

**STYLISTIC ANALYSIS OF THE POEM *TO*  
*AUTUMN***

**A Thesis Submitted to the Department of English Education**

**In Partial Fulfillment for the Master of Education in English  
Education**

**Submitted by**

**Yubaraj Subedi**

**Janta Multiple Campus, Itahari**

**Faculty of Education**

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## CHAPTER-ONE

### INTRODUCTION

#### **General Background**

Present age is the age of science and technology, little or nothing is left for intuition or unexperimented claims. If, for instance, one claims that the life exists on the mars or that the moon can be penetrated, people do not easily believe or value such claims without evidences. They want the claimer to objectify or experiment it so that there is no room for doubt and to do this one needs a science – astronautics. This same process applies to a person interpreting a text, literary or non-literary, who needs a science to objectify their conclusions so that their findings are as reliable as possible. As one needs astronautics to prove the fact that the moon can be penetrated so does one need stylistics (the scientific study of instances of language use or of language variation) to validate such claims as ‘Most of W. B Yeats’ writing express his attitudes towards Irish culture , ‘E. E. Cummings’ work focus on nature, sexuality and love in both a sensual and spiritual sense’, ‘Sylvia Plaths’ poems explore her own mental anguish, death and destruction’, etc. The phenomenon of language is a complex one; hence, the need for a sophisticated approach to study it and this is the reason why a science has evolved to examine all its manifestations – this science is called linguistics. What is language? Language has been variously defined by scholars but what seems the meeting point of the definitions is that language is a means of communication. Chomsky (1957) for instance, has the following definition:

Language is a set of specific universal principles which are intrinsic properties of the human mind and form parts of our genetic endowment. Language can thus be defined as an arbitrary system of conventional (spoken or written) symbols by means of which

human beings as members of a social group communicate. McArthur (1996, p 523) also defines language as a human form of communication which uses structured vocal sounds and can be embodied in other media such as writing, print and physical signs. In a similar vein, Murthy (2007, p1) sees language as the medium of communication through which we express our emotions, ideas, feelings and thought to our fellow people. This presupposes that any medium through which there is a transaction of human meaning can be regarded as language. This is why language is usually divided into two basic categories: verbal language and non-verbal language. The former refers to a mode of human communication characterized by the use of vocal signs which may be spoken or written while the latter is a mode of human communication which employs non-oral signs such as movement of the body, gesticulation, etc. Language has domains. That is, language is related to many things and so if linguistics, the science of language, would be truly scientific, there is the need for it to look into all those things with which language has relation. Thus, we now have several branches of linguistics.

We know that there is a vital relationship between language and the human brain and to examine this relationship has evolved the branch of psycholinguistics, just as sociolinguistics which studies language against society. Linguists in the early nineteenth century and even till the twentieth century made commendable efforts to establish linguistics on a purely scientific basis and so were looking for all those areas to which language is related. For example, in 1968, Jan Svartvik, a professor of Linguistics, came about the term Forensic Linguistics which has now been well developed into an established branch of linguistics and which studies language in relation to law and crime (Wikipedia). The same thing applies to Stylistics which is our major concern in this work. The German linguist and philosopher, Wilhelm von

Humboldt began to recognize that language should be studied in relation to its style in various domains. This is the main reason why he titled one of the chapters in his book, 'functional style' (Mikov 2003,p11) . Though Wilhelm's observation at the beginning was not purely linguistic, it was later developed into a purely scientific field by scholars, especially members of Prague Linguistic Circle (1926), V. Mathesius, B. Havrnek, etc. It is this endeavor and several others that gave birth to the branch of Linguistics called Stylistics. Stylistics can simply be defined as the scientific study of the styles of a language in various contexts such as letter writing, advertisement, literature, music, etc. By style is meant the manner of expression i.e., the way an idea is conveyed such that 'I am hungry' possesses a style different from that of 'I need food', though both of them roughly refer to the same idea of hunger. Since stylistics operates on a solid scientific basis, its investigations are often reliable, universal and experimental. Here, I look at what style a speaker or writer employs in conveying meaning, why such a style, and what effect it has on the overall message of a given text, in a way that our findings are as reliable as findings in the field of physics or chemistry. For this, stylistics is a reliable means of extracting pieces of information, ideas, etc. from a text.

The term Stylistics is derived from style. It is the study of characteristic features of any literary text or language. It studies how one language is different from the other types of language. Stylistics is the linguistic analysis of any literary text. Stylistics is to explore creative aspect of language use in literary texts.

Stylistic devices can be used both in poetry and in prose. However, their use is more obvious in poetry because they are short but compress the maximum in to each word line and stanza. Poem only suggest not expatiate. It requires readers to supply

the concrete instances for each of the suggestion. They have also more emotional features in them. It is based on the reason above that I have resolved to apply this science of style to one of the poem of John Keats.

The word “poetry” is derived from Old French “poetrie”. It comes from Medieval Latin “poetria” and Latin “poeta”. In ancient time, poetry was called poesy. The word “poesy” comes from Middle English “poesie”, from Middle French and Latin “poesis” and from Greek “poiési”. Poetry which is a form of literature is also known as expressive music as it possesses both expressive and musical qualities. Poetry retains an artistic arrangement of different sounds and senses which create particular feelings, emotions and moods in the audience or readers. Poetry is a genre of literature. It reveals mystery, beauty, feeling, emotion, sentiment etc. through the artistic language colored with imagination. It is a composition in verse or metrical language. It can be defined as an expression of elevated thought, imagination and feeling in rhythmic language of metrical composition. It is rich in the use of figures of speech. It is different from other genres because it is more emotional, more musical and more imaginative. Some research have been made in this field especially discourse analysis of some fiction, nonfiction and poetry as well. However, only few have been made in poetry. So this work will give some insight into stylistic analysis of poetry.

### **A Brief Introduction to ‘To Autumn’**

John Keats is the high priest of beauty in English poetry. He is one of the renowned poets of Romantic School of Poetry. The last of the great odes of John Keats is ‘Ode To Autumn’. Keats composed it in September 1819. Critics regard this

Ode to be the best ode of John Keats. It beautifully combines mood, meter and thought.

'Ode To Autumn' is one of the best poems of Nature. The evocation to the beauty and bounty of nature makes this ode a thing of beauty. Its purity as an ode of Nature is refreshing for ever. This poem is an excellent achievement of the poets. The personification is one of the remarkable a poetic technique used in this ode.

In the first stanza of the poem, the poet talks about the beauty of the season. Here the Autumn has been viewed as the season of mellow fruitfulness and happy content. The personification of Autumn reaches its climax in the second stanza. The Autumn has been presented in its varied forms. It has been presented as a farmer, a reaper and a gleaner. Thus in the beginning two stanzas the poet has presented the fantastic beauty of Nature. It is alive and it has the capability of speaking.

The third stanza captures the music of Autumn. Here the poet gives vivid description of the sounds of Autumn. The Autumn has its own particular music. It is heard in the evening. It is not gloomy. The progress of this ode is a testimony to Keats's empathy.

Thus 'Ode To Autumn' is a beautiful Nature poem. It describes the sights and scenes of the Autumn season. The entire Autumn season becomes visible to us through the description. The pictorial quality of the poem is praiseworthy. There is no sign of pessimism. The fine melody makes the poem remarkable.

The poem explores the beauty of autumn in three different stages. First, autumn is a friendly conspirator that collaborates with the sun to bring richness, ripeness, and fullness to the fruits. Secondly, it is a witness, who sees the end of ripening and the completion of harvest. Thirdly, it is

potrayed as a musician who plays sweet melodies. Thus, Keats praises autumn with all its bloom and shows no pain and miseries running in this season. However, what appeals the reader is the splendid description of autumn and the message that autumn is not always melancholic and also has its own pleasures.

### **Major Themes “To Autumn”**

Contentment, the natural world and the passing of time are the major themes grounded in the poem. Each stanza represents the different stage of autumn. The first stanza unfolds the start of autumn, the second describes the harvest time, and the final stanza gives us a clue about the departure of the season. It is through the powerful and rich description of all these stages the speaker shows his contentment in life. He knows that fleeting time is bringing him close to his end, but he remains hopeful and enjoys the beauty of life with true spirits.

### **A Brief Biography of the Writer**

John Keats was one of England’s distinguished poets. He was born in London on 31 October 1795. His parents were innkeepers. John Keats went to Clarke’s School in Enfield.

Tragedy struck when his father was killed by falling off a horse. His mother quickly remarried. John Keats then went to live with his grandmother. John was reconciled with his mother but by then she was ill. Shortly she died.

In 1810 John left school and in 1811 he was apprenticed to a surgeon and apothecary in Edmonton. As a teenager, Keats became passionately fond of poetry and when he was about 18 he wrote his first poem, one entitled ‘Imitation of Spenser’.

In 1815 John became a student at Guy's Hospital in London. But he continued to write poetry. In 1816 he had a poem published for the first time, in a magazine called *The Examiner*. It was a sonnet called 'O Solitude!'. Also in 1816, Keats passed his exams. Then in 1817, he published a book called 'Poems'. However, it was not a success, attracting little interest.

Nevertheless, Keats continued writing. His epic poem *Endymion* was published in 1818. During 1818-1819 Keats continued to write great poems including 'Ode to a Nightingale', 'Hyperion', 'The Eve of St Agnes', and 'Ode to Autumn'.

However, in 1820 Keats fell ill with tuberculosis. He went to Italy in the hope that the climate might help. Nevertheless, John Keats died in Rome on 23 February 1821. He was only 25. Keats was buried in the Protestant cemetery.

Keats is considered to be one of the important figure of romantic period.

## **Romanticism**

Romanticism was an artistic and intellectual movement which came about in Europe between the late eighteenth and mid-nineteenth centuries. Acknowledged broadly as a break from the guiding principles of the Enlightenment – which established reason as the foundation of all knowledge – the Romantic Movement gave emphasis on the emotional sensitivity and individual subjectivity. For the Romanticists, imagination, rather than reason, was the most dominant creative faculty.

## **Romanticism in literature**

Romanticism in English literature began in the late eighteenth century, with the poets William Blake, William Wordsworth and Samuel Taylor Coleridge. It continued into the nineteenth century with the second generation Romantic poets, most notably Percy Bysshe Shelley, John Keats and Lord Byron.

