

Stylistics Analysis Of The Poem “The Road Not Taken”

Muhammad Abdullah¹, Muhammad Tayyab Mirza²,
Nimra Ansari³

^{1,2,3}The University of Lahore.

ABSTRACT

The current study was aimed at exploring the Stylistics aspects of Robert Frost's poem “The Road Not Taken”. Frost's selected poem has remained unexplored in terms of stylistics. The goals of the current study were to find out different poetic devices in the chosen poem and to analyse various linguistic levels in it. The data analysis for the current study used a qualitative approach. The researchers employed secondary sources for the data collecting. According to the results of the current study, the poet primarily used nouns, verbs, adjectives, and adverbs in the poem at the lexical level, the researchers looked at punctuation such full stops, commas, colons, semicolons, exclamation marks, apostrophes, dashes, question marks, and round brackets at the graph logical level. The researchers discovered prefixes, suffixes, and compounding at the morphological level, and at the phonological level, the researchers noticed many alliterations, assonance, and consonance in the poem. As far as poetic devices are concerned the researchers discovered different Metaphors, simile, symbolism, personification, and rhyme scheme.

Keywords: Stylistics, Robert Frost, The Road not taken.

1. INTRODUCTION

The term stylistic refers to the actual style of an author's writing. It includes studying and translating texts from an etymological perspective. Prior to the 20th century, it started to regulate non-artistic content, including journalistic, commercial, and religious content. the goal of stylistics is not just to portray the text's characteristics for the author's benefit, but also to show how the author interprets the text's content or engage with the semantics of the text, according to Katie (1998). Stylistics is the branch of applied linguistics that looks at how texts are written. It started dealing with non-literary works before the 20th century. Examples include the law,

religion, advertising, journalism, and so forth. The style of anything refers to how it is written or spoken.

A pragmatic and objective analysis of significant quantitative data and real-world applications is provided through stylistic evaluation. It makes use of certain theories and concepts discovered through phonetic study. The examination of stylistics deviates from what is typically anticipated from insightful research, which emphasises comprehension and the field of historical foundations need to sit quietly regarding previous sentence style. Stylistics investigates the subject and evaluates the vast linguistic structures it contains for comprehension; it is quite similar to the practical investigation.

Even within a single literary piece by the same author, style varies from one writer to the next. Style is "the way a writer employs the language resources at his disposal to achieve a certain effect on the reader," according to Pretorius and Swart (Pretorius, 1982).

This research utilise "style" in accordance with the situation, and it has indisputable meanings a. In their opinion, style may be expressed orally and in writing, and it can be used in both literary and non-literary texts, but if we concentrate on the traditions than the "Stylistics analysis" is in the literary text's favour.

As a result, stylistics has expanded its focus to include non-literary text. Wales (2014) asserted that stylistics does not only focus on the formal aspects of the text but also emphasises how the text is interpreted, whether or not it is literary. Analysing a text from several viewpoints or approaches is the process of applying stylistic analysis, according to Carter (1996). Language and style, according to Birch (2005), are always subordinate to the power of the written word.

Stylistics serves as a bridge between linguistics and literary criticism (Widdowson, 2014). Carter and McCarthy (2014) also have the same theories that suggest stylistics serves as a link between linguistics and literature.

Stylistics is a novel area of linguistics that analyses style of any author particularly in work of literature". A Poem's stylistic analysis can reveal how poetic style generates meaning and effects (Bradford, 2005). It's not just about the poet's style; for example, how the poet chooses specific patterns in a stanza can be utilized as linguistic evidence to deduce the poem's meaning. Stylistics is concerned with the study of language deviations, whereas literary analysis focuses on language as a whole. Stylistics is concerned with both language and literature. Stylistics is the study of poetic language or the process of

developing an effective writing voice. "Stylistics is the study of style in a literary, stated by Leech and Short (1981). In this regard, as suggested by the study's title, the research conducted a stylistic analysis of the selected poem. In addition, it analysed by keeping his chosen poem in mind. This study would focus on analysing the linguistic and literary devices utilised by Frost in his poem.

