language, command, and philosophy. This is a description of in what way unsatisfactory supremacy relations arise and is naturalized in discourse. Nevertheless, the relationship between communication and social order is not directly relative, but it hinge on the intellectual procedure. Persons practise their intellectual aptitudes to analyze conversations, so people can communicate.

As suggested, CDA is critical discourse analysis. According to Ozkova (2020), the word critique is significant because it reads openly, and theoretically for manipulation and mystification. Being critical is not always the same as being negative. He also defines the term critical – through practices, the creation of deeper arrangements of power relations and ideas. Therefore, the CDA framework is used in the present study to analyze the masterpiece in this study.

Nygma (2015) studied literary discourse from a new perspective as a context for resistance and challenges to power: paradoxical tactics of command. It has been exposed that discourse is not only the conditions for the enactment, exercise, and maintenance of power but also the conditions for questioning, challenging, contesting, and resisting power. It contemplated debatable actions. While the current study considers the political and textual, discursive, and social practices of the 3D model.

Research Methodology

To conduct the study, a qualitative method was adopted to explore the power and force behind the dialogue of Shelley's poem [Ode to the West Wind]. The researchers limited the information to only Shelley's poem [Ode to the West Wind]. The data was analyzed using Fairclough's 3D model and framework which includes three dimensions word-based, societal, traditional, and conflictual practices in social order. This structure makes available a foundation to analyze the societal, traditional, socio-political and ideological changes in Shelley's ode.

Result and Interpretation

Shelley's "Ode to the West Wind" is a plea for command through incredible power and a longing for the blessing of beautiful poetic movement. Air is ordered to rebuild, but it can also mean a hint, something that is suddenly or secretly stated. In this understanding, the wind may be a herald for upcoming happenings.

In the first stanza of the poem, the poet refers to the west wind which is the wind of confusion. This is the spirit of decadence. It is invisible but has the power to scatter fallen leaves. He reveals it to a witch or a devil. He treats patients with symptoms of jaundice. She symbolizes seeds

and yellow leaves with men in graves. She calls the spring wind her sister, who wakes up the dead earth by blowing the spring hole and bringing out the buds. These buds are numerous like flocks of sheep and feed in the open air. This blue sister of yours fills the meadows and mountains with fresh fragrance and colorful scenery. The West Wind and its sister Blue Wind are simultaneously destructive and constructive.

In the 2nd verse, the poet says that the west wind sends clouds across the sky that are like dead leaves, hanging on the branches of the sky, like angels full of light and rain. They spread out like the blonde hair of a dancing girl, stretching from the horizon to the sky, like an approaching storm.

In the 3rd verse, the poet says that the west wind woke the sea from its spring sleep. It looks like the remains of ancient forts and towers at the bottom of the sea, filled with vegetation and what looks like blue moss and flowers. It frightens the leaves of the sea with its thunderous voice and makes them grey with fear.

In the 4th verse, the poet reveals himself with a leaf. He addresses the west wind, which might, like a leaf, make me fly like a cloud, like a wave to go forth. Thank you honorable president for saving me from your power. But in despair, he pleads with the west wind to sweep him away like a leaf, a wave, or a cloud because of the sharp teeth of life and the bleeding. And I was like you in strength, pride, and speed, but now I grew weary and weak with time.

In the finishing verse of the poem, he compares himself to the forest. He prays to make me an instrument of the forest, my leaves fall like the leaves of the forest. Your powerful music can take me deep autumn music in the forest, with sadness, it can be sweet music. The disturbing spirit becomes my spirit and spreads lifeless feelings of mine throughout the cosmos like fallen foliage that give birth to something new. Be my ambassador and turn my words into predictions of the future, for after every harsh winter comes a gentle spring.

Demise and reawakening in the Ode

The poet of the West describes it as an ambush and a harsh and cruel force. This seasonal season is Cochin Lata and this fresh season is stormy, with chaos, destruction, destruction, and even death here. The poet of this country is happy from the West and salutes because of this destruction, due to which it is renewed and reborn.

Westernized Pacific is not happy. This, the poet notes, "autumn the sense of existence" treasure has come to a change when there is a shortage of large quantities. In the same way, looking in every direction to the West, peace, and prosperity seem poetic. Left over from the deserts are green, went to the sky, and from the western sea in great storms. Does the poet dare "ghost" and "disease" with the dead sheet? In the West, the dye has become a scary thing, associated with disease and death.

