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# EXPLORING THE ECHOES OF POWER AND VULNERABILITY IN HOUSMAN'S SELECTED POEMS THROUGH CRITICAL DISCOURSE ANALYSIS

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**Abstract**

The interplay of power and vulnerability is explored in this study. The selected poems *1887 (1896), Revolution, The day of battle, Solider from the war returning, The welsh marches,* and *The laws of God, the laws of man* of AE Housman are examined through Fairclough three dimensional model of critical discourse analysis. The research examines how linguistic choices, emotional restraint, and sociocultural contexts construct themes of agency, helplessness, and existential struggle in six poems AE Housman. The framework of Fairclough allows a multi-tiered analysis of imagery, tone, and structure, as well as sociopolitical explanations of power dynamics. There is a possibility that this is true. In the face of mortality, war, and societal constraints, Housman shows a tension between collective ideals of duty, masculinity, and imperial glory, and individual powerlessness. Textual analysis highlights the differences between control and vulnerability. Victorian-era emotional restraint is both a marker of strength and a suppression of inner turmoil. The poems critique systems of power militarism, monarchy, and moral dogma that perpetuate cycles of sacrifice and make people outsiders in a world shaped by external forces. The study shows how Housman puts vulnerability as an inherent human condition rather than weakness. His work challenges romanticized narratives of heroism, exposing the psychological toll of societal demands on soldiers, veterans, and marginalized voices. By analyzing Housman's critique of power structures with historical context, this research contributes to literary scholarship. The study shows that poetry can be used to interrogating cultural norms and to amplify silenced vulnerabilities within oppressive frameworks.

**Keywords:** *Echoes, Housman, Critical Discourse Analysis, Masculinity, Marginalized*

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## 1.Introduction

A.E. Housman's poetry frequently explores the complexities of human emotion, the concept of fate, and the intricate dynamics between control and helplessness. His poems delve into various themes, but at their core, they consistently revolve around the conflict between power and powerlessness. Whether it's the fight against destiny, the certainty of death, or the internal conflicts that characters confront within themselves, Housman's work is deeply focused on the forces that influence human existence, often beyond our power to change. By skillfully choosing his words, the author conveys the delicate equilibrium between resilience and fragility, frequently employing precise language to depict emotional restraint or a lack thereof. The purpose of this study is to examine how Housman's depiction of power and powerlessness is conveyed through his poetic language, with a specific focus on how his characters navigate both external and internal conflicts. The analysis delves into the actions of the characters in the story, as well as the subtle ways in which the author's word choices shape a landscape of strength and weakness, particularly in relation to emotions, relationships, and the human mind.

In many of his poems, powerlessness becomes a prevalent theme, frequently portrayed through the characters' inability to exert control over their own destinies or the external influences affecting them. This lack of control is evident in the recurring themes of death, loss, and the passage of time in his work, as characters often find themselves in situations where they are unable to change the course of events. This lack of control is not only a result of external circumstances, but it also stems from an internal conflict that individuals face. Housman's characters often struggle with conflicting emotions, torn between their inner strength and vulnerability in their reactions to the world.

Cultural expectations and societal norms also play a role in shaping the dynamics of power within Housman's poetry. Characters are often limited by the expectations imposed upon them, whether in their societal roles or their personal connections. These limitations frequently restrict the characters' capacity to openly express their emotions or to act in accordance with their own wishes. However, the poet's work also suggests that there is strength in resisting the complete definition imposed by these external forces. Even when characters have no control over their situation, they can still demonstrate agency by how they react to the difficulties they encounter. A.E. Housman's poetry delves into the intricate examination of power dynamics, portraying characters that frequently grapple

with forces that are beyond their influence. Through his skillful use of language, the author effectively captures the complexities of these struggles, highlighting the delicate balance between emotional restraint and vulnerability. His poetry implies that power is not solely about controlling one's circumstances but rather about having the strength to endure and persevere despite facing challenges. At the same time, the houseman recognizes the limitations of human strength, especially when confronted with the inevitability of death and the restrictions imposed by society. By analyzing how the language used by housemen reflects the dynamics of power and powerlessness, this study contributes to a deeper understanding of his work, especially in terms of his portrayal of emotions and relationships.