In contrast to the reasoned detachment of the Enlightenment, the poetic works of Blake, Wordsworth and Coleridge were characterized by their emotional sensitivity and reverence for nature.

Though the second generation of Romantic poets, especially Shelley and Byron, became well known for their subversive and indecent works, later Romantic poetry also kept back many characteristics established by Blake and Wordsworth. Keats' odes, much like the poetry of Wordsworth, had great inspiration from nature, and Byron's poetry took a strong introspective character.

Shelley, Byron and Keats also gained a posthumous reputation as 'Romantic' because many aspects of their lives – including their travels around Europe and the fact they died young – conformed to the emerging nineteenth-century ideal-type of a Romantic hero.

### **Statement of the Problem**

Stylistics being a relatively new and independent linguistic discipline has recorded an innumerable influx of researches and literary assessment by scholars in that field; new theories, concepts, models and principles have also sprung up in the field of stylistics and attempts have in recent times been made by literary critics and stylisticians to apply these emerging theories and principles into the analysis of texts. The linguistic levels of analysis have often been the hallmark of any stylistic analysis of a text. These levels include: Lexis, syntax, morphology, graphology, phonology etc. Related literature like (Isidore, 2010, Chatman, 1967, Van Peer, 1980 etc) have revealed the fact that researchers attempt to explore at a stretch, all these levels of analysis in a text, thereby relating connection of these level to the meaning of the text.

The present study specifically addresses how the author communicates meaning through different devices.

Again, although there are arising researches in the area of stylistics, none of these has dwelt on these stylistic features of John Keats's poem *To Autumn*. Keats belongs the generation of romantic poets. He has to his credit many poetry collections and other literary publications. As a matter of fact, scholars have studied other aspects in their study. None has given this poema deserving attention studying from stylistic level. More remarkably, John Keats's poem '*To Autumn*' has not been studied at the level of dissertation, yet he is a renowned poet whose beautifully composed lines and structures, lexical and graphological aspects are noteworthy. It is therefore with a view to interpreting John Keats' one of the famous poem from stylistic point of view this research has come into being.

Finally, students whose interests are narrowed into the field of linguistic stylistics need an articulate and current work in the field to update their knowledge. All these problems put together, inform the researcher's desire for this study with the title: Stylistic Analysis of John Keats *To Autumn*.

### **Rationale of the Study**

Literature has made remarkable presence in language class. Literary texts offer a rich source of linguistic input. Using literature both language and content can be taught. In interpreting and understanding literature, stylistics play an important role. Stylistic-linguistic technique plays an important role in poetry writing as well as teaching. Stylistic and linguistic disciplines provide an opportunity to the teachers and students or writers to teach, write and study in a creative way. Pedagogical stylistics is defined as use of stylistics analysis

for purpose of teaching it and studying literature. A stylistic analysis and study of literature will some or the other way help the students and people in all to improve their communication skills as they will get familiar to different languages. Thus, this study will be helpful for students, teachers and stylistic analysis practitioner finding different aspects related to literature and language.

### **Purpose of the Study**

The major purpose of the study is to carry out a stylistic analysis of John Keats's poetry. Therefore, the specific purpose of the study includes:

- a. To investigate the stylistic devices exploited in the poem.
- b. To explore the message and meaning of the poem.

### **Significance of the Study**

The ultimate aim of carrying out a research is to develop knowledge. Abdul wahab (2004) opines that it is expected of every research project to have something new to contribute to knowledge in that subject area, however small as this represents the hallmark of all research endeavors. In the area of stylistics, knowledge on different levels is central to the understanding and better appreciation of a literary text. This study however, posits the following significance:

Firstly, apart from questioning the existing norm of stylistic analysis and contributing to knowledge in the field of stylistics, by way of modification of previous models, the knowledge of stylistics embedded in this research will assist critics and stylisticians in sharpening their awareness of the stylistic patterning of language, which they will put to extensive use in literary and non-literary texts.

Secondly, the study provides the students with an overwhelming sensitivity with language use thus, revealing the writer's conscious attempt at deviating from the linguistic norm; and also enhancing their in-depth and critical understanding as well as appreciation of texts.

Lastly, the study will serve as a guide and resource material to scholars and learners who may wish to carry out research in the area of stylistics as findings generated from the study will be of great benefit for further enquires.

### **Research Questions**

Based on the statement of the problem stated above, the research examines the following questions in order to achieve the purpose of this study:

- 1) What are the stylistic devices used in John Keats' poem To Autumn?
- 2) To what extent do the identified devices contribute to the message and meaning of the poem?

### **Delimitation of the Study**

This study is limited to levels of linguistic stylistic analysis, for two obvious reasons: firstly, the research did not consider the other levels except graphological, phonological, syntactic and semantic levels; secondly, the research is not on General Stylistics – which analyses nonliterary variety of language or registers. The other levels of linguistic stylistic analysis not considered are: the phonetic level, morphological level, pragmatic level and the discourse analysis level.

### **Operational Definition of Key Terms**

For the purpose of clear understanding of the study, the following terms are defined within the context of this research:

**Deviation:** Deviation is defined as the movement away from the linguistic norms and conventions to create sensitivity and inform, foreground and define the author's styles and peculiarities.

**Device:** The linguistic instrumentality designed to achieve a particular stylistic effect. In the case of this study, the device is Graphology.

**Graphology:** Graphology is a linguistic level of text analysis that focuses on language in print. It is the study of handwriting (especially as an indicator of the writer's character or disposition).

**Pedagogy:** The activities of educating or instructing; activities that impart knowledge or skill.

**Poetry:** Poetry is a genre of literature which arises as a reaction to man's interaction with nature and the attempt to express such experience in beautiful lexical items. It is a form of literature that uses aesthetic and rhythmic qualities of language to evoke meanings and express thoughts and feelings.

**Style:** In the context of this research, style is defined as the distinct way of language use which expresses the individuality of the author's intents, thoughts and ideas. Style refers to the language conventions used to construct the author's identity and intentions.

**Stylistics:** Stylistics is an independent genre of linguistics that studies the styles and peculiarities of a written or spoken text.

## CHAPTER-TWO

### LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

#### **Theoretical Review**

The theoretical framework is a summary of the theory regarding a particular problem that is developed through a review of previous research on the variables involved. It identifies a plan for investigation and interpretations of the findings.

#### **Stylistics and its Elements**

The term Stylistics is derived from style. Style refers to register in broad sense but narrow sense, it refers to literary register. Stylistics is analysis of study. It is study of characteristic features of any literary text or language. It studies how one language is different from the other types of language. Stylistics is the linguistic analysis of any literary text. Stylistics is to explore creative aspect of language use in literary texts. Stylistics is the study of the characteristic feature of any literary text or language. It studies how one language is different from the other types of language. It also makes us feel that creation of a literary work was connection with the writer conscious competence of language selection. It reveals us how a literary work is a verbal embroidery generating pleasure and beauty. Stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

Stylistics is the description and analysis of the variability of linguistic forms in actual language use. The concepts of 'style' and 'stylistic variation' in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form (SegunOmosule, 2013, p. 57). Operating at all linguistic levels (e.g. lexicology, syntax, text linguistics, and intonation),

stylisticians analyze both the style of specific texts and stylistic variation across texts. These texts can be literary or non literary in nature. Stylistics is the study of the language in literature ... If we agree that Anton Chekhov short story "*Vanka*" and Yeats' poem "Among School Children" are both extraordinary literary achievements, what are some of the linguistic components that make it excellent? Why these word-choices, clause-patterns, rhythms and intonations, contextual implications, cohesive links, choices of voice and perspective and transitivity, etc., and not any of the others wouldn't be suitable for the intended goal? Conversely, can we locate the linguistic bases of some aspects of weak writing, bad poetry, the confusing and the banal? Stylistics asserts we should be able to, particularly by bringing to the close examination of the linguistic particularities of a text an understanding of the anatomy and functions of the language. (Toolan, 1998, p. viii). Stylistics can be seen as a bridge connecting linguistics and literary criticism (Ahmad, 2012, p. 29). Stylistics focuses on the language in literature (although it can be and is applied to non-literary texts), specifically on the linguistic features or the technique or craft of literary texts and their related functions. Stylistics is concerned with the study of the language of literature or the study of the language habits of particular authors and their writing patterns. From the foregoing, stylistics can be said to be the techniques of explication which allows us to define objectively what an author has done in his use of language. The main aim of stylistics is to enable us understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfils (Huang, 2011, p. 14). Stylistics involves a set of branches of language study. Stylistics investigates language features

on multi-levels of language, and what is more important, these levels are interconnected. According to Simpson, he lists the major levels of language and their related technical terms in language study:

**Table no. 1**

*Major Levels of Language*

<b>Level of language</b>	<b>Branch of language study</b>
The sound of spoken language;	Phonology
The way words are pronounced	Phonetics
The patterns of written language; The shape of language on the page	Graphology
The way words are constructed; Words and their constituent structures	Morphology
The way words combine with other words to form phrases and sentences.	Syntax; grammar
The words we use; the vocabulary of a language	Lexical analysis; lexicology
The meaning of words and sentences.	Semantics
The way words and sentences are used in everyday situations;	Pragmatics;

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(Simpson, 2004, p. 5).

According to Simpson (2004, p. 5) it develops our understanding of this by placing great emphasis on relation of these levels: “They interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance”. In other words, stylistic analysis is seen to be synthesizing and integrating. For instance, it is through embedding the transitivity of a process in the related context that we can reveal the subtle and implicit relationship of the agents involved. The goal of stylistic studies not only describe the linguistic form but also to demonstrate its significant function for the interpretation of the text. This field has helped many scholars understand literary texts more (Siantova, 2013, p. 4). There is no doubt that stylistics analysis is not the only means for understanding literary works; however, it contributes a great deal to their appreciation. Stylists have investigated literary texts through different elements to help reflect the content of these literary works in a way or another. The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features...those features which are restricted to certain kinds of social context, to explain where possible why such features have been used as opposed to other alternatives, and to classify those features into categories based upon a view of their function in the social context” (Crystal e. a., 1969, p. 10). The knowledge of stylistics equally results in the proper analysis of speaking and writing habits to discover patterns which characteristically differentiate one variety of language from the other. “A number of factors namely: situations, mode of communication, context, socio-linguistic constraints, as well as the need to conform to

linguistic appropriateness, account for variation across genres” (Siantova, 2013, p. 4). Simpson's (2004:2) words, "Stylistics is a method of textual interpretation in which primacy of place is assigned to language". The reason why language is so important to stylistician is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as stylistic acts in turn as a gateway to its interpretation. While linguistic features nonetheless serve to ground a stylistic interpretation and to help for the analyst, certain types of meaning are possible. In Crystal's (2003, p 440) words, "A branch of linguistics which studies the features of situational distinctive uses of language, and tries to establish principles capable accounting for the particular choices made by individual and social groups in their use of language."