Similarly, another bright image of the cloud appears as "a ball rising from the head / Love of a moment." In Greek mythology, the Maenads Dionysus (the god of wine) turned his followers into women for his war parties their dances were popular, and they often went to get their hair clipped. Thus he made the wind a warrior and a drunkard. It creates chaos In contrast to "Bahar ki banana" - the joy is sweet and beautiful - the poet is drawn to the West by chaos and death.

Still, the mighty poet of the valley on the western edge, the poet is the manatee of the festival - because he is needed again and again to awaken. The poet is described as a westernized, preacher, and a protector. It is the old-fashioned name of two Indian gods, Shiva and Vishnu. The role of Vishnu is to protect the globe. Shiva calls him a destroyer and gives two conflicting teachers a place. In the last lines of this new poet declares - "Has it happened, / If the capital of the season is too late today?" - The exact revenge of their adversaries is necessary for life, for death, and cold. A season of beauty is promised for renewal and rebirth, which in the West needs a violent, destructive force.

"Ode to the West Wind" caused the power of his poetry among Eastern poets. He describes one of his patients as a statement: she is "chained and bent." Unfortunately, with the abolition of power, the poet hopes that the West will survive again. The poem tells the different opinions of the poets about the different places that this idea comes from. Easiest of all, just become a poet or become part of it. The poet came from you, "You are my kind."

The poet also suggests a more complex interaction between the wind and himself. At one place he asked the wind, "make me your lion, even like a forest". Conversely, he wishes to be a pleasant-sounding device, explicitly the lyre, and the pleasant-sounding device that bards customarily show when performing their verses. In this pattern, the poet assists the wind - he is like a melodic accompanist. The poet does not play an active role, he only pretends. These characters are armor-

plated later when the poet imagines the wind as "my dying feelings of the cosmos"—it certainly sounds as the wind is undertaking actual task).

The poet desires the west wind (or aid) because he wishes to produce something novel, to remove the timeworn and the departed. Under the influence of the West Wind, his "dead thoughts" will "accelerate a new-fangled delivery"—they will produce something alive and original. The poet does not specifically say that he hopes to produce something innovative. Perhaps this is an innovative type of verse. Or it could be a new community. This may be an appeal for radical transformation. However, for the poet, this novelty cannot be achieved by compromising with the old and the dead. It can only be raised by the devastation that the west wind fetches.

Textural Analysis of "Ode to the West Wind"

In the initial triangular segments, "Ode to the West Wind" frequently practices feeble finishing breaks—finishing breaks that only just record as finishing breaks. The poet's usage of words are so lengthy and stretched that in many positions wherever it senses as the sentence is finished, things are finished, established and developed - but then the expression carries on, affecting the subsequent line.

A decent example of this is in the group of words that starts in line 23, "The year you die..." By the conclusion of line 25, the group of words touches extra or not as much of comprehensive regarding grammar and syntax. The poet calls the air a "step" and uses the figure of speech that the evening will be like the dome of a "vast grave." (Conversely, the evening looks as the vault of the Great Burial chamber). The reader would sensibly think the poet to tell new-fangled senses around the wind. In its place, in the next stanza, line 26, the poet carries on to progress the similar figure of speech - he adds that the grave is "burnt" with "your gathered strength / vapors".

That is, there are clouds around the night sky and these clouds look as beams or semicircles inside the vault. Line 25 is in principle the end, but because the group of words run through the concluding clause, it neither sense like it—and so it nor work as a full stop: it not make known to the sort of lines of parting that would do. There will be a strong ending. Poetry is so powerful that it simply sharpens the boundaries of the past. Most of the endings in the first three sections of the poem do the same thing: they are in principle endings, but they don't sense like it. A lot of momentum and vigor is gained by this way. Resembling the wind it refers to, it appears to disrupt all the boundaries positioned on it.

In the last two stanzas of the poem, however, the poet begins the concluding lines with more force and view—especially in the lines in which the poet refer to himself. Lines 43, 44, 53, and 54 trail this form. For instance, see line 43: "If I were a lifeless foliage, you would be strong." This line has syntax which is ample and disconnected from the subsequent line, "If I were a hasty cloud to soar with you"—that is too a comprehensive, autonomous unit. These last stanzas stress the loneliness of the poet - he wishes to be "companion" of the Wind, to go on terrain, but can't do that. He is separate, and ample in himself - like the lines that describe him.