The poem "The Road Not Taken" by (Robert Frost, 1915) was unexplored regarding poetic devices, and different stylistics' levels used by the researchers. The study analysed the poem using different literary devices, and different levels of stylistics. This study aimed to find out different poetic devices used by the writer in the poem "the road not taken and to look into various linguistic levels in the poem "The Road Not Taken". The other students will find this research to be very helpful in interpreting and analysing the poem "The Road Not Taken" and it will teach them a depth of meaning about Robert Frost poetic approach.

This study focuses on the stylistic and literary strategies used in Robert Frost poem "The Road Not Taken" and analyses it at the phonological, graphological, morphological, and lexical levels. This study is therefore restricted to one poem and one poet.

2. LITERATURE REVIEW

Review of related studies, review of related theories, and theoretical framework are all topics covered in the ensuing sub-chapters. The review and theoretical materials are helpful in providing a foundation for the analysis in the next chapters. In a review of similar studies, earlier works by other stylistics scholars are displayed to demonstrate the relevance of the current study. Certain hypotheses that are pertinent to the study will be reviewed as part of an examination of related theories. It will be explained in the theoretical framework how the theories and reviews helped to solve the problem of the current study.

A. Review of Related Studies

The present analysis includes five studies that were conducted by the other researchers. The researchers were able to generate ideas and gain a deeper understanding of the subject of the current study with the aid of those studies.

The first study was written by Bari Khan, Raffique, and Saddique and was named Stylistic Study of the Robert Frost Poem "The Onset" (2014). This study includes two analyses. The study's initial objective is to examine the language elements in the poem

"The Onset." Second, it seeks to clarify the poem's idea through its use of language, imagery, and sound effects. The analysis will aid in understanding the fundamental themes of good vs evil, optimism versus pessimism, and life versus death.

The researchers adopt a stylistics-based technique to examine the data because stylistics may be used in literary texts. The research concentrates on phonological and semantic analysis of the data. The poetic devices—symbolism, imagery, simile, metaphor, and hyperbole—come first. Alliteration, consonance, assonance, and rhyme scheme are the other sound devices.

The study's addition to the current study is its analysis, which reveals the poem's deeper significance. Frost employs symbols to convey thoughts obliquely at the semantic level. In the poem, "night" stands in for melancholy, "dark forests" for the horror and mystique of existence, and "snow" for death.

In addition to visuals, the poem also uses language to convey a sense of experience. Frost uses two comparisons in the poem, simile and metaphor.

If a metaphor is a direct connection, a simile is an indirect comparison. Finally, Frost exaggerates factual detail by using hyperbole. Alliteration, plotiam consonance, and assonance are found at the phonological level to contribute to the poem's harmony. Each stanza of the poem has a distinct rhyme system to make up the rhyme. In conclusion, the poem "The Onset" has deeper meaning regarding life and death and does not just discuss the seasons. Through the use of diction, symbols, imagery, and metaphors, the poem's central idea can be brought to light. Both this study and the one that is now being conducted include similar data and analytical methods. Both studies examine the language characteristics of a poem using a poem by Robert Frost. The present study covers data from four language levels: phonological level, graphological level, grammatical level, and semantic level. Nevertheless, this study mainly focuses on two language aspects, namely semantic level and phonological level. As a result, the current work advances this research.

The second research, by Hasmi, Asim Mahmood, and Ilyas Mahmood, is titled Stylistic Study of Robert Frost's Poem "Stopping by Woods on a Snowy Evening" (2019). Finding out the style of Robert Frost's poem "Stopping by Woods on a Snowy Evening" is the aim of

the research. The study focuses on the poem's use of linguistic devices. The five levels are phonetic, phonological, graphitic, grammatical, and lexical/semantic.

This research has two main objectives. The first step is to analyse "Stopping by Woods on a Snowy Evening" by Robert Frost's linguistic characteristics. The second step is to determine how the poem's theme is constructed using the language features.