Stylistics helps us to talk about the differently, provides us vocabulary, gives us a new methodology for interpretation and solves our query. To help raise students awareness of how text work linguistically and ideologically, Stylistics can be used as a significant teaching tool in language and literature studies for both native and foreign speaker of English. Stylistics is also a significant tool in translation and subtitling studies. There are two types stylistics;

**I. Literary Stylistics;** Literary Stylistics examines the devices in language of literary texts (such as rhetorical figures and syntactical patterns) that are employed to produce expressive or literary style is synonymous to literary criticism. Literary criticism rests solely on subjective interpretation of texts, to decipher message.

**II. Linguistics Stylistics;** "Stylistics analysis in linguistics refers to the identification of patterns of usage in speech and writing" (Widdowson, Stylistics)

## **Linguistic Levels of Stylistic Analysis**

Many scholars have all shared their diverse views about the levels of stylistic analysis. Such levels, Simpson (2004); Crystal and Davy (1969); Turner (1973); Leech and Short (1981); among other recent scholars such as Alabi (2008); Wales (2011); Khan and Jabeen (2015) observe as being indispensable tools in analyzing a text whether spoken or written. However, this research focuses on written forms. Analysis in stylistics therefore involves a range of general language qualities, which include sentence patterns, structure and variety, paragraph structure, imagery, repetition, emphasis, arrangement of ideas and other cohesive devices. The levels of stylistic analysis according to Simpson (2004) are basically lexical, syntactic or grammatical, phonological, semantic, and graphological. Detailed explanations of these levels are given below:

### **Lexical Level**

Lexis simply refers to words in language. It has to do with the entire words and phrases of a particular language. Ogunsiji&Farinde (2013) observe this level as that of word choice. Our choice of words is however unique. This is because they could be conditioned by diverse factors like heredity, training and even experience. A lexical study of style involves the identification of the constituents/features of a word in a sentence. Familiarity with grammatical terms can help readers to analyze and describe poetry. A noun names an essence. An adjective modifies a noun by limiting or describing it. They are the chief resource of descriptive language. So, poems need a wealth of adjective to describe the items they are describing. A word that stands in for a noun is pronoun. A word that usually conveys either action or state is called verb. Linking, transitive and intransitive are the types of verbs. They can appear in two

voices active and passive. Similarly they can appear in different moods. A word that characterizes a verb is an adverb. These all things play vital role stylistic analysis. Khan and Jabeen (2015:128) see the lexical level of stylistics analysis as the study of the way in which individual words and idioms tend to pattern in different linguistic contexts on the meaning level in terms of stylistics.

### **Syntactic/Grammatical Level**

This level of analysis involves both syntax and morphology. For Khan and Jabeen (2015,p128), “the aim is to analyze the internal structure of sentences in a language and the way they function in sequences, clauses, phrases, words, nouns, verbs etc. need to be distinguished and put through an analysis to find out the foregrounding and the derivation”. “Syntax is the study of the pattern of arrangements of how words combined to form phrases, clauses, and sentences” (Jolayemi 2008). Here, the syntactic functions of different parts of speech will be analysed. Syntactic functions such as nouns (as subjects, objects, appositives, tenses etc.); adverbs as modifiers, determinants and so on will be investigated. Morphology to Jolayemi (2008) is the study of word-formation, in other words, the study of how morphemes (smallest units of a word) whether free or bound form words. There are various morphological processes. However, the ultimate notion of morphology is the transposition of words. Detailed evidence of the morphological level will be sought in the selected bank adverts viz-a-viz their stylistic functional relevance.

### *Sentence Types*

Based on their functions, there are three sentence types: Declarative, Interrogative, and Imperative.

a) Declarative Sentences A declarative sentence states an idea. It does not give a command or request, nor does it ask a question. A declarative sentence usually ends in a period, even though it may end in an exclamation point. Example: I now pronounce you husband and wife.

b) Interrogative Sentences: An interrogative sentence is a sentence that asks a direct question. It is punctuated with a question mark at the end. In English, an interrogative sentence normally changes the word order so that the verb or part of the verb comes before the subject. Example: Do you have a minute? c) Imperative Sentences An imperative sentence asks, requests, or commands someone to do something. An imperative sentence drops the subject. Example: Open the door, please!

2) Sentence Complexity: This area categorizes sentences based on their complexity. In general, there are two main structures of sentences: simple sentences and complex sentences. A sentence is considered a simple one whenever it contains only a single clause, while any sentence that has more than one clause is included into a complex sentence. Example: [a] He is a teacher [b] He teaches his students and helps them to reach their dreams. Sentence [a] He is a teacher only has an independent clause, and it is the example of a simple sentence structure. Sentence [b] He teaches his students and help them to reach their dreams has two clauses that are both independent: He teaches his students and (he) helps them to reach their dreams. It represents the type of complex sentence.

### Graphological Level

This level is seen as the study of language patterns in print. According to Simpson,(2004) ‘ Graphology is the pattern of written language. It is related to the shape of language on the page. Similarly, Khan and Jabeen (2015,p128) see this as the analogous study of a language’s writing system and formalized rules of spellings. Leech (1969,p39) notes that graphology transcends orthography as it refers to the whole writing system. In the same vein, it is referred to as a level of linguistic analysis which focuses on the layout of texts, the size or shape of words and any other feature that is graphical or orthographical (Yeibo and Akerele 2014). The importance of graphology in a text is to capture the eye of the reader. Graphology offers the reader a solid impression by communicating the exact mind of the writer. Graphological devices include punctuation (comma, full stop, colon, semi-colon, and quotation marks, etc.), paragraphing, spacing, foregrounding of structures and so on. All these devices have stylistic effects.

Alabi (2008,p172) categorically offers an insight into the use of punctuation marks. He notes that quotation marks are used to demarcate direct utterances; commas separate sentential elements for a short pause, semi-colon are also used to pause but longer than that of comma, question marks ends a question for emphasis sake and so on. Foregrounding is a deliberate act of making a feature prominent or important. It is used in order to catch the attention of the audience instantly. Alabi made examples of “lower case letters”, **bold** print, CAPITALIZATION, *italics*, underlining as cases of foregrounding. Evidence of foregrounding and other instances of graphology in writing will be investigated in subsequent sections.

### **Phonological Level**

Simpson, (2004) defines phonology as the sound of spoken language.

Similarly, Khan and Jabeen (2015) say that this level of stylistic analysis is concerned with the study of the sound system of a given language, that is; the formal rules of pronunciation. This level is concerned with how sound devices function in achieving stylistic significance in texts. Example of phonological devices include: alliteration, assonance, consonance and phonaesthesia. This level according to Alabi, (2008) is the level of sounds and sounds combination. Thus, if one says some sounds are similar or dissimilar, one must provide the textual or linguistic evidence. However, such a deliberate use of sounds will also have meaning since one does not use language in a vacuum. Because language is primarily spoken, this level is the richest and most important (Ogunsiji and Farinde, 2013).

### **Context Level**

The context level can also be referred to as the pragmatic level of stylistic analysis. This level sees context as the spine of meaning. It deals with culture and it encompasses social context, age group context, racial context, ideological context as well as political and religious contexts. For instance, a word may be meaningful to some culture while it may not to another. Since stylistics also concerns itself with the sociocultural context which reading and writing take place, contextual factors such as the cultural background of the reader and the situation in which the text is read must be taken into consideration when analyzing a text at the level of context.

### **Semantic Level**

For Simpson, (2004) semantics deals with the meaning of words and sentences. To put simply, this level is concerned with the meaning of words and

sentences. At the semantic level, words may be used to produce denotative, connotative, collocative, affective, thematic, or stylistic meanings based on the speaker's or writer's intention. Certain characteristic use of words may help us to identify the context of a text, its genre, its communicative purposes, its author, and so on. This level is often referred to "stylistic meaning".

### **Morphological level**

In Simpson's (2004) words morphology refers to 'the way words are constructed; words and their constituent structures.' It studies how the words are formed, where are they originated from, what are their grammatical forms, what is the function of prefixes and suffixes in the formation of words, how system of gender, number, plural etc. morphological devices include affixes and coinage.

### **Discourse stylistics**

According to Simpson,( 2004) discourse analysis studies 'the meaning of language in context'. It examines the form and function of linguistic constructs which are beyond the sentence in specific social, cultural or historical contexts, as explored in a given discourse.

### **Pragmatic Literary Stylistic Analysis**

'The way words and sentences are used in everyday situation' (Simpson, 2004). Pragmatic Literary Stylistic Analysis is the application of related pragmatic theories in the interpretation of a literary text. This aspect of stylistics takes keen interest in the meaning value of a literary text using pragmatism as a principle of inquiry and account of meaning.

### **Phonetic level**

Simpson, (2004) ‘the way words are pronounced.’ It is an examination of sounds; we study the characteristics and potential utility of sounds in phonetic level.

### **Style in Literary Works**

In relation to text, style has a more suitable concept. In this respect, style can be defined as the linguistic characteristic of a particular text (Leech, 1981: 12). It is how the language is used to represent authors’ ideas that become the main consideration. It also provides a representation of world’s phenomena through its peculiar and unconventional uses of language which invite and motivate, sometimes even provoke readers to create an imaginary world. Style is more often associated with written literary text than the spoken form. It is simply because a text can show observable authentic evidences or records of how language serves a particular artistic function so that people can be more specific in doing the analysis. Moreover, a text, whether considered as a whole work or as an extract from a work, is the nearest people can get to a homogeneous and specific use of language (Leech,1981,p 12). Analyzing style in literary work is the primary focus of this research.