### 1.1. Background of the study

A.E. Housman, a significant figure in early 20th-century poetry, is known for his profound investigations into the depths of human emotion and existential concepts. His work frequently delves into the intricacies of power dynamics, with a focus on the relationship between agency and vulnerability. Housman's poems capture a world where people grapple with their destinies while being influenced by societal expectations and internal struggles, portraying a delicate balance between control and helplessness. The critical discourse analysis framework, specifically Fairclough's Three-Dimensional Model, plays a crucial role in this research. This model highlights the interconnections of language, social behaviors, and sociocultural surroundings, enabling a comprehensive analysis of how Housman's linguistic decisions contribute to and mirror the overarching themes of power and powerlessness. By analyzing his use of language, emotional expression, and structural elements, this study aims to illuminate how Housman articulates the complexities of human experience and societal norms, ultimately contributing to a richer understanding of the human condition in the face of existential challenges. The research will delve into the complex ways in which Housman's poetry not only portrays personal challenges but also reflects broader societal concerns, making it a timely and significant examination within the realms of literary criticism and discourse analysis.

### 1.2. Problem Statement

Despite Housman's significant impact on early 20th-century poetry, the complex interplay between language, power, and vulnerability in his work has not been thoroughly examined. This study aims to investigate how language choices by Housman shape themes of power and powerlessness, with a focus on emotional expression and restraint. By employing Fairclough's three-dimensional model of Critical Discourse Analysis seeks to uncover the ways in which Housman's poetry reflects and challenges societal norms and

individual agency, ultimately shedding light on the intricacies of human emotion and existential struggle. The absence of a thorough examination in this context underscores a deficiency in comprehending the intricate relationship between language and power dynamics within the body of work by Housman.

### 1.3. Research Objectives

- To analyze how A.E. Housman constructs the themes of power and powerlessness through his linguistic choices in poetry
- To explore how Housman's portrayal of emotional restraint or expression reflects discursive constructs of power and vulnerability

### 1.4. Research Questions

1. How does A.E. Housman construct the themes of power and powerlessness through linguistic choices in his poetry?
2. How does Housman's portrayal of emotional restraint or expression reflect discursive constructs of power and vulnerability?

## 2.Literature Review

Fairclough (2013) argued that the critical tradition of social analysis is brought into language studies and contributes to critical social analysis a particular focus on discourse and on relations between discourse and other social elements. Critical social analysis can be viewed as a critique. It is a critique that does not simply describe existing realities but also evaluates them, assesses the extent to which they match up to various values, which are taken (more or less contentiously) to be fundamental for just or decent societies. Critical social analysis has a long tradition of viewing social reality as conceptually mediated, meaning that there are no social events or practices without representations.

Maryam sabir (2008), explored Robert Frost's poem *Fire and Ice* through the lens of Fairclough's three-part analytical model. The study aims to uncover the hidden agenda of the poem, revealing how the use of simple language can profoundly influence societal perception. The research uses Fairclough's methodology to show the complex relationship between language, discourse, and social context. Sabir acknowledges the challenges posed by the framework, but emphasizes its value in facilitating a deeper understanding of the poem's significance and its impact on readers. The broader discourse on how literary texts can shape collective mindsets within specific cultural settings can be contributed to by this analysis.

Behnaz Alipourgaskari (2022) argued that Critical Discourse Analysis (CDA) is an interdisciplinary approach that views language as a form of social practice, emphasizing the interplay between text and content. She notes that Norman Fairclough's theories explore the relationships among linguistic features, speech genres, and sociological practices, and that the CDA is concerned with how power is exercised through language. The significance of adolescent group poetry, which has been rarely explored through the lens of CDA, was highlighted in her analysis of the poetry of Boyuk Maleki. The study uses three levels of analysis to examine Maleki's work, focusing on both its literary qualities and social implications. The findings show that Maleki's ideology and social views have changed over the past four decades. A new perspective for adolescent audiences has been created by Maleki's use of humanistic themes, peaceful attitudes and connections to religious concepts. The importance of CDA in understanding contemporary poetry and its role in shaping social consciousness is underscored by this investigation.

