Stylistic Analysis Of The Poem "Ode To A Nightingale" By John Keats

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Abstract

This paper aims at investigating the text of the poem "Ode to a nightingale" written by John Keats. This paper provides an easy understanding of the selected Poem. we made stylistic analysis of this poem at four levels: phonological level, graphological level, lexical level, and morphological Level. The researchers observed different literary devices used by the writer in the poem "Ode to a Nightingale" e.g., simile, metaphor, personification, and imagery. several works have been done before on this poem but analysis of the poem using different literary devices and different levels of stylistics were unexplored. The current study's goals were to examine different literary devices, and to analyze the poem at different levels of stylistics. The data analysis for the current study used a qualitative approach. The researchers employed secondary sources to gather the data. According to the results of the current study, the researchers discovered different literary devices in the poem and analyze the poem using different stylistics' levels. At lexical level the researchers observed nouns, verbs, adjectives, and adverbs in the poem. At graphological level the researchers examined different punctuation marks like; full stops, comma, colon, semi colon, exclamation marks, apostrophe, dash, question marks, and round brackets. At

morphological level the researchers found prefixes, suffixes, and compounding, and at phonological level the researchers observed different alliterations, assonance and consonance in the poem.

1. Introduction

The term stylistic refers to the actual style of an author's writing. It is the study and translation of material from an etymological standpoint. Before the twentieth century, it began to control non-artistic content, such as religious, commercial, and journalistic content, among others. According to Katie (1998), the objective of stylistics is not merely to represent the text's features for the author's advantage, but also to demonstrate the author's interpretation of the text's content or to interact with the text's semantics. Stylistics evaluation provides a study that is objective and pragmatic about substantial quantitative data and effective application. It employs special concepts and ideas derived from study on phonetics. Stylistics analysis is a departure from what is commonly expected from insightful research, which focuses on comprehension and the field of historical foundations required to sit quietly in relation to past sentence style. Stylistics explores the substance and assesses its enormous language structures for comprehension; it comes incredibly close to practical investigation.

According to various Dictionaries, the term stylistics infers the investigation of insightful style, or the forte of outlining extraordinary style recorded as a printed version. Leech (1981) furthermore described it as the semantic examination of style. Widdowson (1975) described stylistics as, However, the researchers' strong objective, as displayed in the title of this assessment, is to ceaselessly underline and explore the semantics parts of the current complex examination. Verdon (2002) described stylistics as the examination of specific verbalization in language and the depiction of its inspiration and effect. Bradford (1997) said that stylistics is an unpretentious and interesting point every obligation to the monstrous, multifaceted control of dynamic examinations will incorporate a responsibility with style.

Literary analysis concentrates on language as a whole, whereas stylistics studies linguistic irregularities. Literature and language are both addressed by stylistics. The study of poetic language or the process of creating a compelling literary voice is known as stylistics. Similar terminology may be found in Leech and Short's definition from 1981: "Stylistics is the study of style in a literary language." Widowson (1975) asserts that the analysis of rhetorical devices in writing is the core of stylistics. Verdun (2002) defined stylistics as the study of the causes and effects of linguistic variation. Any contribution must always involve engagement with style in the wide and diverse field of applied linguistics. Style, according to Leech (1989), is the way a writer or speaker writes or speaks. Style, which refers to anything that is articulated or written, is derived from the Latin word stylus. The use of language, grammatical constructions, and other literary devices in the written or spoken expression of an author's thoughts constitute the writer's style. The interpretation of a piece of writing is significantly influenced by the author's writing style. The author's language use, personality, behaviour, attitude, and likes and dislikes can all be inferred from their writing style. The fact that "style" can be used in so many various contexts makes it more complicated.

In this study, two objectives will be examined. The first objective is to describe the literary devices used in (Keats'; 1819) poem "Ode to a nightingale", and the second objective is to examine the stylistics elements in the poem. These can be observed at the phonological, graphological, morphological , and lexical levels of language.

