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English 491DS
Professor Harris
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Assignment #4

Website address: <https://www.poetryfoundation.org/poems/46565/ozymandias>
Poem analyzed: Ozymandias by Percy Bysshe Shelley

First sentence has 22 words.
Second sentence has 69 words.
Third sentence has 3 words.
Fourth sentence has 19 words.

The poem Ozymandias by Percy Bysshe Shelley consists only of four sentences, most of which are broken by punctuation such as commas and semicolons. From the analysis, one can see that these sentences are not at all uniform in length. The first sentence's length is not particularly distinctive at twenty-two words; it is neither abrupt nor long-winded. Also, being the first sentence, it can be seen as a sort of standard to measure the rest of the poem by. The second sentence, however, is significantly longer—slightly more than triple its length at sixty-nine words. Indeed, it is the longest sentence in the entire poem by a large margin. The third sentence only has three words, which is strikingly short, and the last sentence has nineteen, which is relatively close to the number of words in the first sentence.

This poem structure contributes to the atmosphere Shelley may have been trying to create. The first sentence simply sets up the premise: the narrator is introduced, by way of a traveler, to a desert and a statue. Not much is known yet, so neither the reader nor the narrator has reason yet to feel any excitement. The normal sentence length is similarly unexciting; the length is simply natural to read and is not distracting in itself. Rooted in the normal world, it is the last step in front of the door to the world of Ozymandias. In the next sentence, the reader steps through when the traveler adds drama to this ruin of a statue. He first describes its physical features, then conjures up the image of the skillful sculptor, and finishes painting the picture of a majestic and commanding ruler with Ozymandias's own words, "Look on my Works, ye Mighty, and despair!" The traveler draws the listener in from the statue to a subject of the king until the king himself is revealed. This escalation requires a build-up, which the long second sentence serves well. Without giving readers time to breathe, the sentence keeps revealing details, adding to the picture of the king, getting closer to what this man was like in life until the reader reaches a peak, and this powerful king starts to feel real.

Then with the next sentence, Shelley brings all the expectations and excitement crashing down. The third sentence is brusque in its brevity. After all the majesty described previously, it gives the reader a reality check—a reminder that everything is, at best, a thing of the past. Just as sixty-nine words are pared down to three, almost nothing of Ozymandias exists now. And finally, the traveler gives the reader a broader view of the desert in the fourth sentence, letting the reader step back from the statue. At nineteen words, it is close to the length of the first sentence. Similarly, it represents a return to normalcy as the reader shakes off the drama of the lives behind the statue of

Ozymandias, even while knowing its story, to see it for what it truly is: a ruin of a statue abandoned in the sands of time.

Number of adjectives: 7
Number of nouns: 41
Number of verbs: 15

According to the analysis from Textblob, of the major categories of parts of speech, the poem consists mostly of nouns, followed by verbs, and finally adjectives. Since the program differentiates between various specific forms of each part of speech, such as labeling a plural noun separately from proper noun, the dictionary used is attached below. While these numbers are not completely accurate, their relative order of usage is correct even upon manual inspection. For example, as can be see below, TextBlob tags the word “vast” as a noun, when it is in fact clearly an adjective describing the legs of the statue to any human reader. However, the descriptive number “two” preceding “vast” and the “and” separating this adjective from the noun its modifying (“legs”) makes it difficult for the program to interpret.

Nouns are most common here because the poem is centered around an object, the statue. The nouns tell a story by themselves: words like “frown,” “sneer,” and “command” clearly paint a picture of what kind of person Ozymandias was. In this short poem, every word counts towards building the image of the king; where a noun can suffice, Shelley does not add extraneous adjectives. Additionally, since the poem is short, Shelley may have been trying to create more weight in each sentence. If nouns are used where adjectives normally are, such as in “legs of stone” instead of “stone legs,” it makes the reader notice each word and think about the traits of legs and stone separately.

Verbs are used second most, about fifteen times in four sentences, because verbs create the sense of dynamism and life. They make the statue come to life with words like “stamped,” “mocked,” and “fed,” which bring to mind the actions of living people. Even the sands “stretch,” making this inanimate object feel like it’s moving. It represents the passage of time, not just static sand.

Adjectives are used sparingly because oftentimes they do the opposite of the above—they “tell,” but don’t “show.” Shelley uses them only when an adjective can replace an otherwise wordy description of nouns and verbs. Saying that the legs of the statue are “trunkless” instantly gives the reader a feeling for the statue’s state of ruin. Without this adjective, he would have had to write, “the statue had no trunk” which mentions the complete statue instead of focusing on the ruin, or “the legs had no trunk” which sounds odd with a “of stone” modifier in the middle of the sentence, but is confusing without.