### **Stylistics and Literary Criticism of Poetry**

Where the difference lies following Enkvist (1964,p6), linguistics (stylistics) and literary criticism have clashed on the territory of style. Both of them experiment on style. That is, they study the same object but from different perspectives. On the one hand, to literary critics, Adekoya (2012, p380) for instance, ‘a reader should seek to know what is communicated in a poem, how it is communicated and the value of what is communicated.’ Let us pay attention to the three concerns of a reader of poetry outlined above by a literary critic. First, ‘what is communicated’ refers to the

meaning a poem has, ‘how it is communicated’ implies the style which is employed, while ‘the value of what is communicated’ is meant to mean the significance of the meaning of the poem in the social context in which it operates. Amuseghan (1997) on the other hand, asserts that ‘the purpose of stylistics is to explicate the connection between language use and function: expressiveness and informativeness. As it must have been clear from the simple but indirect comparison of the two definitions above, one from stylistics and the other from literary criticism, the two approaches have some things in common. For instance, the two approaches are bent on determining what meaning (what is understood in the first definition as ‘what is communicated’ and in the second as ‘informativeness’) is contained in a poem, how the meaning is communicated as well as the social context to which the poem is attached. They only defer when it comes to the matter of how the ‘what’ in the poem is said – style. While the literary critic can outrightly wow a poem and rubbish another based on how they are composed and their language use, and establish how such style has aesthetically enhanced the meaning of the poem and contributed to its literary success or doom – a practice which lacks scientific justification— a stylistician would only go ahead and describe the linguistic features that signal the meaning (thematic preoccupation or the subject matter) of the poem. Since the stylistician does not evaluate the style but only describes it, the results the stylistician gets are usually as reliable as the results got through experiments in the natural sciences. The difference between the two approaches lies in the different points of view they maintain on style.

Style is seen in Wales (1991,p436) as variation in language use whether literary or non-literary and this means that in terms of style, stylisticians and literary critics are dealing with variation in language use. Previously in this essay, style has been grouped into two following Crystal (2007): style in the evaluative sense and

style in the descriptive sense. The former belongs to literary criticism and this is why evaluative or intuitive judgments which lack empirical backup are often made on poetry and literature in general; whereas style is seen in a descriptive sense by linguists (stylisticians to be specific) who in the analysis of a text's style use scientific method in such a way that the result got is as dependable as possible. In sum, while literary criticism will attempt the interpretation and evaluation of a poem (or a literary work) based on intuition, stylistics will do so based on intuition which is adequately validated through empirical description. Though it is not the primary purpose of this work to trace the 'war' between proponents of stylistics and those of literary criticism over time, a brief reference of it may do some good. When linguists first began to probe into the language of literature with their scientific equipment, the actors at the other edge of the summit of style had a kind of paranoia that the linguists were waging a war to wipe them out of their terrain (Osundare, 2003). However, in the contemporary time, such misleading myth is fast disappearing and linguists have since the second half of the twentieth century begun to clamor for the accommodation of literary critic's interests in stylistic analysis. Till today, stylisticians are in the practice of outlining the benefits the application of linguistic tools can give to the study of literature – the benefits being mainly objectivity and systematicity. Prominent among those who have done this is H.G. Widdowson who in 1975 wrote *Stylistics and the Teaching of Literature*. Concerned with the same objective, Ayeomoni (2003) demonstrates the role of stylistics in the study of literature. Citing Awonuga (1988), Ayeomoni writes: '... one important advantage of stylistics to the study of literature is the opportunity it provides the reader to systematise his response to the various works of literature he has cause to study.' In corollary to this, Freeman (1970) asserts that Linguistic style in literary criticism is a theoretical underpinning necessary to the

understanding of literature as mathematics is to physics. Ayeomoni, (ibid) therefore submits, 'We thus conclude that stylistics is the middleman between language and literature; it is basically required to study it.' However, to Leech and Short (2007,p13): ... the aim of literary stylistics is to be more relational in a more interesting sense than that already mentioned: to relate the critic's concern of aesthetic appreciation with the linguists concern of linguistic description. (I use the term appreciation to comprehend both critical evaluation and interpretation although it is with interpretation that stylistics is more directly concerned. In the light of the above, the analysis of the poem To Autumn is done in a manner that I respond to it first as a literary critic and then as a linguist. This means that I allow my intuitions to first pop up while I make rigorous experimental linguistic descriptions to help scientific and objectify my conclusions. Though interpretation from a linguistic point of view is my major concern in this research, I shall seek to briefly, where necessary, explore some aesthetic functions that the poem may contain. Doing this will, in the words of Shorts and Leech (ibid), make us to be more relational in our application of stylistics to John Keats' Poem.

### **Elements of poetry**

Poetry is an intricate literary form that incorporates rhyme, figurative language, sound devices, and meter in order to evoke a wide array of meanings. The language of poetry is not always straightforward. It guides readers to reach a conclusion but never gives out any details explicitly. Such is the beauty of a poetry text that demands readers' attentive and creative participation. With the knowledge of the important poetry elements, we can understand a poem's message and appreciate the text more effectively.

## Structure and Form

Poetry comes in a variety of forms and in each form follows a specific structure. For example, the sonnet form containing a set structure is different from odes. A free verse poem does not have the metrical regularity, which can be found in a blank verse poem.

The structural elements found in poetry are:

- ) Stanza: is a group of lines set off from others by a blank line or indentation.
- ) Verse: are stanzas with no set number of lines that make up units based on sense.
- ) Canto: is a stanza pattern found in medieval and modern long poetry.

Some of the important poetry forms include:

- ) Sonnet: is a fourteen-line poem with a set rhyme scheme, often divided into quatrains, octaves, and sestet.
- ) Ode: is a formal lyric poem written in celebration or dedication of something with specific intent.
- ) Lyric: is a personal piece of poetry that tends to be shorter, melodic, and contemplative.
- ) Elegy: is a mournful poem, especially a lament for the dead.
- ) Villanelle: is a nineteen-line poem comprising five triplets with a closing quatrain.
- ) Limerick: is a humorous piece of poetry that consists of five lines with the same rhythm.

- J Haiku: is a form of unrhymed Japanese poetry containing three sections with a total of 17 syllables arranged in a 5-7-5 pattern.

### Meter

Meter is the definitive pattern found in verse. Some of the important metrical feet in English poetry include:

- J Iamb: consists of one unstressed syllable followed by a stressed syllable, as in des-**pair**, ex-**clude**, re-**peat**, etc.
- J Trochee: is a metrical foot containing one stressed syllable followed by an unstressed syllable, as in **sis**-ter, **flow**-er, **splin**-ter, etc.
- J Dactyl: comprised one stressed syllable followed by two unstressed syllables, as in **si**-mi-lar.
- J Anapest: consists of three syllables, where the first two are unstressed and the last one is stressed, as in com-pre-**hend**.
- J Spondee: contains two stressed syllables, like “**drum beat**”.
- J Pyrrhic: is the opposite of spondee and contains two unstressed syllables.

Poets utilize these metrical feet to create a pattern, which is called a metrical pattern or metrical scheme. Some of the important metrical patterns include:

- J Iambic pentameter: occurs when the lines of a poem contain five iambs each. Shakespeare’s sonnets are written in this meter.
- J Iambic tetrameter: is another important metrical pattern. It occurs when the lines have four iambs each, as in Robert Frost’s poem ‘*Stopping by Woods on a Snowy Evening*’.

- J Trochaic tetrameter: is the recurring pattern of four trochees per line. In *'The Song of Hiawatha,'* Henry Wadsworth Longfellow uses this meter.
- J Trochaic octameter: occurs when verse lines contain eight trochees each. Edgar Allan Poe's best-known poem *'The Raven'* is written in this meter.

#### *Rhyme and Rhyme Scheme*

Rhyme is the repetitive pattern of sounds found in poetry. They are used to reinforce a pattern or rhyme scheme. In specific poetry forms such as ballads, sonnets, and couplets, the rhyme scheme is an important element. The common types of rhymes used in poetry are:

End Rhyme: is a common type of rhyme in poetry that occurs when the last word of two or more lines rhyme.

- J Imperfect Rhyme: is a type of rhyme that occurs in words that do not have an identical sound.
- J Internal Rhyme: occurs in the middle of lines in poetry.
- J Masculine Rhyme: is the rhyming between stressed syllables at the end of verse lines.
- J Feminine Rhyme: is the rhyming between unstressed syllables at the end of verse lines.

#### *Sound and Rhythm*

Sound and rhythm are other important elements of poetry. The sound of a poetic text means how a line or what sounds some specific words evoke in readers' minds. Rhythm is a set pattern that is formed by these sounds. In poetry, rhythm refers

to the metrical rhythm that involves the arrangement of syllables into repeating patterns called feet.

### *Subject*

The subject or content of poetry differs across a variety of forms. A subject is what the poem is about. For instance, the subjects of sonnets include love and admiration for one's beloved, heartache and separation, whereas divine sonnets include the subjects of devotions to God, enlightenment, and salvation. Elegies are written in memory of someone who is no more. Therefore, the subject of these poems is a dead person.

### *Speaker*

Speaker is one who speaks in the poem. In poetry, we tend to think that the poet is the speaker himself. However, it is not always the case. Sometimes, poets assume an imaginative character and write the poem from their perspective. Generally, the poem is told from the perspective of a first-person speaker or a third-person speaker. Poets also use the second-person point of view in order to communicate directly with readers. Understanding the speaker helps us to know the poem's tone and mood.

### *Figurative Language and Poetic Devices*

Poetry uses figurative language and different poetic devices to suggest different interpretations of words or to evoke other ideas that are not literally connected with the words. The sound devices such as alliteration, assonance, consonance, and onomatopoeia are used to create musical effects. Elements of poetic diction such as irony, symbolism, and juxtaposition leave a poem open to several interpretations. In the same way, poetic devices such

as metaphor and simile are used to build a relationship between different images previously not perceived.

Some important poetic devices in poetry include:

- J Simile: is a comparison between two unlike things using the words “like” or “as”.
- J Metaphor: is an implicit comparison between different images or ideas without the use of “like” or “as”.
- J Repetition: is a poetic technique that refers to the reuse of words, phrases, and images several times in a poem.
- J Enjambment: occurs when a line is cut off before its natural point.
- J Irony: occurs when an outcome is different than what is expected.
- J Personification: is a poetic device that refers to the projection of human characteristics into inanimate objects.
- J Onomatopoeia: occurs when a word imitates a natural sound.
- J Hyperbole: occurs when one statement is elevated for a certain poetic effect.

