



Linguistics Analysis of John Keat Poem 'Ode to Nightingale' Through the Lens of Stylistics

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ARTICLE INFO			ABSTRACT
Article History:			<i>John Keats was known as the romantic of all romantics, and this stylistic analysis of his poem "Ode to a Nightingale" demonstrates his unique poetic style. The peculiar features of Keats' poetry that set him apart from his contemporaries are the idea of negative capacity and the wholesome notion of exquisiteness. In order to analyse this amazing poem by the well-known and adored poet, which has been included in the Pakistani syllabus due to its captivating and hypnotic effect, stylistic devices are extracted and explained in accordance with the key stylistic levels that are explored in this study. In order to achieve this, the poem's corpus was run through a number of software programs for stylistic analysis of corpora. The analysis's findings were then discussed in order to potentially have pedagogical implications in applied linguistics and be useful for helping beginning students understand stylistic devices. Furthermore, this study teaches how to use several software programs for corpus analysis.</i>
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Introduction

Greek word lexis and Latin word "elocution" are the roots of the term "style." The phrase style is broader. It has multiple connotations both inside and outside of literature. Style is how something is done. In general, everything's appearance is style. A person's style and personality are intertwined. A person's style is an expression of their mentality. In writing, style refers to the author's voice as it is expressed through word choice, sentence construction, and idea tonality in an effort to "show" the reader what the author intends to convey.

The study and interpretation of text from a linguistics perspective is known as stylistics. The study of textual style falls within this area of applied linguistics. It began addressing nonliterary texts prior to the turn of the 20th century. Law, religion, ads, newspapers, etc. are a few examples. According to Katie Wales(2014) in a Dictionary of Stylistics, the purpose of most stylistics is not only to list the formal characteristics of texts for their own sake but also to demonstrate how they understand the text or, in cases where they are deemed pertinent, to connect literary effects to linguistic causes.

In the latter half of the 20th century, there has been an increase in interest in and a propensity for collaboration and interaction across several academic disciplines, including the arts and sciences. Hydro-geologists have started collaborating with mining engineers and astronomers during this age of artistic and scientific exchange, and graphic artists have felt compelled to work alongside computer engineers. Literary critics have drawn connections across disciplines when they have consulted quantum physics to gain a deeper understanding of the intricate and reflective structure of multi-layered postmodern novels, particularly those from the latter half of the 20th century. The twentieth-century preference for pastiche, interaction, trans-textuality, and metareferential works combined with an interdisciplinary love have revived interest in ekphrasis, an ancient creative practice. Ephemeris, or the combination and interspersing of painting and poetry in its widest sense, is an ancient habit with over fifty thousand surviving examples dating back to antiquity (Bruhn et.al, 2024). It enables the revivification of the silent image of paintings as a literary manifestation and sculptures by way of poetic language and presents "two imaginations at work" at the same time (Bradford, 2013).

The revival of ekphrasis, especially in the last two decades, has produced a new way of understanding ekphrasis along with a significant number of poetry collections, theoretical articles, and books, even though the entry of ekphrasis has been removed from many contemporary dictionaries except for Oxford English Dictionary and some of the literary terms dictionaries. According to Hollander, "a good deal of contemporary theoretical exploration has focused on the gap between word and image" (Hollander, 1989). In her 2008 book *Writing and Filming the Painting: Ekphrasis in Literature and Film*, Laura M. Sager Eidt informs us that an MLA bibliographical search for the term "ekphrasis" yields 468 citations, 177 of which have been generated in the last five years. Since Homer's time, more than 50,000 ekphrastic poems have been discovered to have survived (Bradford, 2013). As a result, ekphrasis has gained popularity recently and has led to an astounding array of literary and scholarly practices.

The study of ekphrasis is now virtually considered a literary "industry" because to its widespread popularity. Terry Blackhawk highlights the prevalence of ekphrasis among twentieth-century poets by asserting that modern poets' works contain "an astonishing variety" of ekphrastic poetry . Apart from the sheer number of ekphrastic works, it is also important to highlight that a large portion of the poetry industry of the twentieth century is comparative, as ekphrasis naturally collaborates with the visual arts, archaeology, mythology, history, philology, philosophy, and, of course, literature. For example, Tina Rothenberg, the former director of California's VALA (The Society of Visual Arts and Language Arts), says they felt the need to contact jazz musicians, ceramists, They felt compelled to get in touch with jazz artists, ceramicists, book publishers, sculptors, artists, and even the designers of the PIXAR animation for their program concerning galleries and ekphrastic techniques.