Iqra (2024) analyzes the concepts of subjectivity and self-hood within the framework of some of the most significant poems of modern poetry. Elliot and Ezra Pound. In examining the poems, the Fairclough Critical Discourse Analysis model, which was created in 1989, is utilized. Ten modernist poems are regarded as five poems by Eliot and five by Pound–to determine where these poets establish and support the idea of personal subjectivity. The theoretical framework for the research is the examination of the aspects of the modernist work, such as fragmentation and stream of consciousness, studying the connection between techniques and their application to the representation of internal states and experiences within a given text, in terms of language and style. Additionally, the study of poetic texts has focused on how poets' works reflect or challenge current ideas about identity and subjectivity. Alongside visual representations and metaphors, the connection between the inner and outer realms of the speaker is examined to determine the extent of the duality in selfhood and personal identity. In this research, we aim to provide some insights into how modernist poetry addresses and portrays the concept of identity in the ever-changing modern world.

Nataliia Gach (2016) examined the linguistic means of the representation of the idea nature within the African American poetic discourse. it's miles proved that the character as a notably impartial cultural and highbrow phenomenon is the embodiment of the cultural and aesthetic values and conventions of a linguistic network. The research is accomplished within the analysis of the African American nature poetry. The strategies of the cognitive and ecocritical discourse analysis are geared toward the dynamic text interpretation ensuing within the outline of the constituent factors of the idea nature feature for the African American community. The diachronic scope of the look at facilitates to hint the emergence and the evolution of the concept nature, and serves the premise for the

comparative evaluation of its constituent elements inside the African American poetry for the duration of the centuries. The effects of the studies show that the thought of nature via the African people (represented inside the dichotomy of such notions as existence and demise, hostility and shelter, desert and paradise, and so on.) is an outcome of an external historic and cultural have an impact on and a non-stop struggle with white civilization.

Salah Etl (2019) analyzed the poetry of two influential poets, Ajmal Khattak and Percy Bysshe Shelley, with a focus on their revolutionary ideals. Utilize critical discourse analysis (CDA) as the method of analysis. Ajmal Khattak was a 20th-century revolutionary Pashto poet, while Percy Shelley was a 19th-century British poet who was also a revolutionary and a romantic. Because both poets were idealists of their own time periods, this paper aims to explore the revolutionary idealism present in the poetry of ajmal and shelley. This research has two main objectives. Firstly, this study compares two poets who come from different social and political backgrounds, but their poetry was used to inspire revolution and idealism. Additionally, the study employs critical discourse analysis as a method to examine the lexical devices in the poetry of both these poets, emphasizing the significance of cda in analyzing poetry. The study's results suggest that ajmal and shelley, despite belonging to different eras, both fought for the rights of the common people. This idealism made them the most influential revolutionary poets of their own era.

Kamalu Etl (2024) examined the role of ideology and language in ben okri's poetry collections: "An African Elegy" and "Mental Fight". Previous research on okri has primarily focused on the themes and writing style of his novels. As a result, little critical attention has been given to his poetry. This research seeks to highlight the underlying ideologies and rhetorical strategies present in the poet's work, and how intertextuality has facilitated the exchange of ideas between his poems and earlier texts. By closely examining okri's poetry style, it becomes evident that he draws upon various sources and his own writings to construct knowledge and meaning. This research allows us to comprehend how Okri enhances his creative abilities and expands his universe by extensively drawing inspiration from a vast collection of precursor texts.

Paltridge, B. (2013) stated that the underlying principles and beliefs that shape texts are often concealed rather than explicitly stated. Hyland (2005: 4) notes that acts of meaning making (and the subsequent discourse) are always involved in realizing the interests, positions, perspectives, and values of those who engage in them. The objective of a critical approach to discourse analysis is to assist in uncovering some of these concealed and 'often unseen'values, positions, and perspectives. According to Rogers (2004: 6), discourses are always influenced by social, political, racial, and economic factors. Critical discourse analysis scrutinizes the utilization of language in connection

with social and cultural concerns like race, politics, gender, and identity, and inquires about the reasons behind its usage and the consequences of this usage.

### 2.1. Research Nature

The researcher has used qualitative method, which is based on reading, critical analysis and appraisal of the original lines of the selected poems.