The analysis is where this research adds value. Each word in Glorian has undergone unique phonetic, phonological, graphemic, lexico-syntactic, and grammatical analysis by the researchers. Euphonic, cacophony, assonance, sonance, consonance, alliteration, thymic scheme, and tone modulation are some of the phonetic elements that the researchers examine. The researchers examined Frost's writing style in Graphitic. The researchers examined the words that are employed in lexico-syntactic analysis. The researchers examine the figure of speech when denoting a poetry. The employment of the pronoun, noun, verb, and adjective as parts of speech is the subject of the researchers' final grammatical level.

As a result, Frost combines assonance, consonance, and alliteration to generate a mellow and enjoyable impact in the poem at the phonetic level. The poem has a distinctive rhyme pattern with each word having two syllables: aababbebcadeddd. Tone is changed to draw readers in and get them to concentrate on the images. The lexico-syntactic analysis shows that Frost chooses his words using polysemy (natural layer). Frost frequently makes use of Anglo-Saxon terminology, which highlights his brevity and accuracy. Last but not least, Frost exhibits deft usage of antonyms like lovely-dark and woods-frozen lake. Frost employs symbolism to reinforce the poem's meaning in the denotation. Some of the symbols include the village representing society and civilization, the snow and slumber representing death, and the woods representing nature.

B. Review of literary theories

The theories that must be utilised throughout the course, including stylistics, phonology, graphology, grammar, and semantics, will be introduced in this section.

2.1 Stylistics:

A literary discourse derived from linguistic alignment is known as stylistics. Widdowson defines stylistics as the study of literary dialogue with a linguistic focus (1973). Moreover, stylistics is the

study of distinctive language use and the explanation of its intent (Verdonk, 2002). Hence, stylistics can be defined as the study of literary discourse in language and its linguistic goals.

A variety of linguistic levels can be seen in stylistics, particularly in poems.

A poet develops a literary style to set him or her apart from other poets. The diction, word choices, punctuation, use of metaphorical language, and other elements can all be indicators of style. Also, style serves as a conduit for explaining to the reader what something means. applied with a specific goal in mind. For instance, a poet can employ figurative language to convey the hidden meaning of some words or lines in a poem, which can provide a different interpretation of the entire poem than the one that is made clear. The use of stylistic elements in literary works provides a certain interpretation when they read the text, and effect on the readers. Both literary and non-literary works can use stylistics. Hence, language style analysis is always possible.

There are four levels of language properties that can be applied to stylistic research, according to Simpson's language level theory from 2004. The four levels are phonological, graphological, grammatical, and semantic. The way words are pronounced orally is known as phonology. The pattern of writing language is known as graphology. Grammar is the process through which words are put together to create phrases and sentences. The meaning of words and sentences is known as semantics.

2.2 Phonological level:

The language level theory of Simpson from 2004 states that stylistic research can be applied to four levels of linguistic qualities. Phonological, graphological, grammatical, and semantic are the four stages. Phonology is the study of word pronunciation when spoken aloud. Graphology is the study of language patterns in writing. Grammar is the method used to combine words to form phrases and sentences. Semantics is the study of word and sentence meaning.

2.3 Alliteration:

In the same line of poetry, alliteration is the recurrence of a consonant sounder at the beginning of each word (Hashmi, 2019). Bradford defined alliteration as the recurrence of a group of related consonant sounds within a single line and across sequences of lines (2005, p. 16). Alliteration happens when the same opening sounds appear more than once in the same line inside the same stanza of a poem.

Alliteration is used to highlight specific emotions, to reflect the thoughts or sentiments that are being portrayed, and to improve the aesthetic attractiveness of writing. In Robert Frost's poem "Birches," the line "When the stir fractures and crazes their enamel" is an example of alliteration. The letters /cr/ are repeated in that line. The sounds /cr/ resemble the shattering of ice and the knocking of trees against one another. Frost attempts to convey the impression of nature in that both orally and in writing.

2.3.1 Assonance

The recurrence of a vowel sound is known as assonance. Bradford defines assonance as the repeating of groups of related vowels both within and across sequences of lines (Bradford, *Stylistics*, 2005, p. 16). When the same vowel sound appears more than once in a line of poetry, assonance results. The William Wordsworth poem "Daffodils" serves as an illustration of assonance.