The evolution of this kind of collaboration between literature and the arts—poetry and painting, in particular—could be explained by the word and image coming into contact repeatedly, which is a crucial topic that will be discussed in the next chapter.

Today's world is typically viewed as a "image-driven time" (Gary Shapiro 13), in which verbal and visual information are jumbled together and difficult to distinguish between; that is, it might be challenging to determine which depends on or originates from which. According to W.J.T. Mitchell (1995), "there is no doubt that many people think... that distinction between media, or between verbal and visual images, are being undone" in response to this "messed-up" state (Mitchell 1995). Thus, it is practically necessary to re-examine and reevaluate one of the oldest literary and rhetorical traditions—ekphrasis—in the context of contemporary ideas and forms. According to Peter Wagner, in order to better understand ekphrastic conventions and practices, "we need more studies, then, in both visual poetics and ekphrasis to explore those fascinating works that combine visual art and prose fiction"

In accordance with Wagner's recommendation, this research will use stylistic analysis to examine the English ekphrastic tradition in order to learn more about this long-standing and antiquated practice from a contemporary standpoint. This chapter's last section will reiterate the study's objectives, methodology, and thematic considerations. However, it is crucial to keep in mind some of the crucial details regarding ekphrasis, including its nature, history, and usage as well as the fundamental ideas of stylistics and stylistic analysis, before reintroducing and outlining the study's thesis.

Objectives of the Research

These are the primary goals of the research.

1. To become familiar with the topics of Keats's poem "To Autumn"
2. To understand why Keats wrote his poetry.
3. To examine Keats's poetic methods using "To Autumn" as a case study.

Research Questions

Following questions form the basis of this study:

1. What kind of impression is created by the sophisticated stylistic devices?
2. What affective purpose do the audio equipment serve?

Statement of the problem

This study tends to make stylistic analysis of John Keat Poem "*Ode to Knightangle*". it will search for the stylistics devices employed by John Keat in his poem. It will also examines his use of imagery, sound, and structure, the research aims to reveal underlying intentions and aesthetic impact

Literature Review

An unorthodox way to appreciate the autumn season is to write an ode to autumn. The unexpected notion that fall is a time for celebration takes the reader by surprise. Our familiarity with Thomas Hardy's portrayal of fall as a time of melancholy, loneliness, and impending mortality stems from his writing. Keats observes the opposing viewpoint. "Season of mists and mellow fruitfulness! Close bosom friend of the maturing sun," is how he puts October. To him, ripeness and maturity are synonymous with decay and old age. As death is to life, so obviously thin old age is to youth. Here, Keats comes across as a melodist who appears to have recognised life's inherent contradictions as what give it significance. The poem's opening lines allude to understanding and acceptance following a struggle. (Colvin, 2024)

On one level, the topic of this ode is reality itself: Keats paints a picture of autumn and asserts that it is a part of the whole because of its distinct music and function in bringing the seasons to a close. Autumn will give way to a bleak winter, but winter itself will give way to a new spring. Although life must continue, it cannot do so in order to give way to a new spring. Life must go on, but it cannot without death, which ends one life and starts a new one. "And gathering swallows twitter in the skies" is the ode's final line, which subtly conveys this. This portends, in a sense, the upcoming winter when shallows will fly to the warm south(Edward Rollins, 1946).

The themes of death and death by rebirth compliment the idea of ripeness. Thus, concrete representations of life take the place of the personified figure of autumn from the second verse in the last stanza. As old age is a part of existence, autumn is a part of the year. Keats has acknowledged and processed fall and, implicitly, ageing as natural elements.

Of Keats's six magnificent Odes, "To Autumn" holds a special place in our hearts since it is the most flawlessly executed. Many reviewers concur that To Autumn is the best of Keats' odes. Its three eleven-line stanzas appear to accomplish hardly more than set the scene; no philosophical asides are included. He expresses his uncomplicated appreciation of nature without any hint of reflection or moral significance In Autumn To, For most writers, the first stanza's fragrant landscape and the last stanza's music of natural noises would have been sufficient; nonetheless, the impression would not have been complete without the winnower, reaper, gleaner, and cider-presser figures, which lend a human touch to Autumn. Keats has succeeded in capturing the beauty, charm, symphony of autumn, and the timeless human activities in the arms of nature, despite the poem's brief three stanzas(Lee Finney, 1936).