### 2.2. Theoretical framework

The researcher has selected Norman Fairclough 3-dimensional model for this research. Norman Fairclough's three-dimensional model of Critical Discourse Analysis (CDA) offers a framework for examining the connection between language and society. It is employed to examine how language reflects both reinforces, or challenges power dynamics and ideologies in different social settings. The three dimensions are: depth, breadth and height.

1: Text (description).

This level concentrates on the formal characteristics of the text, whether it is spoken or written. It entails the analysis of the linguistic characteristics of the text, including the words used, the rules of grammar, the arrangement of sentences, and the overall organization.

2: Discursive practice (interpretation).

This dimension examines the processes involved in creating, sharing, and engaging with written materials. It entails examining the interpretative processes of individuals engaged in these practices (writers, speakers, readers, and listeners).

3: Social practice (explanation).

The third dimension examines the wider social context in which the text is situated. This requires taking into account the social and political factors that shape or are shaped by the text. This phase centers on the wider consequences of the conversation in either reinforcing or questioning existing power dynamics and social structure.

The model enables analysts to transition from examining individual texts (micro-level) to studying broader societal patterns (macro-level), shedding light on how language can both mirror and influence social identities, connections, and power dynamics.

## 3.Discussion

Analyze the poems of A.E. Housman through Fairclough's three-dimensional model of discourse analysis, focus on the dimensions of textual analysis (description), discursive practice (interpretation) and social practice (explanation) to address themes of power, powerlessness and emotional restraints.

### 3.1. Description (Textual analysis) of *1887*

The themes of power and powerlessness are conveyed by Housman using imagery, tone, and symbolic contrasts. Powerful symbols like "beacons" and "flames" are used in the poem to signify national strength. The images evoke a sense of collective identity because of the Queen's reign. Phrases like "From height to height 'tis heard" and "The hills are bright" emphasize the visibility and spread of this shared power. Powerlessness is depicted in references to death and sacrifice, such as "Themselves they could not save." The vulnerability of the individual is highlighted by the juxtaposition. "We'll remember friends of ours" is a restrained tone that underscores the gravity of sacrifice. Victorian ideals call for grief to be dignified and subdued, reflecting both reverence for the dead and the societal expectation of emotional control.

#### 3.1.1. Interpretation

The poem's depiction of power is collective, centered on the continuity of the Queen's reign and the shared memory of national sacrifice. The individual can gain posthumous strength through their contribution to the collective legacy. This framing is in line with the Victorian ethos of duty, where personal loss is treated as service to the empire and monarchy. During the era, cultural constructs of emotional expression were reflected in Housman's restraint in language. Loss is acknowledged, but grief is articulated indirectly through solemn imagery of tombstones and distant lands like the Nile, subtly connecting the local to the global imperial context. This combination of emotional restraint and symbolic resonance creates vulnerability as noble and necessary for sustaining power.

#### 3.1.2. Explanation

The poet depicted Victorian era dominion framework monarchy, empire, and duty are central to national identity in the poem. Power is a collective force that is sustained by sacrifice and unity. In the face of loss, emotional restraint was seen as a marker of strength and discipline. When acknowledged, vulnerability is rendered honorable, serving the larger narrative of imperial greatness and divine alignment. Housman created a vision of power that is enduring and collective while also portraying individual powerlessness and

vulnerability as essential components of endurance. Light and shadow interplay in the imagery reflect a cultural moment where the weight of sacrifice is both solemnly commemorated and transcended by its integration into a larger national and spiritual narrative. Housman weaves power and powerlessness, emotional restraint and subtle expression, creating a narrative where individual sacrifice fuel collective strength. The poem is a representation of Victorian imperial ideology: the celebration of duty, the valorization of sacrifice, and the quiet endurance of loss.

### 3.2. Description of *Revolution*

Housman uses evocative and symbolic language to explore the interplay of power and powerlessness in temporal and cosmic contexts.

"Power through Light and Day"

The days beamy banner and the golden deluge of the morn are some of the images in Power through Light and Day. The images evoke light's power, which makes the world a better place, it regain earth from the terror of darkness. The idea of light as an unstoppable force is reinforced by the phrase golden deluge. Light is also a sign of power, revolution and strength.

- **Powerlessness in Darkness and Shade**

The nightmare and her foal are personified as a retreating force, and as "eternal shade," a seemingly subdued presence. The darkness is portrayed as foolish and useless in its persistence, diminishing its power in the face of light. The cycle of darkness is indicative of an inevitable return and suggests that power is shared between opposing forces.