A large number of golden daffodils

Three times throughout the sentence, the vowel sound /o/ is repeated.

2.3.2 Consonance

Alliteration and consonance have similarities. The initial consonant sound is repeated in the alliteration. Consonance, on the other hand, is recurrence at the beginning and conclusion. Consonance, according to Cuddon, is the near repeating of the same consonant sounds following a different vowel (2013, p. 153). Emily Dickson's "Poem 315," which begins, "Thy brain to bubble cold, deals one imperial thunderbolt," is an illustration of consonance.

To establish a mood in the poetry, the consonant sound /l/ is repeated.

2.3.3 Rhyme

According to Wales, rhyme is a specific type of phonetic echo that can be found in poetry (2011). The repeating of comparable sounds within the same stanza is known as rhyme. The rhyme in the poem is purposefully created by the poets to convey a certain point or to add a decorative element. In this study, seven rhymes will be employed. They include internal rhyme, slant rhyme, para rhyme, end rhyme, masculine rhyme, and feminine rhyme.

2.4 Graphological Level

Gomez claims that graphology is a level of linguistic analysis that includes the study of linguistic graphics (2015). The study of handwriting patterns and physical traits is known as graphology, and

it aims to identify the author. Punctuation in language texts is covered by graphology. The reader may be more affected and given more significance by linguistic texts with deliberate graphology. Moreover, poetry in particular has no limitations. The option to use specific graphology in the creation of a poem allows the author to achieve any desired impact or interpretation.

2.4.1 Punctuation

Punctuation is one of the poet's non-verbal weapons for poetic expression, according to Calhoun (Calhoun, 2015). Moreover, punctuation serves to clarify meaning in language texts.

1) Period (.)

A period, often known as a full stop, is a punctuation mark used to end a sentence.

2) Comma (,)

Comma is used to make sentences—particularly longer sentences—easier to read.

3) Apostrophe (')

An apostrophe is used to denote possession and to show that a letter has been omitted (Ahmed & Irshad, 2015).

4) Dash (-)

Dash can be employed to indicate a big break, or obstruction, in a sentence.

5) Semicolon (;)

This type of punctuation is used when two sentences are similar or go together.

A semicolon can be used in between sentences instead of a comma.

6) Colon (:)

Before offering an example—or examples—of something, a colon is utilised.

2.5 Grammatical level

Grammatical issues with the sentences' sentence construction. According to Fromkin, a statement is grammatically correct if the order of the words that make it up follows the principles of grammar (2000, p. 90). Tense is one of the most crucial grammatical components of English. A particular action's timing is indicated by the tense. The Robert Frost poem "The Road Not Taken" exhibits several

distinct tenses. The research examines the various tenses to determine how they relate to the poem's meaning. Line by line, the tense will be examined. The present tense (both simple present tense and present perfect tense), past tense, and future tense will all be examined (simple past tense and past progressive tense).

2.6 Semantic level

The meaning of words and phrases, in Simpson's view, is the semantic level (2004, p. 5). Wales emphasised that philosophy and logic have historically had a significant influence on semantics, or the study of the linguistic meaning of words and phrases (2011, p. 379). Wales refers to four different kinds of semantics: lexical semantics, sentence semantics, narrative semantics, and literary semantics (2011, p. 380). The various sense relationships of words, including synonymy, hyponymy, and figurative language, are studied by lexical semantics. Sentence semantics is the study of the meanings that exist between clauses in terms of roles, such as agent and patient. Narrative semantics is concerned with the consideration of issues like potential textual terms. Some form of philosophy has an impact on narrative semantics.

The last area of study is literary semantics, which is used to analyse the dynamics of literary texts from a psychological, philosophical, or general theoretical perspective. In this work, figurative language's lexical semantics is examined. As was previously noted, Robert Frost was renowned for his singular ability to employ stylistic elements including metaphor, simile, and symbol; as a result, the present study employs figurative language. The study employs metaphor, simile, symbol, and imagery as figurative language.