 The purpose of the study is to identify the literary and stylistics elements used in the poem and also to examine the devices utilized by (Keats; 1819), and how these devices are used to illuminate the poem's meaning.

The poem ode to a nightingale by (Keats; 1819) was unexplored regarding literary devices, and different stylistics' levels used by the writer. These levels are of several types. The current study analyzed the poem using different literary devices, and different levels of stylistics. This study will be very useful for the other students to

interpret and analyze the poem "Ode to a nightingale", and it will give a lot of information to the students about the style and poetry of John Keats. This study is confined to the use of literary devices and stylistic devices in the poem "Ode to a Nightingale" by (Keats; 1819) and analyzes the poem through Phonological, Graphological, morphological and lexical level. Hence, this study is delimited to one poem and one poet.

2.   LITERATURE REVIEW

2.1 Style

The term style is from Latin beginning 'pointers or 'pointer' it connotes "anything to create with". Style is the way the writer uses language, his determinations of words, strategy, and sort of sentences, use of exquisite contraptions to acquaint his thought with the followers. The writer's style impacts the propensities how it is interpreted. Style similarly depicts creator's person. The term style bears particular ramifications that add to its complexities. Wood (1969) acknowledges that the brand name way, where a writer conveys oneself or the particular strategy for a theoretical work, is style. Style examines those portions or feature of an imaginative creation which accommodate its solitary stamp and accomplice it's everything except a particular essayist and produce a particular effect upon the per client. Style can similarly be portrayed as a person's talk and enlightening limit which reflect his social character like personality, age, sexual direction and social establishment. siphon (1987) furthermore saw style as a specific usage of language. Style infers the strategy for conveying one's musings recorded as a printed copy and talking, putting it's everything except a similar way, there is a specific style for every person in getting things done,

for instance, in playing or thinking in an interesting technique for a response for a particular issue, there are moreover style in talking one can make jokes, and the other may be more certifiable, furthermore style can be lucky or heart-breaking. In the field of composing and semantics the researchers of sensations, section, creation, they have their own styles of making, they have great grant to make anything by their own purpose. Style is used as a

pointlessness and extension to the central thought. Style is a broader term, and it has a couple of suggestions in and outside of the

creative substance. "Style is the thing that shows how the assessment that joins both imaginative responses from one perspective and semantics on the other as it takes himself and what he is saying. It is the mind skating circles around it as it moves "(Robert ice)" fitting words in real spots make the certifiable significance of style.

2.2 Features of Style

Features of style examined in scholarly works are what is up for conversation in any writing or composing class, for example:

Character development: How a person changes all through the story

Discourse: Lines spoken or inner contemplations

Forestalling: Hints dropped concerning what will happen later

Structure: Whether something is verse, composition, show, a brief tale, a piece, and so on

Symbolism: Scenes set, or things displayed with engaging words

Strangeness: An event that is something contrary to what's generally anticipated

Collocation: Putting two components together to think about or contrast them

Mind-set: The environment of a work, the demeanor of the storyteller

Pacing: How rapidly the portrayal unfurls

Perspective: The storyteller's viewpoint; first person, second- and third-person narration

Construction: How a story is told (starting, activity, peak, resolution) or how a piece is coordinated (presentation, principal body, end versus switch pyramid editorial style)

Tone: The author's disposition toward the subject or way with picking jargon and introducing data, like casual or formal.

2.3 Stylistics

 Stylistics is the branch of Applied Linguistics, the review and understanding of styles of various types as well as communicated in language as to their semantic and apparent style, where style is the specific assortment of language utilized by various people or in various circumstances or settings. Moreover, Leech (1981) asserts that writing cannot be inspected in any profundity separated from language, as well as the other way around. Stylistics is the name of a field of a review proposed to investigate language use in scholarly works. It is said as the mix of etymological and abstract examination.