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"NN": "noun, singular (cat, tree)",  
"NNS": "noun plural (desks)",  
"NNP": "proper noun, singular (sarah)",  
"NNPS": "proper noun, plural",  
  
"JJ": "adjective (large)",  
"JJR": "adjective, comparative (larger)",  
"JJS": "adjective, superlative (largest)",  
  
"VB": "verb (ask)",  
"VBG": "verb gerund (judging)",  
"VBD": "verb past tense (pleaded)",  
"VBN": "verb past participle (reunified)",  
"VBP": "verb, present tense not 3rd person singular (wrap)",
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"VBZ": "verb, present tense with 3rd person singular (bases)",
 I: personal pronoun (hers, herself, him,himself)
 met: verb past tense (pleaded)
 a: determiner
 traveller: noun, singular (cat, tree)
 from: preposition/subordinating conjunction
 an: determiner
 antique: adjective (large)
 land: noun, singular (cat, tree)
 Who: proper noun, singular (sarah)
 said: verb past tense (pleaded)
 Two: cardinal digit
 vast: noun, singular (cat, tree)
 and: coordinating conjunction
 trunkless: adjective (large)
 legs: noun, singular (cat, tree)
 of: preposition/subordinating conjunction
 stone: noun, singular (cat, tree)
 Stand: proper noun, singular (sarah)
 in: preposition/subordinating conjunction
 the: determiner
 desert: noun, singular (cat, tree)
 Near: proper noun, singular (sarah)
 them: personal pronoun (hers, herself, him,himself)
 on: preposition/subordinating conjunction
 the: determiner
 sand: noun, singular (cat, tree)
 Half: proper noun, singular (sarah)
 sunk: verb, present tense with 3rd person singular (bases)
 a: determiner
 shattered: adjective (large)
 visage: noun, singular (cat, tree)
 lies: verb, present tense with 3rd person singular (bases)
 whose: possessive wh-pronoun (whose)
 frown: adjective (large)
 And: coordinating conjunction
 wrinkled: verb past tense (pleaded)
 lip: noun, singular (cat, tree)
 and: coordinating conjunction
 sneer: noun, singular (cat, tree)
 of: preposition/subordinating conjunction
 cold: adjective (large)
 command: noun, singular (cat, tree)
 Tell: proper noun, singular (sarah)
 that: preposition/subordinating conjunction
 its: possessive pronoun (her, his, mine, my, our)
 sculptor: noun, singular (cat, tree)
 well: adverb (occasionally, swiftly)
 those: determiner
 passions: noun plural (desks)
 read: verb, present tense not 3rd person singular(wrap)
 Which: proper noun, singular (sarah)
 yet: adverb (occasionally, swiftly)
 survive: verb, present tense not 3rd person singular(wrap)
 stamped: verb past participle (reunified)
 on: preposition/subordinating conjunction
 these: determiner
 lifeless: adjective (large)
 things: noun plural (desks)
 The: determiner
 hand: noun, singular (cat, tree)
 that: wh-determiner (that, what)
 mocked: verb past tense (pleaded)
 them: personal pronoun (hers, herself, him,himself)
 and: coordinating conjunction
 the: determiner
 heart: noun, singular (cat, tree)
 that: wh-determiner (that, what)
 fed: verb past tense (pleaded)
 And: coordinating conjunction
 on: preposition/subordinating conjunction
 the: determiner
 pedestal: adjective (large)
 these: determiner
 words: noun plural (desks)
 appear: verb, present tense not 3rd person singular(wrap)
 My: possessive pronoun (her, his, mine, my, our)
 name: noun, singular (cat, tree)
 is: verb, present tense with 3rd person singular (bases)
 Ozymandias: proper noun, singular (sarah)
 King: proper noun, singular (sarah)
 of: preposition/subordinating conjunction
 Kings: proper noun, singular (sarah)
 Look: proper noun, singular (sarah)
 on: preposition/subordinating conjunction
 my: possessive pronoun (her, his, mine, my, our)
 Works: proper noun, singular (sarah)
 ye: proper noun, singular (sarah)
 Mighty: proper noun, singular (sarah)
 and: coordinating conjunction
 despair: noun, singular (cat, tree)
 Nothing: proper noun, singular (sarah)
 beside: noun, singular (cat, tree)
 remains: verb, present tense with 3rd person singular (bases)
 Round: preposition/subordinating conjunction

the: determiner
decay: noun, singular (cat, tree)
Of: preposition/subordinating conjunction
that: determiner
colossal: noun, singular (cat, tree)
Wreck: proper noun, singular (sarah)
boundless: noun, singular (cat, tree)
and: coordinating conjunction
bare: verb (ask)
The: determiner
lone: noun, singular (cat, tree)
and: coordinating conjunction
level: noun, singular (cat, tree)
sands: noun plural (desks)
stretch: verb, present tense not 3rd person singular(wrap)
far: adverb (occasionally, swiftly)
away: adverb (occasionally, swiftly)

Process finished with exit code 0