2.6.1 Metaphors

Greek words for "carry-over" are where the word metaphor originated (Wales, 2011, p. 265). The comparison of two dissimilar objects is known as a metaphor. The definition of metaphor is a clear comparison. The poem "The Sun Rising" by John Donne has one of the similes, "She is all states, and all prince, I. No other thing is. Prince does nothing but play us; in comparison to this, all honour imitates wealth.

It is clear from the aforementioned example why Donne says that his beloved is like every nation on earth. Their bond is so strong that everything else is phoney and they are the world.

2.6.2 Simile

"Simile" is a Latin word that means comparison. Wales defines simile as a figure of speech in which two notions are creatively and formally contrasted (2011, p. 383). Similes use the words "like" and "as," which can be thought of as an indirect comparison. An illustration of a simile can be found in Robert Burns' poem "A Red, Red Rose":

O my Love is like a fresh-blooming red rose in June; O my Love is like a softly performed in tune melody. As may be seen from the line above, Burns likens his sweetheart to a red rose and melody. Red roses are used as symbols of beauty and love in literature. Burns wishes to emphasise that his lover is a stunning woman who he sincerely loves in this passage. He also likens his sweetheart to melody, which is a form of harmony. Burns makes an attempt to convey the idea that his lover is a song that completes his existence.

2.6.3 Symbolism

A symbol, which derives its name from the Greek word "token," is a sign that denotes another idea within a speaking community. Various fields could develop unique collections of symbols or symbolism. For instance, literary "symbols," a major area of study in literary criticism, are drawn from generic symbols (spring as a symbol of life and birth, winter as a sign of death, etc.) (Wales, 2011, p. 408). The message is not explicitly communicated; instead, symbols are used to symbolise ideas. Our culture may also contain other literary symbols, such as the rose, which stands for beauty and love. Other than that, a symbol can be idiolect, which simply means it was invented by a particular writer. William Blake's W.B. symbology is one such example. Symbolism in literature demonstrates the skill with which we analyse and situate the literary works. In Emily Dickinson's poem "A Light Exist in Spring," a light exists in a spring that is there throughout the year at no other time—when March is hardly here. This is an example of symbolism in the poem.

Dickinson uses the word "a light" to denote joy and hope in the poem above.

2.6.4 Imagery

Images originally had a visual meaning, which is still common in semiotics and refers to a physical impersonation of an item, such as in masque, sculpture, and painting. It describes a single shot in an edited sequence in film (Wales, 2011, p. 215). Literary imagery in both prose and poetry serve a purpose beyond mere decoration, such as supporting characters, situations, or themes. The poem "My November Guest" by Robert Frost serves as an illustration of the imagery. She adores the barren, withered tree, and she has strolled

the sodden pasture way. "My grief while she is here with me, thinks these dismal days of autumn rain Are beautiful as days may be."

Frost utilises the term "black" as imagery in the poem above, signifying the unfavourable or worst days of autumn rain. The term "black" is not just used for aesthetic purposes; it also serves to emphasise how dire the situation is in the poem "My November Visitor." She adores the barren, withered tree, and she has strolled the sodden pasture way. "My grief while she is here with me, thinks these dismal days of autumn rain Are beautiful as days may be."

Frost utilises the term "black" as imagery in the poem above, signifying the unfavourable or worst days of autumn rain. The term "black" is not just used for aesthetic purposes; it also serves to emphasise how dire the situation is in the poem "My November Visitor."

3. RESEARCH METHODOLOGY

3.1 Nature of the study

The poem was only studied through its words; hence the research uses the qualitative approach. The study was based on a thorough reading, analysis, and evaluation of the original text of "Road not taken" by (Frost, 1915). Babbie (2014) claims that qualitative research makes use of a range of methods and adopts a qualitative, analytical approach to the subject. In order to make sense of events in light of the interpretations that people contribute to them, it is claimed that qualitative research studies phenomena in their naturalistic surroundings. Furthermore, qualitative research, which explores a person's experience from a range of viewpoints, including cultural, expression, attitudes, morality, issues experienced in daily life, and fantasy, is inspired by a variety of philosophical schools, according to Creswell (2006).