- **Temporal powerlessness**

The noonday chime and the mention of the sun's position emphasizes the nature of light and darkness. The crossing of the nadir symbolizes the inescapable rhythm of power and powerlessness.

#### 3.2.1. Interpretation

The balance and interplay of opposing forces are reflected by Housman's constructs of power. Light, representing clarity, hope, and order, triumphs over darkness, which symbolizes fear, chaos, and ignorance. The vulnerability inherent in all dominance is revealed by the inevitability of darkness's return. This theme was reinforced by the poem's restrained emotional tone. While the imagery is vivid and evocative, it avoids overt emotionality, presenting the struggle between light and dark as a natural and detached

phenomenon. The restraint suggests an acceptance of the nature of power, where neither triumph nor vulnerability is absolute.

#### 3.2.2. Explanation

Victorian and post-Victorian understandings of time, nature, and order are reflected in Housman's portrayal of power and vulnerability. The poem shows power and powerlessness as universal and timeless forces. Victorian ideals of rationality are mirrored by the emotional restraint. Housman places the human experience within a broader, impersonal context where individual powerlessness is reconciled as part of a larger, eternal cycle. As a natural component of existence, vulnerability is framed not as weakness, but as a natural component.

Via symbolic contrasts between light and darkness and the constrained portrayal of their eternal cycle, Housman explores the interdependence of power and powerlessness. Emotional restraint aligns with Victorian discourses that prioritize rational reputation of vulnerability and change, providing each as essential additives of a balanced and enduring order. This duality highlights the temporary nature of triumph and the inevitable resurgence of challenge, offering a nuanced attitude at the dynamics of strength.

### 3.3. Description of The Day of Battle

The bugle's call is an emblem of military power and Housman compares it to the speaker's reluctance: "to call me where I wouldn't go.

"Fly or stay for long," "turn and fly," and "stand and fight" are different from fleeing. The soldier's vulnerability is underscored by the inevitability of death.

The soldier's grim reality is conveyed by the steady rhythm and rhyme scheme (AABB) . The formal structure symbolises systemic power and the inevitability of war.

The "guns" as the "song" evoke an ironic, impersonal force of power. The machinery of war is reduced to a powerless participant by this imagery.

The speaker's tone is calm even though it is grim. The emotional restraint is in line with societal expectations.

Phrases like "who would not. " and "tis sure no pleasure to be shot" reflect an irony that hides deeper fears and vulnerabilities. This technique suggests the speaker has an internal conflict.

The phrase "take the bullet in your brain" conveys vulnerability, but its directness reflects the soldier's acceptance, a form of emotional restraint that reinforces the powerlessness of individual resistance.

### 3.3.1. Interpretation

The societal expectation of duty and resignation of the military hierarchy are reflected in the poem. Powerlessness is more than an individual struggle, it's a collective experience within the soldiering community.

The act of addressing "Comrade" universalizes the soldier's plight, framing the struggle as representative of all soldiers. Those subjected to war's power are reinforced by this rhetorical strategy.

The soldier's demeanor reflects broader meanings of honor and masculinity. The poem subtly challenges them through the stark reality of war's consequences by adhering to these standards.

The rhetorical address to the "lad" perpetuates a narrative that emotional restraint is essential for survival even when facing death.

### 3.3.2. Explanation

Military service and national duty were deeply ingrained in the social constructs that Housman wrote about. The soldier's lack of agency is indicative of the power of militaristic ideologies in the late 19th and early 20th century.

The poem shows the soldier's ambivalence and inevitable death. There is a tension between societal power structures and individual powerlessness.

The Victorian and Edwardian ideals of manhood valued endurance and suppressed vulnerability. Housman exposes the psychological toll of these expectations.

A culture that demands emotional suppression as a show of strength, even when it leads to inevitable harm, is critiqued by the soldier's plight as a personal and societal theme.

The linguistic choices of The Day of Battle create power and powerlessness. The restrained emotional tone is a reflection of broader social expectations. Housman's portrayal of the soldier's inner conflict invites readers to question the meaning of war and masculinity that perpetuate both physical and emotional vulnerability.