2.4 Phonological Level

The subject of phonology is the study of sound. According to Simpson, phonology includes the meaning that can be derived from spoken language sounds (2004, p.6). In written text, the way a word is formed determines which sound it makes and how it links to other sounds. The poem's words form a pattern of sounds that has significance. Alliteration, assonance, consonance, and rhymes—all of which are analysed at the phonological level—are examples of the sound pattern.

2.4.1   Alliteration

Alliteration is a consonant sounds at the beginning of words that are repeated within a single line of poetry is known as alliteration (Hashmi, 2019). Bradford defines alliteration as the recurrence of a group of related consonant sounds both within 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.

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

2.4.2 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.

2.4.3 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.

2.4.4 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. These include internal rhyme, slant rhyme, para rhyme, end rhyme, masculine rhyme, and feminine rhyme.

2.5 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. Additionally, 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.

2.5.1 Punctuation

Punctuation is one of the poet's nonverbal Ottam weapons for poetic expression, according to Calhoun (Calhoun, 2015). Additionally, 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 (,)

A Comma is used to break up sentences, especially those that are lengthier.

3) Apostrophe (')

 An apostrophe is used to denote omission of letters and mark possession (Ahmed& Irshad, 2015).

4) Dash (-)

 A dash is used to denote a significant sentence break or interruption.

5) Semicolons (;)

Semicolons are used to separate sentences that are similar or that belong together.

A semicolon can be used between two phrases as opposed to a comma.

2.6 Grammatical Level

Grammatical issues with the sentences' sentence construction. According to Fromkin, a statement is grammatically correct if the order of the words in it follows the grammar rules (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 John Keats

poem "Ode to a Nightingale " exhibits several distinct tenses. The researchers examined 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).

2.7 Semantics 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 categories of semantics: lexical semantics, sentence semantics, narrative semantics, and literary semantics (2011, p. 380). The various sense relationships of words, such as synonymy, hyponymy, and figurative language, are studied by lexical semantics. Semantics is the study of the meaning relationships that exist between clauses in terms or 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 distinctive use of stylistic elements including metaphor, simile, and symbol; as a result, the present study makes use of figurative language. The study employs metaphor, simile, symbol, and imagery as figurative language.

2.8 The Use of Register

 According to Leech and Wood (1969) register (it is also known as "proficient tongue") is addressed in the utilization of uncommon jargon, punctuation and so forth These are utilized by individuals in specific circumstances and occasions. Register is not utilized by all individuals, however just a restricted gathering of individuals. Here and there

journalists use "register blending" which implies diverse register.

Review of the Related Literature

Due to its impartiality and understanding of linguistic terminologies, stylistics validates our explanation and enhances our enjoyment of literature. No one can now just ignore stylistics because it has become an integral aspect of contemporary criticism be divided into various literary genres. The plot's development and scenarios to draw moral conclusions are the main objectives. of writers and this objective cannot be wholly isolated from each other. style that is used for greater artistic structure. In stylistic analysis, the text is carefully scrutinised and its notable language forms are analyzed in order to decipher its key meanings and purposes; this method is more akin to practical critical analysis.

Instead, the reader reaction theory, critique, or reception theory plays a function in stylistics. It has a significant impact on almost all key methodologies. Stylistics, as defined by lexical interpretations, is the study of literary style or the craft of developing respectable style in writing. It is also referred to as "the linguistic study of style" by Leech and Short (1981:13).

According to Widdowson (1975:4), stylistics includes:

The study of literary address from a linguistic perspective is known as stylistics, and it includes both literary criticism and linguistics. Stylistics is distinguished from literary criticism on the basis of linguistics and stylistics based on the grammatical structure of the term, which denotes "style" and "istics". The compositions and colors used in a painting are combined with the literary patterns and stylistics (Carter & Stockwell, 2008: 44). Although the stylistic examination of literary language is founded on linguistics, the term "style" can be confusing because it used to apply to several types of language, such as the language of legal documents or religion. One of stylistics' achievements is its objective method of analysis, which incorporates linguistic insights as well as modern criticism's linguistic instruments. Language-focused theories make an effort to provide an analysis