3.2 Data Collection Method

Qualitative method has been used to obtain data. The research has used secondary sources of information. The main secondary source for the data collection was the actual text of Robert Frost's poem "The Road Not Taken," while other relevant sources for data collection were anything relevant to this study.

3.3 Data Analysis

The researchers conducted a stylistic analysis of the actual text of (Frost, 1915) poem "The Road Not Taken". The researchers used

phonological, graphological, lexical, and morphological stages of analysis to study the poem "The Road Not Taken." The research then selected the traits from each level. At the phonological level, the researchers looked at alliteration, assonance, and consonance. A Graphological analysis of the punctuation was done by the researchers. At the morphological level, the researchers looked at affixation and compounding; at the lexical level, the researchers observed nouns, verbs, adverbs, adjectives, and prepositions. The research has also observed different poetic devices in the poem "The Road Not Taken" by (Frost, 1915)

4. ANALYSIS AND DISCUSSION

4.1 Analysis of the poem "The Road Not Taken" at different levels of linguistics.

4.1.1 Graphological Level

The study of a language's writing system is referred to as "graphology". The graphological level includes the manifestation or reality of language in writing when each language selects just a handful of the available written symbols. Only a few combinations employ the carefully chosen markers. Analysis of the poem The Road Not Taken through graphological level are as follows:

4.1.2 Punctuation marks

Full stop (.)

There are three full stop used in the poem.

Comma (,)

The total number of comma used in poem is ten.

Semi-colon (;)

There is just one semi-colon used in the poem.

Colon (:)

There is just one colon used in the poem.

Exclamation marks (!)

There is only one exclamation mark.

Em-dash (-)

There is only one em-dash is used in the poem.

Apostrophe (')

There is no apostrophe used in the poem.

Round brackets ()

There are no round brackets used in poem.

4.2 Lexical level

The lexical level includes general or specialised vocabulary, simple or complicated words based on the number of morphemes in a word, uncommon or specialised terms, and any formal or informational text using Latinate vocabulary, descriptive evaluation words, slang, jargon, archaism, neologism collocation, or other specialised terms. It also contains Word Types like Affixation, Portmanteau, or other unusual word combinations like puns and nonce words that are made by combining two words. This is a lexical level analysis of the poem.

Nouns

Yellow, Wood, Black, Sigh, Ages, Claim, Roads, Morning, Leaves, Two, Way, Day

Verbs

Diverged, Travel, Stood, Looked, Bent, Took, Wanted, Wear, Passing, Worn, Lay, Trodden, Kept, Telling, Travelled, Made

Adverb

Equally, Really, Ever

Pronouns

I, That, Them, Though, This

Prepositions

In, Down, as far as, On, To, About,

Adjectives

Yellow Wood, Fair, Better, Grassy, Long, First, Trodden, Black

4.3 Morphological level

Analysis of the poem "The Road Not Taken" through morphological level are as follows;

Suffixes:

Roads Road+s

Diverged Diverge+d

Traveler	Travel+er
Looked	Look+ed
Grassy	Grass+y
Wanted	Want+ed
Passing	Pass+ing
Really	Real+ly
Equally	Equal+ly
Trodden	Trodd+en
Knowing	Know+ing
Leads	Lead+s
Doubted	Doubt+ed
Telling	Tell+ing
Ages	Age+s

Prefixes:

Undergrowth	Under+growth
Another	An+other

Compounding:

Undergrowth	Under+growth
Somewhere	Some+where

4.4 Phonological level

The study of sound is phonology's main focus. According to Simpson, phonology encompasses the interpretation of meaning from the sounds of spoken language (2004, p.6). The way a word is created in written language determines the sound it makes and how it connects to other sounds. The words in the poem create a meaningful pattern of sounds. Examples of the sound pattern include alliteration, assonance, consonance, and rhymes, all of which are examined at the phonological level.

4.4.1 Alliteration

Alliteration is the practise of repeating consonant sounds at the beginning of syllables in a single line of poetry (Hashmi, 2019). Alliteration, according to Bradford, is the repetition of a set of related consonant sounds both within and across lines (2005, p.16). When the same starting sounds recur more than once in a single line inside a single stanza of a poem, it is known as alliteration. There are following alliterations used by the researchers in the poem are as follows

1. Because it was grassy and wanted wear

The repetition of /w/ sound in wanted wear

2. Oh, I kept the first for another day!

The repetition of /f/ sound in first for.