## 3.4. Description of Soldier from the Wars Returning

The juxtaposition of images of power and decline is what Housman did. The soldier's former dominance is contrasted with his current lack of activity. Phrases like "Turn you in and sit you down" and "rest you" are both invitations and commands, subtly reflecting how the soldier's agency is now directed by peace, not war.The horse and bridle

are symbols of military power and have been rendered obsolete in peace. The charger crops the clover to signal submission to nature.The poem's restrained tone reflects a quiet resignation. The lack of emotional language implies a response to war.The steady meter reinforces a sense of inevitability and calm, emphasizing emotional control over war experiences."peace" versus "wars" and "rest" versus "fighting" reinforce differences between emotional numbness and active engagement, indicating the soldier's vulnerability in transition.

### 3.4.1. Interpretation

The narratives of war veterans transitioning to civilian life are drawn from by Housman. Post-war disempowerment was common in late 19th and early 20th-century Britain and the shift from a "spoiler" to someone who "sits you down" reflects it. During peacetime, soldiers were often forgotten or romanticized. "Now no more of winters biting," "at the inn of night for aye," is a language that echoes a broader societal discourse of duty fulfilled, yet power lost, as well as a cultural tendency to downplay post-war struggles.

Victorian and Edwardian ideals of masculinity meant emotional expression was discouraged for soldiers. Housman uses a restrained voice to engage with societal expectations of men suppressing vulnerability and reflecting broader constructs of emotional fortitude as strength.

The poem challenges the constructs in subtle ways. The abandonment of the "charger" and "bridle" is indicative of the emotional and psychological exhaustion that veterans face.

### 3.4.2. Explanation

The poem is embedded in the historical context of the late Victorian and Edwardian eras, when Britain was transitioning between imperial wars. Soldiers returning from war often faced a loss of status and purpose, a theme resonating with broader cultural anxieties about declining empires and shifting power dynamics. Housman critiques the systems of power ("Kings and Kesar") that use soldiers instrumentally, offering "pay" instead of recognition or lasting security. The "inn of night for aye" suggests the ultimate powerlessness of both soldiers and rulers in the face of mortality.

The emotional restraint reflects societal norms of suppressing personal suffering to maintain collective order. However, the poem’s undercurrent of vulnerability seen in the relinquishment of war symbols and the finality of death subverts the ideal of invulnerability. The portrayal aligns with cultural discourses around war trauma, particularly the unspoken struggles of veterans. The soldier’s "idleness" and implied

weariness prefigure modern discussions of post-war psychological adjustment and the invisible wounds of conflict. "Soldier from the Wars Returning" constructs power and powerlessness through linguistic contrasts between action and inaction, symbols of military might and their decay, and discursive shifts from valor to neglect. Emotional restraint is portrayed as a culturally constructed necessity, yet vulnerability surfaces through the imagery of obsolescence and exhaustion. Housman critiques societal treatment of soldiers while reflecting broader discourses on masculinity and the cyclical nature of war and peace.

### 3.5. Description of The Welsh Marches

Housman uses vivid imagery like "the flag of morn in conqueror's state" and "the vanquished eve. bleeds upon the road to Wales. " The juxtaposition of morning's triumph with evening's defeat shows a struggle for dominance under the theme power dynamics.

Phrases such as "the ancient wrong" and "couched upon her brother's grave" evoke a historical context of conquest and subjugation.

"ravens feasted," "blood," "kill," and "curse" are words used to describe violence and death. The choices suggest the dominance of violence

The speaker's tone is calm and reflective, exemplified by the lines "In my heart it has not died. " A refusal to fully articulate vulnerability is associated with masculinity, and this restraint reflects a cultural valorization of that.

"On the marches of my breast" and "I think that each is I" are examples of how the poem personalizes conflict. The emotional burden of historical trauma is emphasized by Housman's depiction of vulnerability as inseparable from identity.

The knot metaphor shows an inability to escape the cycle of hatred and pain. The speaker is trapped in an emotional and historical conflict.

#### 3.5.1. Interpretation

The borderland is a site of historical oppression due to the conflict between England and Wales. He constructs a narrative of collective powerlessness among the victims of violence, contrasted with the oppressive power of the victors.