based on an objective methodology of and explanation by focusing on the artistic work independently of an author's actual goals (Kumar, 1987:40). According to Verdonk (2002:4), stylistics is the investigation of a language's distinctive expression as well as the portrayal of its primary purpose and effect. According to Bradford (1997:1), stylistics is a mysterious and turbulent subject whose contribution to the vast, multifaceted field of literary studies will be in relation to style. However, these variations are currently regarded as registers. The terms style and stylistics have developed a specialized application in literature during the past few decades. Because literary language differs from other languages, some characteristics can be highlighted or emphasized by differentiating them (Ibid). In fact, the authors weave their thoughts together to generate original combinations that captivate readers, avoid formulating boring sequences, and build new patterns. The readers' minds become overwhelmed by the use of uncommon terms, such as Dylan Thomas's "a grief ago," which is just one example (Aitchison, 1999:141). Wales (1989:435) believed that the term "style" was challenging to define since there are numerous possible interpretations by readers, and it may also have an impact on the characteristics of stylistics as a branch of linguistics. The following are the most typical features of style:

1: Wales (1989:435) emphasized that each person has their own approach and method for carrying out an action, writing about a related topic, or even explaining a painting. She argued that style might vary depending on the situation and formality degree, a practice known as "style shifting." Additionally, the styles of the various literary genres differ, including those of poetry, theatre, fiction, and other forms of literature. According to Wales (1989: Ibid), style can change and diverge over time. For instance, modern and metaphysical poetry have very different styles.

2: Every individual has their own unique style, which can be identified in a variety of ways, including the way they speak and write, how they play games, how they approach solving problems, how they speak with humor, how they engage in serious conversations, etc. This aesthetic is debatable (Ibid).

3: Stylistics, a subfield of linguistics that covers a wider range of topics, helps readers find hidden cues about the language being used. It is comparable to a screw in that it breaks the text down into manageable chunks. Understanding and inferring the meanings of a specific literary work can be quite helpful. According to Carter and Stockwell (2008: 39), linguistics can give readers a perspective and insight into a text that help them create a reliable interpretation and force them to examine the language the text is written in. It is crucial to start by defining key words used in stylistics.

According to Wales' lexicon, the number of linguistic elements is also used to identify the style in which each writer's personality may be seen in his works. The choice of lexical items and their blending together is undoubtedly diverse and recognized. Persuasion and Pride and Prejudice are just two examples of Jane Austen's works that share a clear stylistic similarity (Wales, 1989:435). According to Carter & Stockwell (2008: 44), authors can write in a variety of styles, including ones that are forceful, formal or majestic, as well as colloquial or conversational ones that show the choosing of particular structures over other linguistic options. However, it is not always a conscious decision because it would take a long time for a writer to intentionally choose every phonological, syntactic, semantic, and pragmatic option. However, the writer's attitude immediately determines his writing style than what they claim. Because poetry uses meter, shock, and appreciation, it departs from regular life in a way that prevents him from enjoying his later acknowledgement speech as well as prose. Unfortunately, he created metaphors, alliteration, and other alluring methods specifically for his own epitaph (Leech, "Here rests renowned poet whose name was regarded to be 1969:43). immortal." A Nightingale's Ode (1819) first lines: my soul.

Stylistic analysis of the poem "Ode to a Nightingale" by John Keats who was acknowledge to be the romantic of all romantics, reveals his unprecedented style of writing poetry. The conception of negative capability and the wholesome concept of exquisiteness are the idiosyncratic characteristics of Keats poetry, which distinguish him from his contemporary poets. In this analysis specially, main