The poem "Ode to the West Wind" was written in 1819 in a forest near Florence, Italy, but at no specific time or place. There is no specific reference to Florence or the Arno River that runs through it. The poem does not describe any particular wind wave. Instead, the poem expands across the globe, describing the effects of the west wind on land, sea, and sky. Because the poem is about the westerly wind in general (and not some specific storm or hurricane) it has to go through a specific sequence and talk about how the westerly wind usually behaves. In this way, poetry embraces the whole world.

In line 48 he refers to his "childhood" ending. He looks back on his childhood in mourning: he feels as if he has lost his independence and power as he grows up. In the poem's fourth stanza, he mentions that as a child he was "your wandering companion in the sky"—that is, he was able to explore and roam the sky with the west wind. In line 65, the poet asks the wind to "distribute" his "verse" to all of "mankind." He is interested in the Western wind because it promises to develop and strengthen his creativity. The poet also seems disillusioned with the world he lives in: he wants to send his thoughts and words out into the world with the hope that they will bring change and renewal. Although the poet never tells the reader what he despairs, many readers believe that his despair is political: the poet wants his poetry to help build a new and better social order.

However, in the English custom, the ode is disordered, grounded on a series of balanced counterpoints, composed of bars, counterpoints, and positions. The genre extended admiration in the 17th century with Abraham Cowley's Pindaric Odes in 1656, in which Cowley endeavored to arrest

the soul and quality of Pindar rather than a prescribed imitation of the standardized poet. In eighteenth century, John Dryden's "Ode for St. Cecilia's Day" began to be widely worshipped. The ode became a medium for expressing lofty, lofty ideas of intellectual and spiritual concern.

"So, in his unobserved presence, the leaves die/are pulled out, like an escape from a witch." Finally, the air is also a moving medium so powerful that even the dead are enveloped by the half-life that continues in this first part. First, the multi-colored leaves are troubled by our notion of the yellow moon: "[y]ellow, black, and yellow, and deep red, / the diseased mass."

Section Two is a scenery of clouds, comprising a systematically thorough portrayal of the heavens and the paraphernalia of the wind as it travels passing through of extra source. The poet is perceiving the clouds from his viewpoint beside the rows of the Arno River, and he integrates that reflection for his rhythmical trimmings.

The third portion is regarding the response of sea to the wind and commences with the sound of the west wind from "Her Spring Dream," stimulated by the warm ocean, "An Island in the Bay of Bay." In the bay, Shelley can see the ruins of an impressive villa, once preserved by the early Roman emperors. "And dreamed of old fortresses and barbicans / Rocking on a hard day of corn," The fourth part starts with the three special influences of the west wind, the earth, the sky, and the sea, with the imperative difference that the poet now involves himself in the storms of the west wind. Thus introducing himself as the key theme of his poem.—the desire to join the West Wind, "[t]he companion of your wanderings in the sky, / . . . his to surpass the celestial speed", so that new life may be imbued into his creative influences. This longing is a prayer to the heavenly supremacy of the air, a prayer of the dedicated subject, loaded with human nervousness, travailing from a lack of creativity: "[a] I am with you in my great need. / Oh! Lift me." A wave, a page, a cloud!

In the fifth section, the desire for a revived mind's eye strengthens as it invokes inspiration similar to the Dionysiac frenzy of antiquity. "I have made my lion, as the forest is... You, spirit, brave, / my soul! Be thou in me, passion! It is little desire than full possession of the power of the wind, ruthless of the maenads, dance." Equivalent property".

Conclusions

It was concluded that it is the best poem of Shelley which reflects positive thinking and encouragement for a bright future. There is hope and optimism in place of pessimism in this poem. Shelley was completely opposite pole to Thomas Hardy in this sense, because Hardy was a pessimist.

Recommendation

It was recommended that learners who relished themselves from this great Ode and its supreme message may too read some masterpieces of this poet and other great writers to lead a prosperous life and know the very realities of life. It is crystal clear that this poem gives the message of hope, optimism and encouragement and takes away the learner from the dark side of life. Therefore it is suggested that other collected works of the same poet and others may be understand with full zeal and zest. It is motivational and inspirational poem and gives the message of constructive thinking. Throughout the globe, it is a part of curriculum for creating positive thinking in students. Other poems of this poet reflects the nature of man, the realities of life and its connection with natural objects.

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