### *Theme*

The theme is a recurring idea or a pervading thought in a work of literature.

Poetry themes include some common ideas such as love, nature, beauty, and as complex as death, spirituality, and immortality. An understanding of the theme helps readers to identify the core message of the poem or the poet’s purpose for writing the poem. For example *A Red Red Rose* by Robert Burns is a poem written in admiration of the speaker’s beloved. Therefore, the main themes of the poem are beauty, love,

and admiration.

### *Tone and Mood*

Diction is another significant aspect of poetry. It refers to the language, sound, and form used in a particular piece of poetry. The tone or attitude of a poem's speaker and the mood of the entire text is part of poetic diction. To understand the speaker's attitude or tone to the subject, readers have to look for the poet's choice of words, figurative language, and sound devices. The mood is related to the impression of the text upon readers. Explore these lines from Keats' *'Ode to a Nightingale'*:

### *Syntax*

The syntax is the ordering of words into meaningful patterns. Poetry has a distinct syntax compared to prose, fiction, and other forms of literature. Poets manipulate the conventional syntax to emphasize specific words. The purpose of adopting a specific syntax and diction is to achieve certain artistic effects such as tone, mood, etc.

### **Empirical Review**

The researcher has studied the literary works in order to collect some ideas and information for the present study, the researchers has collected and studied the following reference by different researcher.

Khadka (2019) in her thesis entitled "Soliloquies in Shakespeare's Hamlet" has studied soliloquies, one of the dramatic techniques playwright used in their plays to understand situation and to give more effect. Soliloquy is a popular literary device often used in drama to reveal the innermost thoughts of a character to the audience. The researcher used qualitative and descriptive analysis in this research adopting analytic approach. In which play Hamlet was used analytical through analysing seven

soliloquies spoken by Hamlet. The researcher defined what the term soliloquy means, its important, dramatic technique, and literary stylistic analysis of drama, how Soliloquies help readers and audiences to understand situation, how readers know types of Soliloquies. So as to link the research questions and the findings of the research, a detailed explanation of situation and types of Hamlet's Soliloquies. Soliloquies in Shakespeare's play may be divided into four basic types; Plain, Attended, Soliloquy with props, Soliloquy as Dialogue. The Data were collected from Hamlet tragic drama.

Similarly, a study entitled "Stylistic Analysis on *Vanka*" is carried out by Sunuwar (2019). This study aims at analyzing the cohesive and coherence devices used in the story *Vanka*. The objectives of the study were to find out the roles of cohesive devices in understanding the texts. This study concluded with different cohesive and coherence references used in different sixteen paragraphs and seventy-three sentences and these references were tabulated in the table and discussed. The researcher divided the words and put them into the table with its cohesive features of and also the coherence devices. The words were found with different cohesive features like reference, conjunction, preposition, pronoun, adverb, adjective, demonstrative and articles etc. Coherence devices were found like cause-effect, clarification, in sequence, interchangeable, indirect and clarification etc. This research study found highly evaluated in the field of research for all like teachers, students, researcher, story writer, critics and so on.

Likewise, the research study "Discourse Analysis on Two Long Term Problems; Too Many People, Too Few Trees" by Shrestha (2021) aimed to analyze the cohesive and coherence devices used in the poem 'Two long term problems; Too many people, Too few trees'. The objectives of the study were to find out the roles of

cohesive devices and understanding the coherence roles for making the perfect combination between sentences to sentence.

The carry out the research work, the researcher collected the sources from different reliable sources like related books, related research work done in the field of Stylistic Analysis, views and notes of different scholars searched from the website.

This study was concluded the words which were identified in the tables with different cohesive words and coherence devices. The study was totally based on library-based

research and analytical point of view. This research study was found highly evaluated in the field of research for all like, teachers, students, researcher, story writer, critics and soon.

Another study entitled “Study of ‘*Mother Figure*’ from Discourse Perspective.” was carried out by Poudel (2020). The objective was to analyze the utterances of female characters in the drama and to determine the social context of the spoken utterances as in the drama. This study attempts to present a Library research and find out the social and human issues in the drama *Mother Figure*, by analyzing the utterances of male and female characters, on the theoretical background of discursal perspective and determined the social context of the spoken utterances. The study was carried out by using primary sources of data only. The major tool for data collection was checklist. The major findings of the research showed that often ‘mothers’ tend to be real mothers in their speech rather than a normal adult. Wife as well as husband is the victims, tragedy comes with life with ignorance. Wife cannot take the phone of her husband.

Likewise (Sharma, 2018) attempts to analyze Tennyson's poem "The Eagle" from the perspective of stylistic analysis in his article "A Stylistic Analysis of Tennyson's Poem "The Eagle" The analysis is made under the aspects of graphological, phonological, morphological, lexical, syntactic and semantic patterns to form the basis for the analysis which is helpful in understanding the basic content and form of the poem. The purpose of this article is to find out the stylistic devices which the poet has exploited to enhance his message. It is concluded that the stylistic devices the poet has employed in this poem play a very significant role in helping the readers grasp the meanings and message that he is trying to convey.

An article entitled "Stylistic Analysis of Manu Manjil's Poem "Autumn" is written by Giri (2017). It studies the poem from the perspective of stylistics. This analysis is exclusively stylistic one and has been carried out based on the Poetry Handbook by John Lennard. It has been found that only full stops and comma as punctuation marks, the use of harsh sound, monosyllabic words and declarative syntactic structure are dominant in the poem. Syntactic deviation is foregrounded along with the pronominal reference, ellipsis, lexical cohesion, conjunct and sentence relation so as to tie the entire poem under title. Style and meaning are effectively mixed.

The present study is different from these all reviewed literature as most of them deal with the cohesive devices. This study focuses on the stylistic levels of a poem by a romantic poet John Keats. Only little work has been made in this area specially in poetry so this study will be of great help to the students for further study.

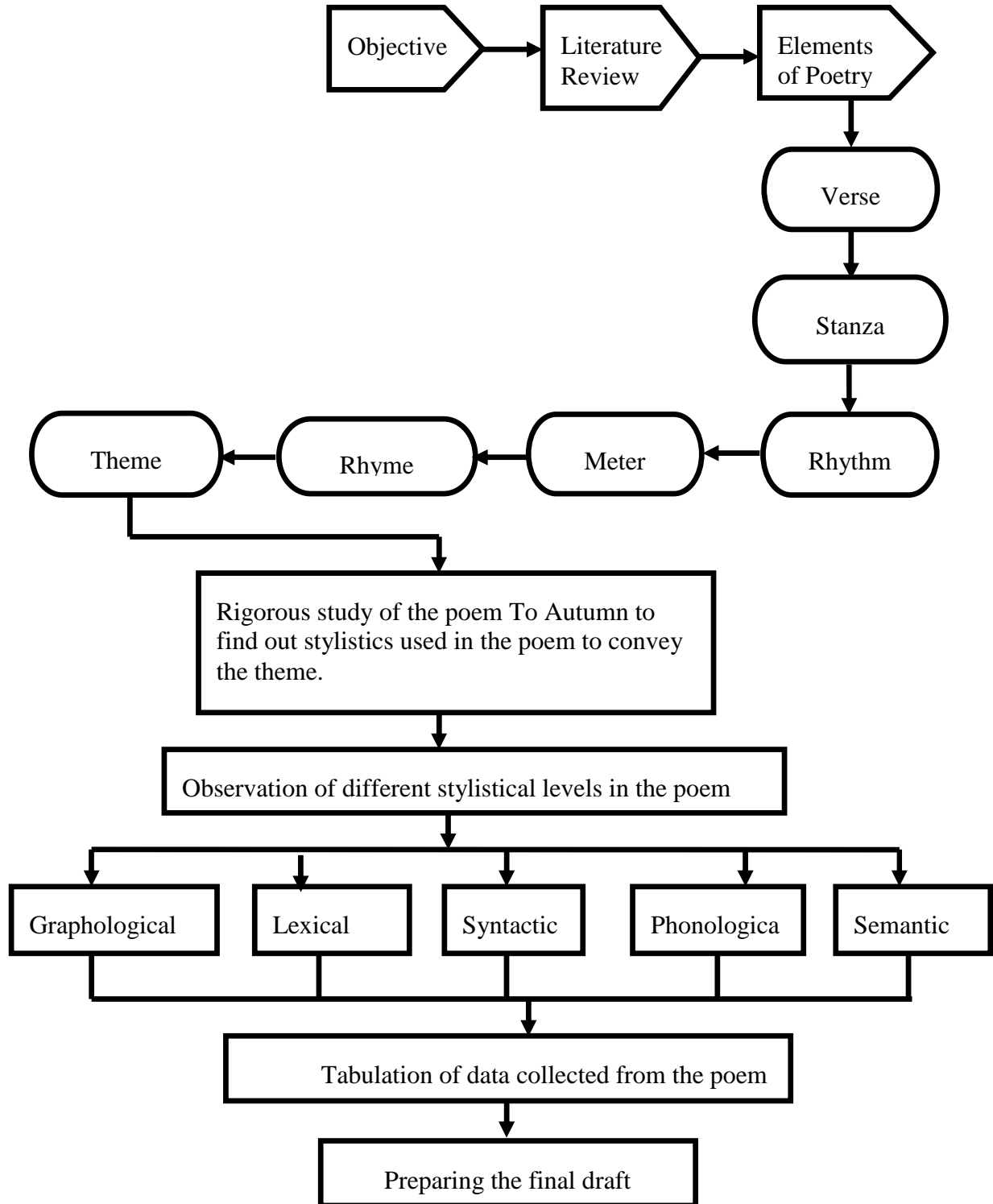
### **Implications of the Reviewed Literature**

Researcher has got some ideas from the related reviewed literature. He studied them carefully. These research works were to some extent related to this study. After reviewing these works, he has got ideas of adopting appropriate methodologies, analysing and interpreting the data and drawing the conclusion of the research work. To conclude this, the researcher collected all ideas to design this thesis in this form from these literatures.