stylistic levels are discussed and accordingly stylistics device are extracted and explained to analyze the spectacular poem of the renowned and beloved poet, which had made it a part of Pakistani syllabus because of its charismatic and hypnotic impression. To this end, the corpus of the poem has been processed through various software's for stylistic analysis of corpora and the results have been discussed in this analysis, so that it could be helpful as pedagogical implications in applied linguistics and productive for comprehension of stylistic devices for preliminary and productive learners. Moreover, the usage of various software's for analyzing a corpus can be learnt through this study. Stylistic, stylistic devices, Phonetic and Phonological level, Graphic and Graphological level, Lexical and Grammatical level, sematic, Discourse and Pragmatic level, Annihilation level, death, eternity, bliss. This stylistic analysis is in compliance with the relevant parameters and procedure of stylistic devices used in the poem to foreground the hidden intentions and sentiments of the renowned poet. The sensuousness overall structure of the poem, imagery, figurative language, romantic allusions, and various sound pattern prove it to be an unprecedented masterpiece of John Keats. The stylistic approach is used to separate all the stylistic feature for emotive and pictorial aims to elucidate this poem. Moreover, his choices of devices integrated in the structure which makes it a flawless and adorable piece of art; and find the symbolic elements to give, Keats pure concept of beauty.

 Khan (2014) delves into the stylistic components of Robert Frost's "The Onset" poem. The Onset has numerous layers of importance that can be decoded utilizing a variety of methods. The poetry is interpreted utilizing language, imagery, and music to explain the difficulties. The study will help students understand the basic concepts of good vs. evil, pessimism vs. optimism, and life vs. death. "All the joy is in how you phrase a thing," says Sepora (2014). In a stylistic study, Robert Frost's words provide an excellent explanation of why style is vital, Style, according to Alan Warner, is a technique of writing that expresses one's thoughts and feelings through words. By putting the same meaning in different ways, it might have varied impact on

the readers. The Purpose of this study is to evaluate and examine the stylistic elements of Martin Luther King's famous speech. The speech's greatness is due not just to spirit of equality and liberty proclaimed in it, but also to its outstanding language success. In fact, the current study is separated into three sections: the first portion covers an introduction to stylistic; the second section covers stylistics and other linguistic principals; and the third section covers stylistics and other linguistic principals. The second component is about authorship and clean English: the order, figures of speech, contrast and metaphor, and parallelism.

Stylistic analysis of Mohsin Hamid's story "A Beheading". This analysis is fundamentally based on lexical and Morphological level of Stylistic analysis. This is a short story written in the first-person narrative showing the story of a middleclass man. The study aims to find out morphologically and lexically significant features from this text. Further, this short story is analyzed by classifying the lexical categories and mentioning the importance of their presence in this particular text. So this paper provides analysis of selected short story at two levels; morphological and lexical. These levels are explained by Paul Simpson in his book "Stylistics: A Resource book for students" in 2004. According to him, lexical level focuses on the lexeme figurative language and literary devices, and the morphological level focuses on the morpheme, word origin and word formation. As a result of the application of Stylistic Analysis on this text, some lexical and morphological elements have been brought to foreground. Some literary devices like imagery, personification, metaphors, similes and repetitive phrase have been highlighted. Secondly, while working at morphological level different types of words belonging to diverse origins, languages and part of speech have been found. This study is helpful to analyze the style of Mohsin Hamid and focused on his use of diction. Thus this paper applies stylistic analysis on the selected short story and shows how one can better understand writer's use of different literary devices and vocabulary items in a particular text. Through deep analysis of the text some words are found showing abuse of power and brutality, thus

the writer has used expressive diction that contributes to the theme of terror.

3. RESEARCH METHODOLOGY

Research methodology involves a systematic and organized method of theoretical analysis of the techniques, procedures and all the tools to carry out research in the assigned field of study. Moreover, this study is a crucial section of the present study because it also outlines what would be the research strategies in terms of conducting this study. The readers may assess the validity and dependability of the present study through the methodology chapter.