4.4.2 Assonance:

Assonance is the repetition of a vowel sound. The repetition of clusters of related vowels within and across lines is what Bradford refers to as assonance (Bradford, Stylistics, 2005 p. 16). Assonance occurs when the same vowel sound appears more than once in a line of poetry. The assonance in the poem is as follows:

“And be one traveler, long I stood”

The repetition of /a/ sound in “And and traveller”

“And looked down one as far as I could”

The repetition of /O/ sound in “looked and could”

“To where it bent in the undergrowth;”

The repetition of /e/ sound in “where and bent”

“Because it was grassy and wanted wear;”

The repetition of /a/ sound in “was and wanted”

“Though as for that the passing there”

The repetition of /a/ sound in “as, that, and passing”

“I doubted if I should ever come back.”

The repetition of /i/ in "I doubted and I should"

"Somewhere ages and ages hence:"

The repetition of /a/ in "ages and ages"

"And that has made all the difference."

The repetition of /a/ in 'that and has'

4.4.3 Consonance

Consonance is the recurrence of consonant sounds, such as the sound /t/ in "through as far as the passing there" and the sound /d/ in "two roads diverging in a yellow wood."

4.4.4 Anaphora

The repetition of a sentence's first word across a sequence, a stanza, or even a poem is known as anaphora. In the lines that follow, the word "there" is utilised once more to underscore the realism of Keats' imaginary Universe. For instance:

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

4.5 Analysis of the poetic devices in the poem "The Road Not Taken"

Authors and poets use poetic forms as instruments to express their emotions, ideas, and views. These strategies help them draw readers to their texts. Frost (1915) also used a number of poetic devices to further distinguish and appeal to the reader with this poem. An analysis of a couple of the poetic devices this poem employs is provided below.

4.5.1 Simile

A simile is a literary device used to connect unfamiliar concepts to well-known ones so that readers can understand them quickly. In the second stanza, one simile—such as "as just as fair"—is employed. That demonstrates how the poet connected taking the hard route with taking the easy way.

4.5.2 Metaphor

A metaphor is a form of speech that, despite the things' differences, accidentally relates two seemingly unrelated things. Two conflicting or dissimilar things are compared based on a single or a small number of shared features. One can use figurative language strategies to contrast two items that appear to be superficially unrelated or dissimilar by highlighting their commonalities. The poet's metaphors from the poem are listed below.

The poem uses a lot of metaphors, like the road, the fork in the road, and the yellowwoods. The road in the poem serves as a metaphor for life, and the fork in the road alludes to the decisions we must make in order to shape the direction of our lives. Similarly, making decisions in one's life through difficult times is symbolised by yellow woodlands. The metaphors employed in this poem highlight the significance of the various choices we make in a variety of circumstances and their effects on our lives.

4.5.3 Imagery

It is employed to elicit a strong reaction from the readers' five senses. Images represent the sense of sight, including leaves, yellowwoods, and Readers can more understand exactly what they are reading thanks to these pictures. The road graphic aids readers in conceptualizing the road, which also serves as a traveler's navigation path.

4.5.4 Personification

Giving human characteristics to non-human beings is a process known as personification. In the second stanza's third line, Robert Frost personifies the road. The phrase "Because it was grassy and wanted wear" in this sentence implies that the road is a living thing that desires to degrade.

4.5.5 Rhyme scheme

The rhyme scheme used throughout the poem is ABAAB. Iambic tetrameter, with four beats each line, is used. In "The Road Not Taken," the rhymes are end rhymes, which are also known as perfect rhymes.