The speaker feels both complicit and victimized by the power dynamic, as the poem blurs personal and historical narratives. The speaker's identity is merged with a history of exploitation in the line "That Saxon got me on the slave.

" The speaker's personal pain is seen within larger constructs of power. The speaker's emotional restraint reflects societal norms that suppress open expressions of

vulnerability, particularly in the context of a historical narrative shaped by war and conquest.

"How long, how long, till spade and hearse / Puts to sleep my mother's curse. " are some of the lines that describe vulnerability. The identity is built on suffering.

### 3.5.2. Explanation

In its wider sense the damage sustained within Wales is seen as a paradigm for wider historical processes of dominance and oppression that are always embedded in the structures of society. Thus, W.A. Housman appears to encapsulate a narrative that is interrelated and embedded within the identities of subaltern women.

The Victorian and Edwardian ideals of masculinity, according to Housman, do distort an emotional aspect of a patriarchal structure. Their notions of strength can be defined as emotional coldness. Hopefully many have changed or disappeared in time.

The recurring theme within the poem is the relation of violence and pain towards one's nation creating a sense of loyalty and purpose to that particular suffering. Such numerical pain is self perceived for strength, creating a sense of identity through such despondent efforts, reaffirming the cycle of violence.

Wars fought in the past between Wales and England seem to be dormant but the tension and pain from the battles continues to exist within the national identity deep in the subconscious of the people. Such recognition of the past forces the individual to be defensive, drawing pain or suffering from emotions and becoming prone to projecting violence at the slightest nudge.

Housman demonstrates how the blind hatred consumes the comprehensible vision erected within the arts and history and rather than subduing rage overbearing it. W. Housman shows that love of YaY can sometimes turn ugly but on the contrary woe one's existence becomes the catalyst for every other despairing feeling. Such feelings never go away but they morph into something overshadowed by grief making it unstable.

## 3.6. Description of The Laws of God, The Laws of Man

Authority vs. Defiance: The speaker's dissonance with the view of laws could be feigning as a defiance towards the latter as seen in "Not I: let God and man decree / Laws for themselves and not for me". Irony in Judgment: The speaker's application of condemnation towards others winds up unproductive as he states, "Yet when did I make laws for them?" Here, he is showcasing his self-awareness: he critiques others but has no power to change them while they also want to change him. Conflict and Opposition: 'Wrest' and 'jail' and 'gallows' and 'hell-fire' capture the semantic field of violence and

brutality in the exercise of power. The two phrases are then contained: “I, a stranger and afraid / In a world I never made”; this is a feeling of existential helplessness. **Tone of Resignation**: Here is a progression from defiance to an apathy as reflected in the lines: "Keep we must, if keep we can, / These foreign laws of God and man." The speaker can accept defeat but it is only after being shown the extent of power possessed by their adversary.

Direct and Personal Language: First-person pronouns such as ‘I’ and ‘my’ are used because it’s an exercise – “this is me”. Seeing the body as the one who acts, rather than as an object and a passive subject, provides shifts in perspective that are critical to physical endeavors.

### 3.6.1. Interpretation

The poem laments the never-ending struggle for freedom where there always exists the presence of a higher order whether it is a god or society that wishes to control individuals. That opposition is representative of an individualistic and conformist dialectic in which the speaker resides.

Housman makes us understand that teachers and teachings are what hold true power, making the individual insignificant. The speaker’s complaint about being made to “dance as you will them to” gives voice to the almost tireless critique of coercive ethics and legislation.

The British speaker's punishment in Victorian society for openly showing his feelings can be linked to stoicism, which emphasizes enduring pain rather than displaying strength. Though expressed with subtlety, there remains a hint of an unresolved challenge to the established order, which is, in principle, acceptable in a civilized society.

The speaker exposes himself as weak because of not being able to act, which is the case for many people who feel paralyzed in the face of nature or society, espousing a shared guilt over humanity’s lack of agency.

### 3.6.2. Explanation

The poem illustrates the individual’s quest for freedom against the backdrop of collective authority enforced in both religious and social spheres. The tensions the speaker exposes through the refusal to obey both God and man provide a framework for a critique towards the rigidity of moral and legal paradigms that Victorian society was known for.