### **Conceptual Framework**

Conceptual framework is the foundation in which thesis is carried out. It refers to the approach or pathway to structure a research. To make Stylistic analysis of John Keats' To Autumn is the concept of this research. This research is based on following conceptual framework. The work focuses on. The study aims at exploring the poem's linguistic levels for stylistic analysis. The study has five distinctive chapters. The first chapter is the general introduction of the work; the second chapter is review of literature where we examine and trace the state of knowledge on the topic under discussion; the third and the fourth chapters feature the analyses of the poem; while the fifth chapter captures the findings, recommendation and conclusions.

Figure 1 Conceptual framework



## CHAPTER-THREE

### METHODS AND PROCEDURES OF THE STUDY

The following methodology was followed by the researcher to accomplish the objectives of the study.

#### **The Design of the Study**

The researcher used qualitative research design especially the textual and descriptive approach to analyze the data. It is because qualitative research deals with words and meanings. Qualitative methods allow one to explore concepts and experiences in more detail.

#### **Sources of Data**

The researcher collected the data from both primary and secondary sources of data.

#### **Primary Sources of Data**

The primary sources of data were John Keats *To Autumn* (Critical Reading Texts, Oriental Publication,2015).

#### **Secondary Sources of Data**

The secondary sources of data were taken from the different books, journals, articles, dictionaries, theses etc. Moreover, the researcher also visited some related websites to collect more information for the facilitation of the study.

#### **Population and Sample**

In M. Ed. Second year (Eng. Ed. 523) a course entitled **Literature in English Language Teaching** was provisioned. The prescribed textbook was *New Paradigm*

(Awasti et.al). Poetry section is made up with twenty- one well composed poems. Among them *To Autumn* is taken for the purpose as the sample for this study.

### **Sampling Procedures**

The researcher used non-random sampling procedures i.e. purposive to collect the data. I did so because I needed the data that suits my purpose. Among the poems from the book *To Autumn* offered some hints that it could be studied from stylistic point of view. Its length and organization contains suitable characteristics to carry out a research on the title of this thesis.

### **Tools for Data Collection**

Observation and checklist were the tools used in this study. I used Leech and Short checklist of style markers (see appendix -II).

### **Process of Data Collection**

The researcher adopted the following stepwise procedures to collect the required data:

- a. The researcher read the poem *To Autumn* and identified stylistics levels.
- b. He decided to study the poem from only five levels of stylistic level.
- c. He chose them then studied the poem from those levels.

After that, he used descriptive approach. He noted and consulted some secondary sources to find out levels of stylistic used by the poet to convey the intended meaning.

### **Data Analysis and Interpretation Procedures**

Researcher used primary and secondary source of data to collect information for the facilitation of the study. Researcher used qualitative and descriptive approach to analyze the data using textual technique. Descriptive approach is an appropriate choice when the research aim is to identify characteristics. He used this approach because its sample is a poem.

### **Ethical Consideration**

Ethical consideration is one of the main aspects of the research. The researcher should maintain it very strictly. I also have considered all the concerned aspects. I have not used the data for the sake of other purpose except for my research. I have not made any manipulation in collected data. I have not done any harm while collecting data and have not been analyzed data subjectively rather I have paid attention on accuracy, honesty, truthfulness of data in my study. I have given the proper credit for the authors of books, journals, articles, and research work to avoid the risk of plagiarism.

## CHAPTER-FOUR

### RESULTS AND DISCUSSION

This chapter deals with analysis and interpretation of the data from the poem *To Autumn*. The data were analyzed and interpreted descriptively.

#### **Result of the Study**

The present study shows the following results:

- a. In Graphological level the poem consists of three sections. There are some punctuation marks used in the poem like comma, question mark, full stop, hyphen, semi colon, colon, etc in the poem.
- b. In syntactic level/ Grammatical level the poem “To Autumn” consists of thirty three lines. Throughout this poem comma, colons, question mark, hyphens, apostrophe, full stop and semi colons are used.
- c. In phonological level the poem “To Autumn” by Keats has three main stanzas. This can be considered as the structure of poem. First part of each main stanza consists of four lines and rest seven lines make the second part of the stanza. First and third line and second and fourth line of the stanza has rhyming words through each of the stanza, be it first, second or third.
- d. In semantic level the poem has made use of many literary features like metaphor, simile, personification, imageries and so on.
- e. In lexical level, there are many grammatical constructs and words used which represent the lexicons of grammar like noun, verb and adjective. We can enlist the words used in the poems as per their category.

## Discussion of the Study

The following section analyzes and interprets the poem from stylistics levels of reading a literary text. The interpretation is based on different levels of stylistics.

### Stylistics Analysis of the Poem

This section presents the analysis of the poem from stylistic levels.

#### The Title

"To Autumn" seems to be missing a key word when compared to Keats's other Great Odes: the poet has not used the word "ode" in the title. As there are many elements of Ode, you would expect the title to be, "Ode to Autumn," but maybe Keats felt confident that he had this whole ode thing down and could just use a shorthand. However, "To Autumn" seems to change the meaning, "To Autumn." Or Keats could merely be helping us understand whom the speaker is addressing.

There are three types of Ode:

*Pindaric Ode.* Pindaric Ode is named after Pindar. They were performed with dances and chows and sometimes celebrated the Olympics games.

*Horatian Ode.* The Horatian Ode was named after the Roman poet, Horace. It was usually calmer and less formal than Pindaric Ode and was more personal enjoyment than a stage performance.

*Irregular Ode.* Author of the irregular Ode will retain some of the elements of an Ode, but have the freedom of experiment. Ode to autumn is an irregular Ode as it enjoys freedom of experiment.

#### Graphological Level

It is the analogous study of a language's writing system, The formalized rules of spellings.

- i. It has three well knit and tightly woven stanzas with eleven lines in each.
- ii. As the poem is descriptive in nature, it is rich in imageries.
- iii. It is an irregular Ode.
- iv. There is usual capitalization.
- v. We can notice the use of punctuation in the poem.

Use of punctuation includes: Full stop, Comma, Colon, Semi-Colon, Hyphen, Question mark etc.

The main motive of the poet is to present the beauty of autumn, extol it. The division of the stanza is meaningful as each stanza present different aspects like activities of the season and music. The first stanza presents...The second stanza describes ...The third stanza is about music that the season has. For the sense of certain pause and to convey the completion of the thought period is found to be used. Graphologically it is perfectly crafted ode making the poem appealing and meaningful.

### **Lexical Level**

This deals with level of “Lexis”. Lexis is the vocabulary items that make up a language or the body of words known and used by a particular person. The vocabulary items used in the poem can be categorized in the following way.

**Table no. 2**  
*Vocabulary Items*

<b>Noun</b>	<b>Pronoun</b>	<b>Common Noun</b>	<b>Proper Noun</b>	<b>Collective Noun</b>
Autumn	Him	Fruits	The Gourd	Bees
Sun , Lilly	They	Vines	The River	Swath
Bourn	Who	Trees	Swallows	Claming,Cells
Apples, Cricket	Thee	Cottage	The Red	
Fruit, Red breast	Them	Days	Breast	
Flower, Swallow	Thy	Flower	Summer	
Trees, Sky		Floor	Spring	
Ground, Wind		Brook	Autumn	
Bees Wind		Wind	Sky	
Summer Furrow		Garden	Sun	
Floor Wind,		Bees	Light	
Gleaner Poppies		Press	Wind	
,Vines Brook,		Hill	Rosy, hue	
Thatch Spring,		Granites	Winnowing	
Eves Clouds,		Clouds		
Kernel Grants		Glance		
,Wind River				
,Muistor				

**Table No.3**  
*Vocabulary Items*

<b>Verb</b>	<b>Gerund</b>	<b>Adjective</b>	<b>Adverb</b>
Load, Bless, Twined	Maturing	Sweet	
Round, Watches	Conspiring	More	Aboard
Swell, Bloom	Winnowing	Warm	Careless
Plump, Bared	Oozing	Mellow	A lot
Set, Think, Mourn	Sinking	Close Bosom	Loud
Cease, Sink		Maturing	
Maturing, Live		Ripeness	
Conspiring, Die		Patient Look	
Loading, Bleat		Warm day	
Seek, Whistles		Winnowing wind	
Soft, Lifted, Twitter		Barred Clouds	
Winnowing,		Soft Dying Day	
Drowsed		Wailful Choir	

The words are perfectly chosen. Verbs like load, bless, seek etc are admirably used to show the action of autumn and of its state. The adjectives used in the poem makes it more descriptive. For instance; sweet, warm, barred etc. Nouns like spring, vines, ground, kernel, sun to name a few help create image in the readers mind appealing all senses. Adverbs like careless, loud, a lot etc are used to convey more of the verbs. Thus, every word has carried weight and all aspects of lexis are full of significance.

### **Grammatical Level/ Syntactic Level**

According to Tallerman (1998), syntax means “Sentence construction” (p.1).

It deals with how words group together to make phrases and sentences. Syntax is related to the formation of phrases, clauses and sentences.

*Use of Punctuation.* The poem has made use of Question Mark. Question Mark is used in second and third Stanza .It shows that the poet suggests the people who want to see autumn season. They can see the reaping, Winnowing and gleaning. In the third stanza, Question Mark is also used. It shows wonder and suspense of the poet. The poet is wondered about the disappearance of spring and its beauty and surprised that autumn has maintained the beauty of Earth.

The poem “To Autumn” consists of thirty three lines. Throughout this poem ten times comma is used in the end of the stanza of the poem whereas three times it is used in the middle of the line. Comma at end of the line like fruitfulness – bless, trees – bees – cease, asleep – keep, etc creates a rhyme. Commas are also used in between words to show the list like gourd and plump, more and more, river sallow and borne aloft, etc. Semi colons are used in the poem for nine times at the end of stanzas whereas two times in the middle of the line. Each time used at the end of line creates rhythm like sun – run, core – more, brook – look, soft – croft, dies – skies, etc. Two times semicolons are used to continue and break the rhythm in the stanzas like a break is needed after sweet kernel and hedge cricket sings. Colon is used in the poem only once. It shows the continuation of present line and next line with a colon. There are question marks in the poem which shows suspense of the mind of the poet like poet asks for what is stored in autumn and answers the sitting careless on granary floor. Next question poet asks in the poem is regarding location of songs of spring and answers beautifully by taking similitude of the choir of small gnats, lambs bleat, sound of cricket, whistle of red breast, swallows twitter, etc. There are some more

punctuation marks used like Hyphens for continuation and to show the couple bounding, Apostrophe is used to depict the work done in past like moss'd, brimm'd, reap'd, drows'd, etc. Full stops were used to end the section of the poem. The poem has three sections and three full stops to end those sections.