3.1 Nature of the Study

The researchers used qualitative method because the poem was analyzed through words only. The study was based on intensive reading, analysis and assessment of actual text of (Keats;1819) poem "Ode to a nightingale". According to Babbie (2014), qualitative research employs a variety of techniques and takes a qualitative, analytical approach to the topic. It argues that qualitative research examines phenomena in their naturalistic settings while attempting to make sense of events in light of the interpretations that individuals offer to them. Additionally, according to Creswell (2006), a variety of philosophical schools have inspired qualitative research, which examines a person's experience from a variety of angles, including cultural, expression, attitudes, morality, difficulties encountered in daily life, and fantasy. This study was based on a thorough reading, examination, and assessment of (Keats'; 1819) poem "Ode to a Nightingale".

3.2 Data Collection Method

Qualitative method has been used to obtain data. The data was collected from the actual text of John Keats' poem "Ode to a Nightingale," while other relevant sources for data collection were different books, articles, and websites.

3.3 Data Analysis Procedure

The researchers conducted a stylistic analysis of the actual text of (Keats'; 1819) poem "Ode to a Nightingale". The four

stages of analysis used by the researchers to examine the poetry "Ode to a Nightingale" are phonological, graphological, lexical, and morphological. The features from each level were then chosen by the researchers. The researchers examined alliteration, assonance, and consonance at the phonological level. The researchers examined the punctuation on a graphological level. The researchers examined affixation and compounding at morphological level and at lexical level the researchers observed nouns, verbs, adverbs, adjectives, and prepositions.

4. ANALYSIS AND DISCUSSION

4.1 Analysis of the poem "Ode to a Nightingale" at different levels of stylistics

4.1.1 Graphological Level

 The term "graphology" refers to the study of a language's writing system. The manifestation or reality of language in writing, when each language chooses only a few of the available written symbols, is included in the graphological level. There are only a few configurations that use the carefully selected marks. Analysis of the poem Ode to a Nightingale through graphological level are as follows:

4.1.2 Capitalization

Each word in the start of the poem begins with capital letter and there are also few capital letters in the middle of the sentences which are mentioned as under;

"Lethe" "Dryad" "Cool'd" "Tasting" "Flora" "Dance" "Provencal" "South" "Hippocrene" "With" "Love" "Beauty" "Charioted" "Bacchus" "Poesy" "Queen-Moon" "Fays" "Through" "mid-May's" "Death" "Bird" "Ruth" "Do".

4.1.2 Punctuation Marks.

Full stop (.)

There are total seven full stops used in the poem.

Comma (,)

The total amount of commas used by the writer in this poem are sixty four.

Semi-colon (;)

There are total ten semi-colons used in the poem.

Colon (:)

Colon is used five times in the poem.

Exclamation marks (!)

Twelve exclamation marks have been used by the writer in this poem.

Apostrophe (')

Apostrophe is seen nine times in the poem.

Em-Dash (-)

This punctuation mark is observed fourteen times in this poem,.

Question marks (?)

Question mark is used twice in the entire poem.

Round brackets ()

There is no round bracket used in this poem.

4.1.3 Lexical Level

Lexical level consists of general or specialized vocabulary, simple or complicated words based on the amount of morphemes in a word, rare or specialized terms, and any formal or informative text using Latinate vocabulary, descriptive Evaluative words, Slang, Jargon, Archaism, Neologism Collocation. Additionally, it also includes Word Types, such as Affixation, Portmanteau, or unconventional word formations like those created by combining two words, puns, and nonce words. Analysis of the poem through lexical level are as follows ;

Nouns

Nightingale, Heart, Sense, Hemlock, Dryad, Trees green, Shadows, Summer, Earth, Flora, Country, Dance, Provencal, South, Hippocrene, Bubbles, Brim, Mouth, World, Forest, Fade, Fever, Fret, Men, Hairs, Youth, Eyes, Bacchus, Wings, Poesy, Brain, Night, Light, Heaven, Flowers, Queen, Moon, Feet, Grass, Fruit, Tree, White, Violets, Leaves, May, Child ,Wine, Flies, Summer, Eves, Death, Air, Rich, Pain, Soul, Ears, Bird, Voice, Night, Ancient, Days, Emperor, Clown, Ruth, Home, Tears, Magic, Foam, Bell, valley, music.