This research is based on the stylistic analysis of the poem "The Road Not Taken" by Robert Frost. The stylistic characteristics of Frost (1915) poetry style are illustrated in this study. The study seeks to identify the stylistic contribution at various linguistic levels as well as the numerous poetic devices used in the poem "The road not taken." Despite the fact that each reader may have a different

interpretation of a poem, understanding the author's message to the reader is what matters most. After all, a poem's main goal is to make its reader understand a particular meaning. In this study, the meaning of the poem "The road not taken" can be ascertained by breaking down the stylistic components and examining how the components interact.

5. Conclusion

This research is based on the stylistic analysis of the poem "The road not taken" by Robert Frost. The stylistic characteristics of Frost (1915) poetry style are illustrated in this study. The study seeks to identify the stylistic contribution at various linguistic levels as well as the numerous poetic devices used in the poem "The road not taken." Despite the fact that each reader may have a different interpretation of a poem, understanding the author's message to the reader is what matters most. After all, a poem's main goal is to make its reader understand a particular meaning. In this study, the meaning of the poem "The road not taken" can be ascertained by breaking down the stylistic components and examining how the components interact. According to the results of the current study, the researchers found lexical, derivational and inflectional morphemes in this research. At the lexical level, the researchers used nouns, verbs, adjectives, and adverbs in the poem. At the graphological level, the researchers used punctuation marks like; full stops, commas, colons, semicolons, exclamation marks, apostrophes, dash, question marks, and round brackets. The researchers found prefixes, suffixes, and compounding at the morphological level. In this poem, the author also employed many kinds of deviation, including grammatical, morphological, graphological and lexical deviation.

The researchers employed secondary sources to gather the data. The nature of this research is qualitative. The research also finds different poetic devices like simile, hyperbole and apostrophe, which the poet uses for decoration and embellishment. Such artistic and figurative language is the true essence of a poet. The problem provides the solution and explains how the stylistic elements of the poem "The road not taken" help to disclose the poem's content. (Frost, 1915), the author of the poem "The road not taken" uses these stylistic elements to convey the poem's message. This study also demonstrates how stylistic analysis can correctly determine and comprehend a poem's meaning.

The researchers urge the audience to develop their knowledge of stylistics, particularly in literary works. This study is

offered for the future scholars as a road map in terms of stylistics, and recommendations are made for more thorough reading in stylistic contexts.

REFERENCES

- Ahmed Mumtaz, I. A. (2015). Stylistic Analysis of Robert Browning's Poem "Patriot into Traitor". *Advances in Language and Literary Studies*, 6, 13.
- Bari Khan Abdul, R. S. (2014). Stylistic Analysis of the poem "The Onset" by Robert Frost. *International Journal of Academic Research and Reflection*, 121-126.
- Bradford, R. (1997). *Stylistics*. London: Routledge.
- Bradford, R. (2005). *Stylistics*. New York: Routledge.
- Calhoun, D. (2015). *A Grammar of Punctuation in Poetry*. Elements vol. 11.
- Creswell, J. W. (2007). *Qualitative Inquiry & Research Design*. California: Sage Publication.
- Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishing.
- Cuddon, J. (2013). *A Dictionary of Literary Terms and Literary Theory*. West Sussex: Wiley Blackwell.
- Earland Anita, E. J. (2013). The Influence of Direct and Indirect Speech on Mental Representations. <https://journals.plos.org/>.
- Eastwood, J. (1994). *Oxford Guide to Grammar*. Oxford: Oxford University Press.
- Erich, E. (1977). *Schism's Outline of Theory and Problems of Punctuation, Capitalization, and Spelling*. New York: McGraw-Hill, Inc.
- Fromkin, V. (2000). *An Introduction to Linguistic Theory*. Malden, Massachusetts: Blackwell Publisher.
- Gomez-Jimenez, E. (2015). An Introduction to Graphology: Definition, Theoretical Background, and Levels of Analysis. *A Journal of English and American Studies* 51, 71-85.
- Hashmi, M. A. (2019). Stylistic Analysis of Robert Frost's Poem "Stopping by Woods on a Snow Evening". *International Journal of English Linguistics*, 373-377.
- Hornby, A. (2015). *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.
- honour of Geoffrey Leech. Longman Group United Kingdom.
- Short, M., & Leech, G. N. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (Book Review). *The Yearbook of English Studies*, 15, 261.