Poet uses stop four times in the poem. Each full stop shows completion.

Firstly, the poet describes about the maturing of the season in the first line of the poem. Keats sees it as still pause in time when everything has reached fruition and ripeness is all.

Secondly, the poet uses full stop at the end of the first stanza. It shows completion of activities of autumn season. Honey bees fill their clammy cells.

Thirdly, in the last line of second stanzas the use of full stop indicates completion of second stanza as well as completion of activities of human being in autumn season.

Fourthly, at the end of the poem, the use of full stop suggests that the poem is ended here.

**Rhetorical Question:** Rhetorical question is often used to make a point and not to receive an answer. Keats has posed rhetorical questions in the second and third stanzas to emphasize his point such as, "Where are the songs of spring?"

Grammatically/ syntactically it is found that the use of writing mechanics help meet the purpose of the poem. Whatever the author intends, its fulfillment has been contributed by the way grammatical components are used.

## Phonological Level

Lodge (2009) views phonology to be the study of linguistic systems, specifically the way in which “sound represents differences of meaning in a language” (p.8).

“To Autumn” is written in three stanza structure with a variable rhyme scheme. Each stanza is eleven lines long and each is metered in relatively precise iambic pentameter. In terms of both thematic organization and rhyme scheme, each stanza is divided roughly into 2 parts. In each stanza, the first part is made up of the first 4 lines of stanza and 2nd part is made up of the last seven lines. The first part of each stanza follows an ABAB rhyme scheme, the first line rhyming with the third and the second line rhyming with the fourth.

The second part of each stanza is longer and varies in rhyme scheme: The first stanza is arranged CDE DCCE and the second and third stanza are arranged CDECDDE.

Keats characteristically uses monosyllabic words such as “...*how to load and bless with fruit the vines that round the thatch-eves run.*” The words are weighted by the emphasis of bilabial consonants (b, m, p), with lines like “...*for Summer has o'erbrimm'd their clammy cells.*” There is also an emphasis on long vowels which control the flow of the poem, giving it a slow measured pace: “...*while barred clouds bloom the soft dying day*”

### *Alliteration*

Repetition of consonant sounds at the beginning of at least two words in line poetry is called alliteration. Examples: mist, mellow, songs, spring, full, fruit, hour by hours, winnowing wind. The combination produces certain music in the poem.

**Assonance:** Assonance is the repetition of vowel sounds in the same line. For example, /o/ sound in “Among the river shallows, borne aloft.”

**Consonance:** Consonance is the repetition of consonant sounds in the same line such as the sound of /t/ in “And touch the stubble-plains with rosy hue” and /s/ sound in “Spares the next swath and all its twined flowers.”

**End Rhyme:** End Rhyme is used to make the stanza melodious. Keats has used end rhyme in this poem such as in the first and second lines of the first stanza the rhyming words are, “fullness”, “bless”, “sun” and “run.”

**Iambic Pentameter:** It is a type of meter consisting of five iambs. The meter of the poem is generally iambic pentameter such as,

“Among the river shallows borne al”

The poem has maintained a good bridge between sound and meaning. All these phonological devices add texture, music, variety and interest for the reader.

### **Semantic level**

Semantic level deals with the meaning of words, phrases and sentences. It includes metaphor, simile, personification and other literary devices.

“To Autumn” is the poem in which the poet used the method of heaping up imagery typical of autumn. His autumn is early autumn, when all the products of nature have reached a state of perfect maturity. Autumn is personified and is perceived in a state of activity. In the first stanza, autumn is a friendly conspirator working with the sun to bring fruits to a state of perfect fullness and ripeness. In the second stanza, autumn is a thresher sitting on a granary floor, a reaper asleep in a grain field, a gleaner crossing a brook, and, lastly, a cider maker. In the final stanza, autumn is seen as a musician, and the music which autumn produces is as pleasant as

the music of spring — the sounds of gnats, lambs, crickets, robins and swallows. In the first stanza, Keats concentrates on the sights of autumn, ripening grapes and apples, swelling gourds and hazel nuts, and blooming flowers. In the second stanza, the emphasis is on the characteristic activities of autumn, threshing, reaping, gleaning, and cider making. In the concluding stanza, the poet puts the emphasis on the sounds of autumn, produced by insects, animals, and birds. To his ears, this music is just as sweet as the music of spring.

The ending of the poem is artistically made to correspond with the ending of a day: "And gathering swallows twitter in the skies." In the evening, swallows gather in flocks preparatory to returning to their nests for the night. It is remarkable for its richness of imagery. It is a feast of sights and sounds.

The poet has employed the following rhetorical devices to achieve the goal of presenting the autumn as an active worker.

- a. **Metaphor:** A trope in which a word or phrase is transfused from its literal meaning to stand for something else. A metaphor compares two objects or things without using the words like "like" or "as". For Example: close bosom friend, soft dying day.
- b. **Symbolism:** Symbolism is using symbols to signify ideas and qualities, giving them symbolic meanings that are different from the literal meanings. An object that stands for points to and shares in a significant reality over and beyond it. For Example: "Seasons of mists and mellow fruitfulness".

Keats has used a lot of symbols in this poem such as “Autumn” symbolizes the women and “the sun” symbolically stands for a male. Similarly, “gathering swallows” symbolizes the end of autumn.

- c. Simile:** A simile is a figure of speech used to compare an object, animal or person with another object or person or animals to make its meaning clear. Comparison is introduced by using the words “like” or “as”. Keats has used simile in the nineteenth line, “And sometimes like a gleaner thou dost keep.” “Like a gleaner”, “as the light wind.”

Here, he compares autumn with a person who gathers the remaining food from the field.

- d. Personification:** Trope in which human qualities or abilities are assigned to abstraction or inanimate object is called personification. In other words Personification is to give human characteristics to non-human things. Keats has used personification in the opening lines of the poem:

“Season of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun;”

He personifies the autumn season and the sun by calling them friends as if these abstract things are humans with intimate relations. In this poem, author has personified the autumn under four forms of the season.

1 Firstly, as a harvester sitting carelessly on the granary floor during winnowing.

2-Secondly, as a tired reaper fallen asleep in the very midst of his reaping.

3-Thirdly, as a gleaner following his work home across a brook in the evening with a load of sheaves on his head.

4- Lastly, as it represented as a cyderpress watching intently the press squeezes juice out of fruits. Imagery:

### **e. Imagery**

Imagery is a figure of speech or vivid description which appeals to the 5 senses. There are 2 types of imagery.

1. *Visual*

2. *Auditory*

“To Autumn” is a masterpiece of the imagery. Here I find one image coming after the other in quick secession, and every image is sublime, super and unique. I can feel and see all what Keats sees and feels. Keats uses both audio and visual images.

#### *Visual Images*

“To Autumn” ‘the maturing’, the vines that round the thatch eves sun”, “the mossed cottage trees cottage trees”, lending fully with the load of “Apples”, the swelling “gourd”, ”the hazalshells” becoming “plumps” with a sweet kernel “the later flowers” assuring the bees that “warm days will never cease “because “summer has over brimmed their clammy cells” such beautiful and live images are found in the very first stanza.

In the 2nd stanza the poet takes a leap forward and personified the autumn through different images in person doing different things. Sometimes we see

the autumn, “sitting careless on granary floor” with hair soft lifted by the winnowing wind “.At other times we see her” on a half-reaped” furrow sound “asleep” because she is “drowsed” with the fume of poppies” and her sick is sparing,” the next swath and its entwined flowers”. Sometimes we see her in the shape of “gleaner” keeping steady her “laden head across a brook”. And a very –alluring picture ends the stanza when we see autumn standing “by aayder –press, with patient book” watching “the last oozing hours by hours”.

### *Audial Imagery*

In the 3rd stanza we hear the songs and music of autumn. We hear the “barred clouds bloom the soft dying day. And touch the stubble-plains with rosy line” “we hear the “willful choir” of the small gnats, mourning “. We hear “full grown lambs loud least from hilly bourn”. Similarly we hear as “hedge-crickets sing” and gathering swallows twitter”. And mind you, this is all the images of one master pieces of Keats i.e. to autumn.

These images together present a series of mental pictures which capture some of the activities that typify autumn and the harvest. Moreover, these rich imageries and other devices have made the poem a good description of the autumn season.

- f. **Apostrophe:** An apostrophe is a device used to call somebody from afar. The poet has used this device in the twelfth line where it is stated as “Who hath not seen thee oft amid thy store.” In this line, the poet directly addresses the imaginary character “autumn”.

### **g. Diction**

The word choices made by a writer can be described as formal, semiformal, ornate, informal, technical, slang. Keats's diction is formal, archaic and classic. No technical and slang words are found.

### **h. Tone**

Tone refers to the poet's attitude towards his or her subject or readers. It shares likeness to tone of voice but should not be confused with mood or atmosphere. An author's tone might be sarcastic, sincere, humorous, melancholic etc.

In this poem the author's tone is romantic. His choice of words shows his love for nature, love for beauty, imagination, love for past and wearied sadness.

Keats's attitude is quite optimistic and positive as he glorifies the season.

### **i. Atmosphere**

The overall feeling of a work which is related to tone and mood. In the Ode to Autumn, everything here is simple, direct and clear. The poem is pervaded throughout by a mood of serene tranquility.

Analyzing these all in terms of semantic the poem is a perfect combination of several semantic feature and all these are working together to meet the goal.

Personification and imageries are of prime importance in the poem.

The poem has made use of different literary devices. These noteworthy literary devices make a great contribution in the poem for conveying the intended meaning. Moreover, these elements make this poem sensible, interesting, emotional and meaningful. They help bring richness and clarity in the

poem. Stanza number, word choice, rhyme, rhythm, meter, symbols, imageries, alliteration, apostrophe etc have made the poem a good piece. Because of these literary devices the poem has become appealing and meaningful. The poem *To Autumn* is rich in visual and audio effects. The poem personifies the season autumn in most of the ways. The expressions and thoughts of the poet are simply imparted to the poem. The autumn is amplified to the extent of ripeness from raw. There is also a sensuous touch to the poem. It becomes clear that different types of stylistic devices are of primary importance.