Verbs

Aches, drunk, emptied, sunk, tasting, beaded, winking, stained, shakes, grows, dies, fly, charioted, perplexes, retards, winding, see, hangs, embalmed, guess, endows, fading, coming, listen, mused, take, die, pouring, sing, hear, passing, heard, found, stood, opening, fades, buried, waking, wake, sleep.

Adverbs

Here, through, high, away, far, where, around, beyond, near, now, next, past, never.

Pronouns

My, I, her, them, thy, thou, where, his, her, them, thee.

Prepositions

Of, to, in, with, at, into, on, by, upon, for, from, over.

Adjectives

Drowsy, numbness, happy, melodious, beechen, deep, true, blushful, weariness, full, lustrous, new, viewless, dull, verdurous, soft, dewy, sweet, easeful, fast, quiet, immortal, fancy, perilous, plaintive.

4.1.4 Morphological Level

Analysis of the poem ode to a nightingale through morphological level are as follows;

Suffixes

There are many suffixes used in this poem. Following are the suffixes used by the writer;

Aches	ache+s
Numbness	numb+ness
Pains	pain+s
Emptied	empty+ed
Drains	drain+s
Happiness	happy+ness
Winged	wing+ed
Melodious	melody $_+$ ous
Beechen	beech+en
Numberless	number+less
Throated	throat+ed
Blushful	blush+ful
Beaded	bead+ed
Working	work+ing
Leaden	lead+en
Eyed	eye+d
Viewless	view+less
Verdurous	verdure+ous
Winding	wind+ing
Embalmed	embalm+ed
Darkness	dark+ness

Seasonable   season+able

Fading   fade+ing

Easeful   ease+ful

Passing   pass+ing

Mused   muse+ed

Opening   open+ing

Prefixes

Unseen   un+seen

Immortal   im+mortal

Incense   in+cense

Embalmed   em+balm+ed

Compounding

Lethe-wards   lethe+wards

Light-winged   light+winged

Sunburnt   sun+burnt

Wherewith   where+with

Midnight   mid+night

4.1.5 Phonological Level:

The subject of phonology is the study of sound. According to Simpson, phonology includes the meaning that can be derived from spoken language sounds (2004, p.6). In written text, the way a word is formed determines which sound it makes and how it links to other sounds. The poem's words form a pattern of sounds that has significance. Alliteration, assonance, consonance, and rhymes—all of which are analysed at the phonological level—are examples of the sound pattern.

Alliteration

Alliteration is a consonant sounds at the beginning of words that are repeated within a single line of poetry is known as alliteration (Hashmi, 2019). Bradford defines alliteration as the recurrence of a group of related consonant sounds both within 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. Following are the alliteration used by the writer in the poem;

" That thou, light-winged Dryad of the trees"

The repitition of /th/ sound in "that and thou"

"Singest of Summer in full throated ease"

The repitition of /s/ sound in " Singest and Summer"

"Cool'd a long age in the deep delved earth"

The repitition of /d/ in "deep delved"

"With beaded bubbles winking at the brim.

The repitition of /b/ sound in "beaded bubbles"

"The weariness, the fever, and the fret"

The repitition of /f/ sound in "fever and fret".

" I cannot see what flowers are at my feet"

The /f/ sound is repeated in this line.

"Fast fading violets cover'd up in leaves

The repitition of /f/ sound in "Fast fading".

"Perhaps the self-same song that found a path"

/s/ sound is repeated three time in this line. Eg, "self, same, and song".

"Was it a vision or a waking dream"?

/w/ is repeated two times in this line as in "was and waking".

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. Following are the assonance observed in the poem:

"My heart aches, and a drowsy numbness pains"

The repetition of the vowel /e/ in "heart aches".