Fall is comparable to the Ode on Indolence in that it emphasises "making the moment sufficient to itself." Even though it seems to be the most objective and descriptive poetry, the emotion has come through in spades. In this poem, Keats entirely surrenders to the lush beauty of the season; there is no looking before or after. Neither the prospect of the impending winter nor the thought of the passing spring troubles him. He continues to be the outstanding artist that he was in this approach to nature. Philosophy does not poison his mind, nor sadness obscure his perception. Autumn has been described as the season of decay by other poets. However, autumn was the time of gentle fruitfulness and contented living for Keats. Despite the melancholy nature of the autumnal music, he finds it pleasing(Newell F. Ford, 1948).

Nothing in it is evocative or literary; everything is distinct and precisely timed. No romantic longing, no classic aspiration, no gazing before and after, no grieving for what is not, no apprehension of winter, no sorrow for the past spring, and no prophetic idea of more springs to come disturbs our pleasure of the beauty and tranquilly of the season. Autumn captures the spirit of the season, but it makes no explicit comparisons to human life or lessons to be learnt. Keats was not being Wordsworthian or metaphorical. In this poem, Keats practically seems satisfied with the phenomenon itself. He portrays nature in her true form(David Perkins, 1959).

The key to Keats's power lies in his capacity to absorb the beauty of the moment so fully that it becomes an enduring asset in his heart. He believes that poetry from the ground never dies. It is interesting to notice that Keats's To Autumn is the only significant poem that is wholly nonsexual. This serene setting has been exiled to the status of woman as sensual object. This Ode is the only place where Keats expresses his vision of life's fullness so clearly and vividly (Kenneth Muir, 1981).

Research Methodology

A stylistic study of the poem "To Autumn of John Keats" will be given in this part. The phonological, graphological, morphological, and syntactic patterns and choices will serve as the foundation for the analysis.

Stylistics Analysis of the Poem What's up With the Title?

Compared to Keats's other Great Odes, "To Autumn" seems to be lacking a crucial word: "ode." It makes sense that the title would be "Ode to Autumn," but perhaps Keats thought he understood odes well enough to just use a shorthand. But it seems that "To Autumn" has a different meaning now. Alternatively, Keats might just be assisting us in figuring out to whom the speaker is speaking. Regardless of your interpretation, "To Autumn" is a title that sticks out among Keats's odes.

Theoretical Framework

The current research is qualitative and exploratory. The researchers deeply examined and analyzed each word of John Keats' most famous poem "Ode on Melancholy" individually and in collocation concerning phonological, graphological, and lexical levels.

Stylistics analysis will be made through:

Assonance

It consists of poetry lines with words that continually make the same vowel sound.

Consonance

The consonants that make up it are repeated in a series of proximity syllables which will be used.

Personification

It's a poetic device that gives human attributes to inanimate objects, like plants or animals. For example, the opening stanza's third and fourth lines depict the nightshade as possessing the human quality of a kiss on the forehead.

Symbolism

The use of symbols to stand in for other ideas or concepts in order to communicate a deeper meaning is known as symbolism. For example, "lethe, tight-rooted" and "droopheaded flowers" represent life and death, respectively.

Data Collection

Primary and Secondary

Primary and secondary data has been collected for this research study. Primary data referred to the data at hand. It has been fetched out of the poem. The secondary data consist of the existing scholarship on such topic which will retrieved through a technique called skimming.

The purpose of the skimming strategy, which is defined as "a strategic, selective reading method that focusses on a text's main ideas," was to gather information for this study. By using this approach, we may quickly get to the crucial details. After skimming the novel and gathering key

information, the researcher selected the facts he felt were crucial to his theoretical framework. As a result, the researcher gathered the information at random.

Analysis and Discussion

Grammatical Level

Use of punctuation, question marks, and their usage in the second and third stanza It demonstrates how the poet makes suggestions for those who wish to experience fall. The gleaning, winnowing, and reaping are all visible to them. The question mark is also utilised in the third stanza. It conveys the poet's awe and tension. The poet is taken aback that fall has preserved Earth's splendour and wonders about the passing of spring and all of its beauty.

In the poem's opening line, the author first discusses how the season is changing. According to Keats, it's a moment of stillness in which everything has come to pass and everything is just ripe. 2. Secondly, the poet ends the first verse with a full stop. It depicts the conclusion of the autumn season's activities. The clammy cells of honey bees are filled. 3. Lastly, the use of a full stop in the second stanza's final line indicates the conclusion of both the verse and the activities of the human race in the autumn. 4. Lastly, the use of a full stop at the end indicates that the poetry ends here.