### **Conclusion**

“To Autumn” is objective and impersonal poem. The theme of the poem is fulfillment and through the richness of images, the poet has prolonged its fulfillment. It is perfect and satisfying in thought and expression. The first line of the ode shows autumn in the abstract but the second reveals the germ of personification which is amplified in the beautiful pictures and convey to us the ripeness of autumn. In the second stanza we find different pictures of the season harvester, the reaper, the gleaner and the aider marks. All personify autumn. The third stanza reproduces symphony the season sounds. This poem shows that Keats posses all the romantic traits-love of nature, beauty and imagination. This poem is rich in sensuous imagery.

‘To Autumn’ is a phenomenal ode that celebrates the beauty and grandeur of the autumn season. The poem explores the phenomenon of the fall season appreciatively. Its popularity lies in the representation of many things related to life and nature. Literary devices are used to bring richness and clarity to the texts. The writers use them to make their texts appealing and meaningful. In fact, with the help of these devices, the writers can touch the hearts of the readers. Keats, too, has used some literary devices in this poem to capture the beauty of autumn.

## CHAPTER- FIVE

### SUMMARY, CONCLUSION AND IMPLICATION

This is the final chapter of the study as summary, conclusion and recommendations made by researcher after analyzing the data. This chapter is divided into three parts; summary, conclusion and implication.

#### **Summary**

The main purpose of this research is to make stylistics analysis of the poem *To Autumn* by John Keats. The researcher has presented literal meaning of stylistics, introduction of the poet John Keats and the poem *To Autumn*. Statements of problem and research questions are mentioned along with the objectives. This research has been limited to only five levels of stylistics. This study introduced stylistics analysis of different levels of the poem. In the section of theoretical review, the researcher mentioned stylistics and its elements; poetry and its elements are introduced and discussed. He has also reviewed previous researchers' theses in empirical review. He collected data from John Keats' poem *To Autumn*. He has analyzed the devices used in the poem along with the meaning communicated in the poem. Based on interpretation and analysis of the data, he found out the following findings.

- a. The poem *To Autumn* is a well crafted poem with the meaningful construction of the stanzas.
- b. Organization of the poem is quite meaningful.
- c. Different devices employed in the poem help it make a noteworthy ode.
- d. The expressions and thoughts of the poet are simply imparted to the poem.
- e. All levels of stylistics seem to work together to make the poem a crafty one.

## Conclusion

From the analysis and interpretations of the poem *To Autumn* from the perspectives of stylistics the followings are found:

- a) Poetry is a genre that combines and uses words to convey meaning and communicate ideas, feelings, emotions etc.
- b) Keats 'To Autumn' is a sensuous poem as it appeals all the five senses like sight, touch sound etc.
- c) 'To autumn' is a poem composed in three stanzas in praise of maturity, process and natural condition.
- d) In the first stanza, he notes that autumn and the sun are like best friends plotting how to make fruit grow and how to ripen crops before the harvest. The ripening will lead to the dropping of seeds, which sets the stage for spring flowers and the whole process starting over again. He tells us about the bees that think summer can last forever as they buzz around the flowers. But the speaker knows better.
- e) The second stanza describes the period after the harvest, when autumn just hangs out around the granary where harvested grains are kept. Most of the hard work has already been done, and autumn can just take a nap in the fields, walk across brooks, or watch the making of cider.
- F) In third stanza, the speaker notes that the music of spring is a distant memory, but that autumn's music is pretty cool, too. This music includes images of clouds and harvested fields at sunset, gnats flying around a river, lambs bleating, crickets singing, and birds whistling and twittering. All of the sights and sounds produce a veritable symphony of beauty.

g) In Graphological level the poem is an imaginative Ode of three sections. It creates an audio visual effect on the minds of readers. There are some punctuation marks used in the poem like comma, question mark, full stop, hyphen, semi colon, colon, etc in the poem.

h) In syntactic level/ Grammatical level the poem “To Autumn” consists of thirty three lines. Throughout this poem comma is used in the end of stanza, between words and in middle of the line. Semi colons are used at the end of stanzas and in the middle of the line. Each used at the end of line creates rhythm like sun – run, core – more, brook – look, soft – croft, dies – skies, etc. Semicolons are also used to continue and break the rhythm in the stanzas. Colon is used in the poem only once. There are question marks in the poem which show suspense of the mind and regarding location of songs of spring. There are some more punctuation marks used like hyphens, apostrophe etc. The poem has three sections and three full stops to end those sections.

i) In phonological level. The poem “To Autumn” by Keats has three main stanzas. This can be considered as the structure of poem. Eleven lines are there in each main stanza. The stanza is sub divided into two parts. First part of each main stanza consist of four lines and rest seven lines make the second part of the stanza. First and third line and second and fourth line of the stanza has rhyming words through each of the stanza, be it first, second or third.

j) In semantic level the poem has made use of many literary features like metaphor, simile, personification, imageries and so on. These all devices create a great effect in the poem.

k) In lexical level, there are many grammatical constructs and words used which represent the lexicons of grammar like noun, verb and adjective. We can enlist the words used in the poems as per their category.

l) In the stylistics point of view, there are many elements to make this poem sensible, interesting, emotional and meaningful. Stanza number, word choice, rhyme, rhythm ,meter, symbols, imageries, alliteration, apostrophe etc have made the poem quite good.

The poem “To Autumn” is rich in visual and audio effects. The poem personifies the season autumn in most of the ways. The expressions and thoughts of the poet are simply imparted to the poem. The autumn is amplified to the extent of ripeness from raw. There is also a sensuous touch to the poem. It becomes clear that different types of stylistic devices are of primary importance.

### **Implications**

Based on the findings for the purpose of covering wider area of literary stylistics analysis of the poem *To Autumn*, the researcher came up with the following implications so that it could help curriculum designers, literature students and researchers in addressing some of the issues faced by them.

### **Policy Level**

On the basis of the findings of the study, the following implications in policy level can be made:

- a. The findings of the study can help the government to adopt suitable English curriculum which fits needs and demands of the students.
- b. Similarly, this study could be helpful for Curriculum designers of literary based courses to incorporate well crafted poems to engage students in more levels study.
- c. More theoretical aspects related to literary stylistics can be included in the course to help develop stylistic knowledge in learners thereby enhancing confidence in them.
- d. There is need of implementing more appropriate teaching learning activities related to stylistic to make class more effective while dealing with such items.

### **Practice Level**

On the basis of findings of the research, following implications can be made in practice level so that the gap seen in the practice in stylistic can be minimized.

- a) This study helps the students to be familiar with different stylistic levels to approach a poem.
- b) English language teachers can equally benefit to develop new teaching learning strategy and enhance the students` ability to comprehend poetry.
- c) It helps to select and use appropriate teaching materials for the teaching learning procedures.
- d) The findings of the study can be a corner stone to the teachers and students of poetry to develop appropriate teaching learning activities.
- e) Stylistic worksheets can be employed to test student's knowledge and understanding of what different stylistic features are used to convey the message and meaning in the text in question.
- f) Students need to focus on literary devices, poetic techniques, and their connection to meaning for the better appreciation of the literary text being handled.

### **Suggestions for further studies**

This research studies only some levels of stylistics used in the poem *To Autumn*. There are plenty of similar application of such literary stylistics analysis of poem can be useful for the future works.

Finally, apart from *To Autumn* by John Keats, there are other poems by the same poet or other poets. Similar study of poems such as "Ode on a Grecian Urn", "Ode on Indolence", "Ode on Melancholy", "Ode to a Nightingale", and "Ode to Psyche" all have similar or other aspect of literature which could be further studies to relate with the result of this research in under study.

### **Usability of Research Study**

In stylistic analysis, it is most necessary to study both linguistic structure and its Purpose to the related topic, in which stylistics add the actual linguistic value of studying and topic. The usability of this research study can be mentioned/detailed like this. This research study will help those researchers to research some more in the field of Stylistic.

- ) It helps to construct language curriculum and books related to the field and Also helps to grading and selection of curriculum.
- ) It helps to use of teaching material for the technical learning procedure.
- ) It helps to use of teaching material for the technical learning procedure.
- ) It also helps to select the teaching skills.
- ) It helps to add support in language teaching.
- ) And it helps to continuous use of language skill in teaching learning process.

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## Appendix I

### The Poem *To Autumn* By *John Keats*

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
  
For summer has o'er-brimm'd their clammy cells.  
  
Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spare the next swath and all its twined flowers:

And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours.

Where are the songs of spring? Ay, Where are they?  
Think not of them, thou hast thy music too,—  
While barred clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue;  
Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft  
Or sinking as the light wind lives or dies;  
And full-grown lambs loud bleat from hilly bourn;  
Hedge-cricket sing; and now with treble soft  
The red-breast whistles from a garden-croft;  
And gathering swallows twitter in the skies.

## Appendix II

### Leech and Short's checklist of style markers

<i>Leech and Short's checklist of style markers</i>	
Lexical categories	General, nouns, adjectives, verbs, and adverbs
Grammatical categories	Sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types, word classes, and general
Figures of speech	Grammatical and lexical schemes, phonological schemes, and tropes
Context and cohesion	Context and cohesion

### Appendix III

#### Checklist for the observation of the poem.

Checklist	Yes	No	Remarks
Has the poem been organized in more than one stanzas?			
Does the organization of the poem contribute to the development of the poem's subject or theme?			
Has the poet used vocabulary items like noun, pronoun, verb, adjective, and adverb adequately?			
Is their use meaningful?			
Is there any significance of the punctuations?			
Does the punctuation contribute for the meaning?			
Has the poem maintained rhyme scheme?			
Does the poem make use of devices for musicality?			
Is there any evidence of repetition, alliteration, assonance, consonance and/or other sound effects in the poem?			
Does the poem make use of the troops like metaphor, simile, personification etc?			
Does the poem contain both visual and auditory imageries?			
Do these imageries help make the poem descriptive?			