Relegating the external laws to the category of ‘foreign’ forms the conception of powerlessness, which is coupled with alienation, and this resonates with debates in the modern world regarding the limitations in the contemporary existence.

The poems emanate from the confines characterising the society during the Victorian and Edwardian eras, when both moral and legal mores remained categorically prohibitive. The repression of emotions was often regarded as a virtue, even in the face of personal impotence.

The sullen resignation of the speaker is the response to the syndrome of modern existence in circumstances where established religions and societal practices had become increasingly foreign to the person. He articulates the criticism of modernisation while equally recognising the challenges that come with it.

To Housman, conflicts in language that varies between insubordination and surrender enabled the embellishment of the principal concepts of strength and weakness and the fight of the man against outside repression. Given the context of emotional restraint observed from the speaker, this is considered the cultural expectation of people, while simultaneously revealing the speaker as helpless in the world engulfed by law. In the Perth's method of analysis, the poem can be understood in light of social and existential oppression.

## 4.Conclusion

Housman's poetry, as illuminated through Fairclough's three-dimensional discourse model, serves as a profound exploration of power dynamics and emotional suppression, interweaving personal and collective narratives into a tapestry of linguistic precision and historical significance. By examining the relationship between text, discourse, and societal context, this analysis uncovers how Housman's poetry goes beyond mere aesthetics to serve as a platform for ideological critique and emotional release.

At the textual level, Housman's minimalist yet evocative language, characterized by stark contrasts, pastoral metaphors, and classical allusions, serves as a means of challenging Victorian ideals. Poems such as those about athletes dying young or recruits are juxtaposed to highlight the contrast between the glory of youthful heroism and the harsh reality of mortality, revealing the emptiness of society's admiration for stoic masculinity. By incorporating elements of ancient Greek culture, such as fallen soldiers depicted as ephebes, he challenges the glorification of war and nationalism, highlighting the similarities between ancient heroism and contemporary militarism. These textual choices reflect fairclough's focus on how lexical and syntactic features convey power dynamics, as housman's concise rhythms and abrupt endings imitate the emotional suppression expected by Victorian norms, despite his imagery challenging it.

While analyzing on Discursive practices Housman's research reveals itself as both a result and a critique of the literary culture that prevailed in the late 19th century.

Published during the peak of British imperialism, his Shropshire lad (1896) gained popularity among readers who were grappling with the conflict between nationalistic pride and the devastating effects of industrial-scale warfare. The soldiers' acceptance of the poems during World War I, for example, highlights their role as mediators of collective grief, repurposing the themes of transience and loss from Housman's works to address the psychological impact of the war. This reception history emphasizes Fairclough's claim that texts are constantly reinterpreted in different contexts, as Housman's verses transformed from elegiac reflections to rebellious anthems.

On a societal level, housman's critique encompasses the commodification of human emotion by structural forces. His depiction of 'emotionless individuals' whether soldiers, workers, or abandoned lovers mourns the dehumanizing consequences of a society that values duty over emotional openness. By framing emotional exposure as an act of defiance (e. G. , is my team ploughing. ), he challenges the Victorian dichotomy between private anguish and public decorum, aligning his work with broader anxieties about modernity's erosion of individuality. Fairclough's model provides a clear explanation of how Housman's poetry challenges the social practices' of nationalism, revealing its dependence on the suppression of dissent and the glorification of sacrifice. In poems like the carpenter's son, the tension between individualism and collectivity is examined, with the critique of nationalist narratives suggesting that genuine solidarity emerges from a shared vulnerability, rather than enforced unity.

Ultimately, the author's engagement with ancient Greek themes goes beyond nostalgia, making his message universally applicable. By examining modern-day challenges through the lens of ancient civilizations, he emphasizes the enduring vulnerability of humanity in the face of power dynamics and societal upheavals. This duality of despair and resilience extends beyond his time, providing an alternative perspective to ideologies that equate strength with invulnerability. In Faircloughian terms, Housman's discourse can be seen as a transformative act, challenging dominant ideas of masculinity and nationhood while asserting the power of tenderness as a radical force. His poetry serves as a reflection of the contradictions of the Victorian era, while also providing guidance for societies grappling with the ongoing struggle between authority and empathy. It reminds us that vulnerability is a powerful tool for change.

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