My sense, as though of hemlock I had drunk,

The vowel /e/ is repeated in this line as in "sense and hemlock"

"O, for a draught of vintage! That hath been

Cool'd a long age in the deep-delvéd earth,"

Three vowels are repeated in this stanza eg, the vowel /o/ in "O, for, and long,

/a/ in "hath, draughts, vintage, and age, and the vowle /e/ in "vintage, sath, and delved".

In short you can find such assonances in every line of the poem.

Anaphora

Anaphora is the recurrence of the first words of sentences across a sequence, a stanza, or even a poem. The word "where" is used again in the lines that follow to emphasize the reality of Keats' imaginative World. For example:

"Where palsy shakes a few, sad, last gray hairs,

Where youth grows pale, and spectre-thin, and dies;

Where but to think is to be full of sorrow

And leaden-eyed despairs,

Where Beauty cannot keep her lustrous eyes."

4.2 Analysis of Literary Devices in the poem "Ode to a Nightingale"

Literary devices are tools that authors and poets employ to express feelings, concepts, and beliefs. These techniques aid them in attracting readers to their texts. In order to make this poem distinctive and appealing, (Keats; 1819) also employed several literary techniques. Below is a study of a few of the literary strategies used in this poem.

4.2.1 Simile:

By contrasting one thing with another of a different kind, poets can emphasize or make descriptions more vivid by using the literary device of simile.

In the second verse, where he writes, "Forlorn! The very word is like a bell," Keats employs simile. In this example, the poet compares forlorn to a bell.

4.2.1 Metaphor

A metaphor is a figure of speech that unintentionally compares two seemingly unrelated things regardless of their differences. Based on a specific or a small number of shared characteristics, a comparison is made between two contradictory or dissimilar objects. By emphasizing the similarities between them, one can create figurative language devices that contrast two things that on the surface seem to be seemingly unrelated or dissimilar. Following are the metaphors used by the writer in the poem Ode to a Nightingale:

Line 3, Stanza 4 "But on the viewless wings of poesy". 'Wings of Poesy': This metaphor alludes to the speaker's use of fantasy to enter the nightingale's realm.

In line eleven, "for a beaker full of the warm south". Here he compares liquid with the southern country weather.

4.2.2 Imagery

Utilizing imagery helps readers understand the writer's thoughts, feelings, or ideas. With the use of images like "though of hemlock I had drunk," "Past the adjacent meadows," and "Fast fading violets cover'd in leaves, (Keats; 1819) paints a clear and compelling picture of his unhappy situation.

4.2.3 Personification

Personification is the process of giving non-human entities human attributes. In verse twenty-nine, "where beauty cannot keep her lustrous eyes, (Keats; 1819) uses personification to suggest that the beauty is human and has eyes. Line 36, "The Queen moon is on her throne," is the second illustration.

5. Conclusion

This study is based on the stylistics analysis of the poem Ode to a nightingale written by John

Keats. This study portrays the stylistics features of (Keats'; 1819) poetic style.

The study aims to recognize the contribution of stylistics through various linguistic levels and to find

out different literary devices in the poem "Ode to a Nightingale" The most important thing is to

understand the author's message to the reader, even though every reader may interpret a poem in a

different way. After all, the purpose of a poem is to convey a specific meaning to the reader. By

dissecting the stylistic elements and analyzing how the elements work together, the meaning of the

poem "Ode to a Nightingale" can be determined in this study. According to the results of the current

study, the researchers discovered lexical, derivational and inflectional morphemes in this research. At

lexical level the researchers used nouns, verbs, adjectives, and adverbs in the poem. At graphological

level the researchers used different punctuation marks like; full stops, comma, colon, semi colon,

exclamation marks, apostrophe, dash, question marks, and round brackets. At morphological level

the researchers found prefixes, suffixes, and compounding. In this poem, the author also employed

many kinds of deviation, including grammatical, morphological, graphological and lexical deviation.

This study also demonstrates how stylistic analysis may be used to correctly determine and comprehend a poem's meaning. The researchers recommend studying more language levels because this study only focused at four different language levels. As a result, the researchers can be relied on to conduct a thorough and comprehensive analysis.

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