Phonological level

"To Autumn" is a three-stanza poem with an erratic rhyme pattern. Eleven lines make into each stanza, and they are all metered in iambic pentameter, which is rather exact. in terms of rhyme pattern and thematic arrangement. Generally speaking, each stanza has two sections. The first four lines of each stanza make up the first part, and the final seven lines make up the second part. Every stanza begins with a line that rhymes with the third and the next line with the fourth, according to the ABAB rhyme pattern.

Every stanza has a longer and different rhyme scheme in its second portion. The first stanza is ordered CDE DCCE, while the second and third stanzas are arranged CDECDDE.

Alliteration

Alliteration is the practice of repeating consonant sounds at the beginning of at least two words in line poetry. Examples include mist, soft music, winnowing breeze, full, spring, and hour by hour.

Stylistic devices in the poem 'To Autumn'

A specific feature of a text that gives it distinction is known as a stylistic device. The term "stylistics" refers to a variety of elements, including personification, schemes, tropes, form, and theme, as well as imagery, diction, and sound devices. Schemes and Tropes are the two categories into which literary devices fall.

Schemes

Schemes are literary strategies that deal more with word structure, sounds, and letters than word meaning.

Tropes

Tropes are literary devices having meaning different from their literal meanings.

Antithesis

A structure that emphasises points by using contrasting words, phrases, sentences, or ideas. For instance, people live and die.

Metaphors

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.

Personification

Personification is a literary device used to imbue an inanimate object or notion with human characteristics or abilities. In this poem, the poet uses four distinct seasonal identities to personify fall. 1. Initially, as a harvester sitting on the granary floor carelessly winnowing grain. 2. Secondly, akin to a fatigued reaper who fainted while harvesting. 3. Thirdly, as a gleaner who, in the evening, traversed a brook on his way home from work while carrying a weight of sheaves on his head. 4. Lastly, it was portrayed as a Cyder press, with the viewer intently examining as the press extracts fruit juice.

Imagery

A figure of speech or vivid description that appeals to the five senses is called imagery. Visual and auditory imagery are the two types. The images in "To Autumn" are masterfully done; they come one after the other in a fast sequence and are all sublime, amazing, and one-of-a-kind. I am able to see and experience all Keats sees and feels since he uses both aural and visual pictures.

Visual Images

Such beautiful and vivid imagery as "the maturing," "the vines that round the thatch eaves sun," "the mossed cottage-trees," lending fully with the load of "Apples," the swelling "gourd," "the hazel shells" becoming "plumps" with a sweet kernel, and "the later flowers" assuring the bees that "warm days will never cease" because "summer has overbrimmed their clammy cells" can be found in the first stanza of "To Autumn." The poet leaps ahead in the second stanza, personifying the autumn with a variety of real people performing various tasks. At times, we observe the autumn "sitting careless on granary floor," with hair lightly lifted by the winnowing breeze

Sometimes she is portrayed to us as a "gleaner," supporting her "laden head across a brook," or she is seen sitting "by cyder-press, with patient look," observing "the last of the year's hours by hours." On other occasions, she is seen to be "on a half-reaped" furrow, sounding "asleep" due to being "drowsed" by the smoke from poppies, and her sickles are reaping "the next swath and its entwined flowers." The verse ends with one more alluring picture.

Audial Imagery

In the third verse, we hear the sounds of autumn. The words, "Barred clouds bloom the soft dying day," come to mind. And draw a pink line across the stubble-plains. We can hear the 'wilful choir' of wailing small gnats. The words "Full grown lambs loud bleat from hilly bourn" come to mind. Furthermore audible are the sounds of "hedge-cricket singing" and "gathering swallows tweeting." Remember too that these are all representations of Autumn, one of Keats' greatest masterpieces.

Conclusion

Through the use of a symbolically laden plot and a brilliant recreation of the natural world as seen by tourists, "Ode to a Nightingale" offers a poetic reflection on the constant struggle in life between the ideal and the real, the fleeting and the eternal. The romantic pursuit, which seeks to create a space of beauty and grandeur amid the gloominess and deceit of life, is defined by the speaker's attempt to find solace and refuge from sorrows and the transient nature of mortal existence by involving the nightingale's captivating melody. However, Keats' poem casts doubt on the idea that Romanticism discussed the redeeming potential of the imagination by depicting its inevitable destruction, which links the speaker's terrible demise to his human limitations.

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